Tramshed Arts

England & Wales · Charity number 1026883

Details

Other names	GREENWICH & LEWISHAM YOUNG PEOPLES THEATRE, THE GREENWICH YOUNG PEOPLES THEATRE LIMITED, TRAM SHED, TRAMSHED
Status	Registered
Legal form	Charitable company
Company number	01029063
Registered	1993-10-07
Register	View on the Charity Commission register

Contact

Address	Tramshed 51-53 Woolwich New Road London SE18 6ES
Phone	02088541316
Email	info@tramshed.org
Website	www.tramshed.org

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA

Activities: Tramshed uses the arts to build community strength; increasing wellbeing to inspire & equip the next generation in life & creative careers. Tramshed is locally connected & welcoming, working with participants to make transformative programme through excellent quality artistic process & productions.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

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Geography

- Greenwich
- Lewisham

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£656,936	£563,329	£23,101	15
2024-03-31	£419,320	£568,717	-	-
2023-03-31	£471,644	£612,704	-	-
2022-03-31	£631,974	£585,599	£219,951	13
2021-03-31	£526,826	£486,924	£173,578	11

Trustees

Name	Role	Appointed
KERRI NEWNS		2012-12-03
Lorena Pelayo Fernandez		2021-07-22
Roger Wilson		2023-01-26
Rosie Mary Thackeray		2022-07-28
Ruth Nicole Ferris		2020-06-11
Tracey Ann Sage		2020-10-20

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Tramshed Arts

England & Wales - Charity number 1026883

Accounts

REGISTERED COMPANY NUMBER 01029063

REGISTERED CHARITY NUMBER 1026883

TRAMSHED ARTS LTD
(A company limited by guarantee)

ANNUAL REPORT AND FINANCIAL STATEMENTS

31 MARCH 2025

TRAMSHED ARTS LTD

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TRAMSHED ARTS LTD

OFFICERS AND PROFESSIONAL ADVISERS

Trustees	R Wilson (Chair) R Ferris (Treasurer) R Cowley (Resigned 28/03/2025) K Newns L Pelayo Fernandez A Phillips (Resigned 31/07/2025) D Ray (Vice Chair) T Sage J Smith (Resigned 19/10/2025) R Thackeray
Company Secretary	B Tomlinson
Ambassadors	Anthony Horowitz CBE Bernardine Evaristo OBE Tomi Ogbaro (Young Ambassador) Toyah Willcox
Registered Office	The Tramshed 51-53 Woolwich New Road London SE18 6ES
Registered Company Number	01029063
Registered Charity Number	1026883
Accountants	Scrutton Bland Limited 820 The Crescent Colchester Business Park Colchester CO4 9YQ
Bankers	Natwest Bank Plc 4-5 High Street Chelmsford Essex CM1 1FZ

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

The Trustees present their report together with the financial statements of Tramshed Arts Limited for the year ended 31 March 2025. The report has been prepared in accordance with Part VIII of the Charities Act 2011 and constitutes a directors' report for the purpose of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 45 to 49 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 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 United Kingdom and Republic of Ireland (FRS 102).

The Organisation

Tramshed Arts Ltd is an independent arts charity and vital community hub.

We have made theatre with and for young people since 1971. We have organically grown to work with some of those young people as adults and artists both with and without Disabilities. We have managed the Woolwich Tramshed building since 2009. We offer 3 ways to engage with our team and space:

- Create – participants take part in Tramshed programmes to do something creative and uplifting
- Facilitate – partners work with us to access space, funding, advice, in their paid and voluntary roles to lead cultural programmes they are passionate about
- Community – we welcome fully formed activities designed by others for everyone from all walks of life. We offer a space for all, with our in-house programme and partners doing our most to ensure as many people as possible can access creative and cultural activity

CHAIR'S WELCOME

This year has marked an important moment in Tramshed's history. As Chair, I have had the privilege of witnessing the strength and commitment that define this organisation through the delivery of community focused art of the very highest standards. Tramshed's commitment to the community stands unwavering and unparalleled. Our work throughout another year of challenge has demanded resilience, but it has also revealed the extraordinary impact that is possible when values of commitment, artistry and community come together with purpose.

The beginning of a new year is always exciting. This year was all the more intriguing as it marked the end of 21 years of leadership under the indefatigable Jeremy James. We thank Jeremy for his years of committed service and leadership. Equally, I pay credit to the great work of the organisation under the leadership of Interim Director Bethan Tomlinson who has stood steadfastly at the helm throughout an exciting but challenging year.

Tramshed's commitment to working with young people is unwavering. Highlights of this work include its role for the third year running in the NT Connections festival bringing together young theatre creatives from across South London as part of the National Theatre's countrywide programme. Our own regular programmes continue to engage, inspire and energise. These brilliant programmes include our acclaimed Youth Theatre and ALD focused Reach, Tramtastic club night and Dramatic Voices. The mandate for these activities continues to come from our steering boards ensuring that Tramshed is led for the community and, most importantly by the community. There are many important projects delivered by Tramshed for the local community. Works like Ignatius!, a wonderful show to celebrate the life of Charles Ignatius Sancho are important in teaching us about the often under played but rich and important history of our community. Sorry Not Sorry was an important piece of work exploring challenge of identity for young people and addressing the sickening issue of youth violence.

Tramshed is an indispensable movement for social change through art. Its brilliant work has taken place against a backdrop of increasing challenge. Spiralling cost of living challenges and ever more testing economic forces have increased the level of attrition faced by the organisation in its dogged determination to engage and serve the community. We remain thankful to the Royal Borough of Greenwich for its continuing support and appreciation of our work. Their decision to convert our loan facility to a grant enabled us to begin 2025 with fresh energy and confidence. We have added key roles to the operational team which we believe will reinforce our operational capabilities and, going forwards, best support our stakeholders.

As we look ahead, Tramshed enters the coming year with clarity and conviction. We will continue to reach out, engage and energise our community through art. Our ambition is bold, our purpose is clear, and our commitment remains steadfast.

On behalf of the Board of Trustees, I thank everyone who has engaged with us this year.

Roger Wilson, Chair of the Board of Trustees, Tramshed

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

Tramshed Arts Ltd (formerly Greenwich and Lewisham Young People's Theatre) is a company limited by guarantee (company registration number 01029063) and is registered for charitable purposes with the Charity Commission (charity registration number 1026883). The charitable company is governed by its Articles of Association and its charitable object is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama".

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up, the liability guaranteed by each member is £1.

Organisation

A board of Trustees, which convenes quarterly, administers the charity and takes overall responsibility for matters of governance, charitable purpose and risk management. An Interim Director has been appointed by the Trustees to manage the day-to-day operation of the charity and to deliver its vision.

To facilitate effective operations the Interim Director has delegated authority within terms of delegation approved by the Trustees over areas including finance, fundraising, employment, operations and premises.

The Senior Management Team are supported by heads of department who take responsibility for managing discrete areas of the company, and who report to the Senior Management Team through regular staff meetings.

The charity currently operates with sub-committees nominated by the Board, which sometimes co-opt individuals or experts to look at specific areas of need. This includes a quarterly Finance & General Purposes Group and working committees for recruitment, managing the archive and Fundraising when required.

Recruitment and Appointment of New Trustees

We regularly review our priorities to ensure our Board of Directors have the skills and experience required by the organisation, and particularly seek Trustees who reflect our demography in Woolwich. Directors resign and are renewed on a three-year rotation.

As set out in the Articles of Association:

- The Chair of the Trustees is elected by the board of Trustees;
- As our key partner, the Royal Borough of Greenwich may nominate a representative to serve as a Trustee to the Board of Trustees or as an observer to the Board of Trustees;
- The remaining Trustees (a maximum of 12) are elected by the members of the charitable company and serve for a period of 3 years; and
- These Trustees have the power to co-opt up to 2 further members to fill specialist roles.

Induction and Training of New Trustees

All Trustees undergo an informal induction session and are presented with an induction pack. We hold an annual board away day to deepen understanding of the organisation, its strategic direction and to help identify training needs.

Upon declaration of their interest to be a Trustee, they meet with the Chair and Interim Director for briefing on the organisation and the responsibilities of Trustees, prior to being invited to attend a meeting of Trustees as an observer.

Related Parties

The charity has a close relationship with the Royal Borough of Greenwich (RBG) which provides funding to enable the organisation to carry out its core charitable objectives. The Royal Borough of Greenwich is the freeholder of the company's premises, The Tramshed, which it rents to the charity at a reduced rate based on community support given to RBG residents. A gift in kind is included within income and expenditure for 24/25 to represent the market value of the rent gifted to the charity whilst they were in temporary accommodation.

The charity has built key relationships with partner organisations with which it collaborates in delivering its charitable aims. This includes statutory bodies, the education sector and arts organisations.

Key Management Personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Trustees together with the Interim Director. The overall responsibility for the charity lies with the Trustees who have delegated the day-to-day management of the charity to the Interim Director. The Trustees are not reimbursed for their role as Trustees but may reclaim expenditure incurred in the execution of their duties. One of the trustees received remuneration from the charity during the year ended 31 March 2025, further details regarding this can be seen within note 12. No Trustee claimed any expenses during the year 2025/26 to date.

The salaries of staff team are set with reference to prevalent market rates and reviewed by the Trustees on an annual basis.

Staffing

We have a committed core team of 15 (2024 – 13) full and part time staff and engage in the region of 113 freelance facilitators, artists and other professionals each year (200 in 2023/24).

Volunteers

Tramshed has worked with Volunteer Centre Greenwich to develop our Volunteers Strategy and Policy. Beyond our Trustees and Development board, we have implemented volunteer support for events and a valued tier of support on our participatory programmes.

Volunteering also encompasses schoolwork experience, student placements (from relevant BA & MA courses). During 2024/5 we have supported 15 students from

- Goldsmiths, University of London
- Rose Bruford College
- The Royal Central School of Speech and Drama
- East 15 College
- Ark Greenwich Free School
- Woolwich Polytechnic School for Boys

We are proactive in creating opportunities for volunteers to progress into paid work placements within the organisation, where possible. In 2024/5 we employed 3 former placement students to help deliver our programme.

Fundraising Practices

The charity continues its aim of achieving best practice in the way in which it communicates with supporters and the wider public. It takes care with both the tone of its communications and the accuracy of its data to minimise pressures on supporters. The charity implemented an Ethical Framework & Due Diligence Policy in 2019 to help guide its practices. The charity applies best practice to protect supporters' data and never sells or swaps this with other organisations. It also ensures communication preferences can be changed at any time. The charity manages its own fundraising activities and from time to time employs the services of professional fundraisers to add capacity to the management team. The charity aims to react to and investigate any complaints regarding its fundraising activities and to learn from them and improve its service. The charity received no complaints about its fundraising activities this year.

OUR MISSION

We change perspectives through theatre and creative spaces across generations

VISION

We increase social cohesion in our home of participation.

VALUES

- We are inclusive and foster a sense of belonging
- We celebrate diverse influences and experience
- We plan accessibly and equitably to reduce barriers
- We use fun, creativity and cultural enrichment for exchange with integrity
- We are open to new ideas and resourceful to be sustainable

This requires Investments and Resources

- £500K+ of turnover from blended funding of awards and income generating activities
- Aiming to balance our budget with 45% Earned Income, 45% Grants and 10% from Donations/Sponsorship
- We consider hard and soft costs, transactional and relational matters in decision making
- Partners and investors unleash power in beneficiaries through exchange

For Our Beneficiaries

- Young People aged 5-18
- Adults with Learning Differences and Disabilities
- Community Partners
- Self-Defined Emerging Artists and Companies, Resident Artists, Freelance Artists
- Representative of local demography across our organisation from attendees, team and board

To Take Part in Our Activities

- Participation sessions including workshops, events and masterclasses
- Festivals and performances
- Co-curated platform events
- Skills development and information sharing
- Mentoring and peer support and placements

Making a Difference

- People feel safe to be themselves, can take risks, and are confident to propose new ideas
- Personal Growth and Talent Development programmes increase self-esteem - everyone understands they make a difference
- People feel more connected to each other and that they belong. We offer lifechanging, life extending opportunities

OUR TRUSTEES

Amana Phillips joined Tramshed as a Kickstart Marketing Assistant in April 2021 leading on Tramshed's Social Media Content for 12 months. Currently Marketing and Events Coordinator for Croner-i, Amana is a local resident and PR/Politics graduate. Following her time at Tramshed Amana was Marketing and Comms Executive at Arrival Education who help businesses attract, retain and develop socially and ethnically diverse talent following her Mentorship of Tesco Bank CFO.

Dhononjoy Ray (Vice Chair 2023) is an ACA qualified accountant with wide experience of business partnering, risk and control management and periodic reporting. Dhononjoy is a Treasury Finance Advisor at Shell, responsible for financial analysis and risk management. Previous roles included Finance Business Partner at Royal Mail, responsible for Property cost management, budget setting and month end financial reporting and Audit Senior with EY.

Councillor Jackie Smith was originally involved with Tramshed as an organisation when she joined the board from 2004-10 with her expertise as a Social Worker. She re-joined Tramshed board in 2015 as Councillor for Woolwich Riverside. She is currently a Member of the Audit and Risk Management and Corporate Finance and Performance Panels. Cllr Smith has also previously been a Director for Thamesmead Town, Peabody Investments and Community Foundation, Bexley Borough Citizen's Advice Bureau and 15Billion, an educational charity dedicated to promoting social mobility and raising aspirations among young people.

Kerri Newns is a Tramshed Alumni and Consultant Systemic Family Psychotherapist, Clinical Supervisor, Senior Lecturer and Author. She has worked in the NHS for over 20 years and specialised in child & adolescent mental health and working with families. She continues to work as an independent Psychotherapist and Consultant in both public and private sectors.

Lorena Pelayo has more than 20 years of experience in roles of financial analysis, business planning, strategy execution and customer management. Lorena Pelayo is VP, Head of Europe Financial Planning and Analysis at Mastercard. She is responsible for MasterCard Europe's planning process, business planning and financial reporting and analysis.

Richard Cowley is Pupil Premium lead for James Wolfe Primary School in Greenwich with Centre for Deaf Children. Richard has previously been Deputy Head and is a long-term Senior Manager at the school.

Roger Wilson (Chair 2023) has many years of experience on both sides of the stage as musician, educator, tour manager and administrator. Conservatoire trained, he has worked extensively in the commercial, jazz and classical sector with a wide range of artists from Lesley Garett and Bryn Terfel to James Brown and Quincey Jones. He has also played in some of London's most successful music theatre productions. As an instrumental teacher and lecturer, Roger has worked throughout the UK music education sector at all levels. In recent years, he has been dedicated in his support for the professional development of aspiring young jazz musicians.

Rosie Thackeray joined Tramshed as a local Kickstart employee (16-25s) in May 2021 in the Box Office. She completed her placement in Nov 21, to take up a position as Assistant Director to Vicky Featherstone at the Royal Court. Rosie has been New Wave Producer for the Bloomsbury Festival and is now a reader for the Royal Court Literary Dept and Literary Coordinator for the Bruntwood Prize for Playwriting.

Ruth Ferris (Treasurer) Repo Sales and Funding for MUFG SECURITIES EMEA PLC from 2012 – Present, previously Mitsubishi UFJ Securities International. Ruth has also worked in Repo Sales and Funding for Citi Global Markets Ltd. 2006–12 and as an Analyst for Goldman Sachs 1999 – 2005. Ruth has a BSC in Financial Economics, Economics, Advanced Mathematics and Statistics.

Tracey Sage FRSA is a Creative Consultant, Strategic Leader and Cultural Advocate who supports individuals and organisations to deliver successful passion-driven projects and create sustainable business models for social good. She has over 30 years' experience in culture, tourism, and heritage sector. Prior to founding Sage Culture Consulting, she played a pivotal role in the arts, culture, and heritage sector in the Royal Borough of Greenwich and across London.

TRAMSHED IMPACT: HOME OF PARTICIPATION

In our Strategic Plan 2023-27 we set out that Tramshed's work will inspire, involve and grow participation. In 2024/5 our team has used the locally listed, iconic building to welcome people to 1080 sessions over 3776 hours to Take Part at Tramshed.

Create (Tramshed programme)

- 640 unique participants attended Tramshed classes or groups
- 366 sessions over 1233 hours, 23% of the total use of building 2024/25
- 14 programmes for young people, disabled adults and their parent/carers
- 28 Tutors and Support Workers engaged, paid London Living Wage as a minimum fee
- 15 Placements from KS4 to MA Students
- 4 User Groups to inform practice – Youth Advisory Panel, Artist Advisory Group, N'Abled Steering Group, Adults with Learning Differences and Disabilities Steering Group (including carers)

Facilitate (Tramshed partner programmes)

- C. 500 beneficiaries take part in activities through 12 different groups/organisations who rely on our support to deliver their programme (e.g. Woolwich Singers, Woolwich Creative Club, Caribbean Social Forum) + 31 artists using space
- 384 sessions over 1195 hours, 22% of the total use of the building 2024/25

Community (Tramshed hosts local groups to deliver their work)

- 1500 estimated beneficiaries take part in activities through 83 groups (e.g. Nigerian Association, Woolwich Carnival Association, parties, Oxleas, Metro, Her Centre, National Youth Jazz Orchestra)
- 862 sessions over 3034 hours, 55% of the total use of the building 2024/25

Tramshed 2024/5 Classes/Groups

- Junior Youth Theatre (5-8)
- Middle Youth Theatre (8-13)
- Senior Youth Theatre (13-18)
- Tramshed Young Company (13-18)
- Whatever Makes You Happy Mental Health Support Group (10-14)
- Friday Drop In (11-16)
- Tramshed Youth Advisory Panel (13-18)
- Reach Theatre Company for Adults with Learning Differences
- CPD Workshops for Artists
- 2 x Dramatic Voices Groups with Greenwich Mencap for adults with Learning Disabilities
- N'Abled Steering Group (Greenwich based disabled artists)
- I'm Possible Not Impossible Cast
- The Komagata Maru Incident Community Cast
- Adult Learning Difference and Disability Steering Group



Tramshed Young Company April 2024, photo credit Rŷanna Allen.

Who takes part in creativity at Tramshed?

Category	Participants in 2024/25	Participants in 2023/24
Greenwich Borough Postcodes	88%	80%
Indices of Multiple Deprivation (2019) 10% Most Deprived	1%	1%
Indices of Multiple Deprivation (2019) 20% Most Deprived	26%	31%
Indices of Multiple Deprivation (2019) 50% Most Deprived	82%	85%
Income (2019) 10% Most Deprived	6%	6%
Income (2019) 20% Most Deprived	36%	38%
Income (2019) 50% Most Deprived	83%	87%
Employment (2019) 10% Most Deprived	3%	2%
Employment (2019) 20% Most Deprived	18%	19%
Employment (2019) 50% Most Deprived	75%	77%
Education (2019) 10% Most Deprived	0%	0%
Education (2019) 20% Most Deprived	3%	3%
Education (2019) 50% Most Deprived	53%	56%
Health (2019) 10% Most Deprived	1%	0%
Health (2019) 20% Most Deprived	3%	4%
Health (2019) 50% Most Deprived	53%	62%
Crime (2019) 10% Most Deprived	9%	12%
Crime (2019) 20% Most Deprived	27%	33%
Crime (2019) 50% Most Deprived	80%	85%
Barriers to Services (2019) 10% Most Deprived	39%	36%
Barriers to Services (2019) 20% Most Deprived	72%	70%
Barriers to Services (2019) 50% Most Deprived	96%	95%
Living Environment (2019) 10% Most Deprived	3%	2%
Living Environment (2019) 20% Most Deprived	5%	10%
Living Environment (2019) 50% Most Deprived	62%	69%
Income Deprivation Affecting Children Index (2019) 10% Most Deprived	5%	7%
Income Deprivation Affecting Children Index (2019) 20% Most Deprived	25%	17%
Income Deprivation Affecting Children Index (2019) 50% Most Deprived	86%	88%
Income Deprivation Affecting Older People Index (2019) 10% Most Deprived	34%	40%
Income Deprivation Affecting Older People Index (2019) 20% Most Deprived	57%	59%
Income Deprivation Affecting Older People Index (2019) 50% Most Deprived	86%	90%
Asian	6%	6%

Black	42%	44%
Mixed Ethnicity	7%	10%
White	45%	30%
Disabled	53%	36%
Not Disabled	42%	56%
Neurodiverse	6%	8%
under 18	60%	48%
over 18	40%	52%

We had set a target to welcome a representative group of local residents to Tramshed and we have continued to welcome more people facing deprivation in the borough.

	Tramshed Participants 2024/25 (IMD 2019)	Tramshed Participants 2023/24 (IMD 2019)	Greenwich Borough (IMD 2019)
Indices of Multiple Deprivation (2019) 10% Most Deprived	1%	1%	0.6%
Indices of Multiple Deprivation (2019) 20% Most Deprived	26%	31%	21.3%
Indices of Multiple Deprivation (2019) 50% Most Deprived	82%	85%	74.8%

Local Context and Change

Woolwich has seen significant development and change, particularly in the High Street and market areas. Next door to Tramshed, the new Leisure Centre has generated excitement. These changes will likely draw more attention to us in 2026 and while we can't fully predict how this will unfold, we're doing our best to prepare for it.

The wider arts sector remains challenging for all, and funding is highly competitive with success rates falling to under 10% or even 5%. We frequently heard of staff cuts, burnout and scaling back from our sector colleagues. We have reassessed our own programme to ensure we're using our capacity and resources as effectively as possible. Whilst we reduced our team in 2023/24 to manage our budget, we appreciate that we must maintain a certain level of staffing both for beneficiaries to access support and for appropriate skills and expertise.

In February 2025 we began to co-design the framework for a collaboration with Royal Borough of Greenwich for their Cultural Impact Award. This will bring 15 months filled with skills development for young artists and engaging artistic events across the borough. We hope this will shine a positive light on Woolwich, especially after such challenging times. Devastatingly, in 2024/25 we lost two young people to knife crime in Woolwich. Knife crime is a serious and life-threatening issue locally, with staff and community members affected on a regular basis.

Due to this need, we secured funding from Children in Need to relaunch our youth drop-in. This casual youth club offers a safe space for young people on Friday nights, providing food, access to trusted adults, and opportunities to participate in creative workshops and games.

We continue to recognise our responsibility in supporting our local community through critical need but also acknowledge our limitations in effecting change without wider support.

Why do we prioritise Young People, Disabled Adults and ethnically minoritized people in our programme?

Young People:

Tramshed Arts Ltd was originally established as Greenwich and Lewisham Young People's Theatre in 1971 and we have offered life changing drama classes in Woolwich and other sites ever since. A former attendee and local elected councillor told a team member that our most important metric was that we "extend lives" by encouraging aspiration and increasing well-being and confidence through our work with young people.

Our Alumna and Ambassador Bernardine Evaristo was a guest on the BBC's *This Cultural Life* podcast with John Wilson. She said:

BE: From the age of 12, I went to the local youth theatre. It was called Greenwich Young People's Theatre, and it's still going. It's called Tramshed now. It was in an old church called which was called Stage Centre. It's about 10-minute walk from where I lived. I rocked up one Friday evening with one of my sisters, who was very embarrassed and shy, and went and hid in the toilet for the whole of the evening, and I just got stuck in and absolutely loved it and felt very welcome there. And it was so engaging. Youth Theatre is so engaging for children, you know, because you're there, you're working as part of a little community. Certainly, the one I went to, everybody was welcome. So, I think now it probably attracted children who felt different from the mainstream, because in that space you were, you ever you could be who you were. And I was the only black child there for a lot of my time there, and I didn't feel it. I was accepted. It was a very nurturing, safe space. It was my introduction to the arts creativity. I started to go into theatre to see plays as well as performing in them.

JW: Had you not seen any theatre up to that point?

BE: No, no. And then I started. That was 1972 I started going to theatre. [I] haven't stopped and then eventually went to drama school and became a performer myself. So again, the writer I am today. I'm here because, because of the youth theatre as well.

JW: Did it feel natural? Were you a natural performer in the spotlight?

BE: I don't think I was particularly extrovert or anything. You know, I felt quite shy. I wasn't an attention seeking child at the age 12, 13, or 14, I don't think I was, but perhaps I became more extrovert through the Youth Theatre.

54 years after we opened our youth theatre we continue to offer activities that change and extend lives. In 2024/25 we have spoken to alumni who are re-engaging to secure the digitisation and access to our archives. They all speak of opportunities during their time with GYPT that gave them access to higher education, confidence and skills to be successful, professional artists and engage more broadly in civic life.

During 2024/25 we worked with 390 unique children across 7 programmes largely aimed at offering a creative, inclusive space. They are

- 7% Asian, 53% Black, 11% Mixed Ethnicity, 29% White
- 12% diagnosed as neurodiverse
- 7% Disabled

We were able to gain funding from Young Greenwich for our Senior Youth Theatre making it free to attend. In Junior and Middle Youth Theatre 61% paid the Standard fee, 27% concession and 12% added a donation. We saw some lovely examples of confidence blooming:

Case Study: N's parent got in touch to sign them up to our Senior Youth Theatre. Before we meet our participants, we ask for any access needs they may have, and N's parent informed us that they are a hearing child with a cochlear implant and mild cerebral palsy. We followed up with a phone call to better assess the needs of N and see if our Youth Theatre was a good fit. The phone call confirmed N would do a trial session to see how they like the group and to see if it would suit their access needs. We discovered that N is an incredibly capable and independent young person, and we were able to support their access needs well for them to access the space and flourish in the activities.

To address N's need, we spoke with them and their parents to see how best to support them. This was then communicated to the Senior Youth Theatre Lead and Support tutor. The Senior Youth Theatre group is very open and communicative, and everyone became aware of how-to best support N and follow through with this weekly. No external agencies were brought in to support N as this was not required.

N arrived as a shy young person with various access needs. Over the first few weeks and months we quickly saw N bloom into an incredibly vibrant young person with confidence, great social skills and excellent drama skills. N made friends and expressed a keen interest in theatre making and taking on speaking roles. This led to N being a lead speaker for the winter term radio play the group did and now, for the summer term, being a lead narrator in the play.

N is also a recipient of the Jack Petchey award at Tramshed this term. Their tutor nominated them saying: *'N always gives their all and is so committed to SYT. During Dark Christmas, they were enthusiastic and always one of the first people to volunteer to extend their participation in the piece further. N is emotionally mature and responds positively to feedback, ensuring that their creative expression (particularly vocally) is beginning to extend. They are collaborative, kind member of SYT and are always keen to include new participants socially, as well as creatively.'*

N's parent has also recently informed us that they have been accepted into an Actor's Guild, as part of their after-school club programme, and they are flourishing. N's parents added, 'We've always been worried about N because of their access but through drama, they've really found their thing!' This is such joyous news to receive and reinforces the importance of these groups for our young people and the pivotal roles they play in their development.

The best thing about the service is… '*N got to meet new people and find a place to express themselves'*

There were 2 programmes that offered more bespoke support. The Young Company formed each springtime to deliver a piece for the National Theatre Connections Festival, rehearsed and performed January to April. We engaged emerging directors to lead the young people in selecting the pieces and realising them. They were able to add elements of production design and had professional photos taken of the pieces. During this period, we had performances of Age Is Revolting with attendance from the writer Abi Zakarian and a National Theatre Mentor Director Stewart Melton and rehearsals of Ravers. The cohort is mostly different from the Youth Theatre. They need free access to the group – an experiment with sliding scale of charges was a disaster for this programme which we quickly put right! We see more of these participants go on to study theatre, drama, music, production arts.

We continued our drama informed mental health support programme Whatever Makes You Happy group for young people with Adverse Childhood Experiences. We were able to gain funding for smaller groups of under 10 young people to work with 2 experienced art and drama therapists. In 2024/25 this was possible thanks to the support of the Greenwich Healthier Communities Fund managed by Groundwork. Participants met at Tramshed, went on trips and were recipients of Jack Petchey Achievement Awards for outstanding progress. They said:

- *"I have made friends, and I feel warm here".*
- *"I love the acting! And... playing games with Jasmine". (Drama Therapist)*
- *"It's been good for me, I'm one of the oldest and I have liked... being a role model, kind of thing, to the others, I can see where I was in them. They are like little family members now really"*
- *"I don't like school but... I don't feel the pressure [here]. I like the biscuits as well I'm not gunna lie".*



Tramshed Young Company March 2025, photo credit Amelia Wornell.

Disabled Adults:

2024/25 began on a high note as our community celebrated the news of an award of £127,500 over 3 years from Henry Smith Foundation (2024-27).

Reach, our theatre company for adults with learning difference was named and formed by people in their 20s. They had formerly been participants within our provision for young people with Learning Disabilities, which began in the 1990s. By extending our provision in this way, we successfully sustained and deepened relationships, ensuring that we continued to meet participant's needs, as they develop and change over time. This approach is reflective of the breadth or our work, as we involve participants in the design and leadership of our programmes.

Dramatic Voices and *Tramtastic Club Nights* were founded in 2018, using a National Lottery Reaching Communities grant, through our engagement with the ALD community and partner organisations in the borough. We see growing attendance for Tramtastic, and Dramatic Voices is hugely oversubscribed. Both activities are ethnically diverse, reflecting the wider community. Since Global Majority families are not accessing most ALD services, this is an achievement highlighted by Greenwich Council.

Participants generally arrive early for activities, to spend time in our foyer space socialising with each other, and this is an opportunity also embraced by families and carers.

Through Henry Smith funding, we launched our disability steering group, which has already made a significant impact. Composed of carers and community users, the group has developed a ten-point disability plan on best practices for staff and community support, set to launch this summer alongside Reach's upcoming show. They have also introduced 'Speed Mates', a yearly sex and relationship coaching program for ALD members in partnership with Meet N' Match.

Additionally, we successfully launched our second Dramatic Voices group, welcoming more ALD members into the Tramshed community.

We staged two fantastic performances: 'Caba-Reach!', a REACH cabaret featuring drag, dance, singing, magic, and comedy that entertained 300+ people in Greenwich, and Dramatic Voices' Christmas pantomime 'Aladdin', performed for over 60 audience members with a 40-person cast, including parents and carers. We also employed Marcus, a Reach participant, as Lighting Technician for Tramtastic and paid an additional Reach member to create an original composition for 'Caba-Reach!'

We support carers to be participants too, particularly within Dramatic Voices and, after initial hesitance they now look forward to and value the activities and experiences.

Tramshed works in partnership (Greenwich Mencap) and our collaborative approach has stimulated interaction and relationships between agencies. We work with Oxleas NHS Trust who deliver Tramshed Fridays support programme for ALD. Joel Parker, Consultant Psychologist, reflected:

For a lot of people who have Learning Disabilities, loneliness and isolation can be a big challenge in their lives. Tramshed is a place where kind of people form friendships, people who've had many experiences of rejection in their life. A client who was coming to Tramshed when I was first brought in the group had multiple placements breaking down, been rejected from her family at times, I remember her coming to Tramshed and making a really good friend here.

Simon Powell, Psychologist, added:

The most important thing was that people wanted to do the things that they want to do with the people they wanted to be with. They didn't want to just be restricted to staying in the day in the [NHS] buildings. And they also wanted to go out in the evenings and that was quite difficult then for day services to do.

From 73 anonymous surveys and qualitative feedback in focus groups:

- 97% reported improved life navigation skills.
- 100% said Tramshed enhanced their resilience.
- 97% felt the sessions helped them build and maintain friendships.
- 95% experienced creative accomplishments and pride in their work.
- 98% felt a stronger sense of community.
- From 25 anonymous carer responses, 100% agreed that attending Tramshed increased resilience and strengthened relationships with their dependents.

Personal impact was evident in the feedback:

- *"I have improved as a person and enjoy myself more because of REACH."*
- *"I am who I am now – Happy, I see myself as happy, because of the Tramshed."*
- *"Before I wasn't as good, I wouldn't show my face. Theres not a lot of nice people, but there is in here. Before mum couldn't get me to come out of my shell, whereas here made me come out".*
- *"We are a family!"*
- *"It's a great environment for everyone who takes part. Service users love it, and carers gain insight by seeing the diversity of disabilities. Tramshed is highly, HIGHLY important in our lives."*
- *"It has been wonderful for my daughter. She was so down before Tramshed, feeling friendless, but now she has this group – a real family. The staff are incredible."*



Adam Smith, Reach Member in *I'm Possible, Not Impossible*, photo credit Henry Roberts

Case Study: K, a young adult with a learning disability, joined us in April. His mother F is a full-time carer for K and his brother. Initially, K was extremely reserved, rarely speaking and needing his mother's support just to stand in the circle due to nerves.

Since joining Dramatic Voices Theatre Company, K has made remarkable progress. In just seven months he was playing a major role and speaking confidently in front of a large audience. His resilience, self-worth, and overall well-being have flourished. He was recently awarded the Jack Petchey Award for personal development, with his tutor stating: *"I've seen someone who was once too nervous to participate grow into a confident young person who uplifts our entire group."*

A standout moment in K's performance was where he and his mother co-operated the puppet for the character. It was a beautiful experience for them to share. F has since become a driving force in our community, naturally stepping into a leadership role supporting other carers. Recognizing her impact, we invited her to join our Steering Board. She also initiated our upcoming Speed Dating Coaching session, inspired by her own experience raising two sons with learning differences.

F's growth has been just as inspiring as K's. Seeing our program support not just ALD members but also their loved ones has been truly rewarding.

We were also entrusted with a grant from the Prokofiev Fund and Metro GAD, a Greenwich-based disability advocacy organisation. With this support, we established an additional steering board composed of Metro GAD members and local disabled activists to create a three-year disability arts festival, 'N'Abled', running from 2024 to 2026.

In its first year, the festival launched with a powerful dance-theatre piece exploring disabled people as superheroes. Featuring ten disabled community participants—a mix of professional performers and first-time actors—the production played to over 150 audience members in our main theatre. Feedback was overwhelmingly positive, with 85% rating it the highest possible option.

Ethnically Minoritised People:

We meet representative metrics for participation, but we want to change the future landscape. We want to programme theatre and other performance art events at Tramshed that reflect our local community. When running a call out for work we found we had a very small number of submissions that platformed Black and Brown artists. We are seeking excellent professional work out through joining networks such as the Young Theatre for Young Audiences (TYA) Venue Programmers Consortium; but we recognize and celebrate our part in the eco-structure, as a pipeline organization ensuring access and confidence to a more diverse workforce in the future.

Our own work and work with partners has increased routes into the performing arts for young Black and Brown people. Our Young Company is a vocational programme with creative skills development leading to public performance as a part of the National Theatre Connections festival. 72% of participants are global majority. One of the young people who has been a cornerstone of our youth programmes for 18 months described her experience in BBC Radio London interview in April 2024.

- *[Tramshed changed] everything I want to do, the way I see the world. I think it's because [its] a free kind of thing, performance that we can do. And for me and the people I perform with it's so important because me personally, I'm not able to kind of go to outside of school. Like drama clubs and things like that… And just having spaces for us to express ourselves and be creative, especially for me as a black woman. I feel like it's important to have like our stories heard and our truth told and even in the play. The play kind of touches on topic, displacement, fleeing your country from genocide, and all these kind of things. Make it like, easier for us to have those different perspectives and kind of escape the Western bubble that we just live in here in the UK. And for me it just it made me it's just so refreshing to kind of see and hear loads of different stories and be a part of performing and opening other people's eyes to these kinds of things*

The Woolwich Creative Club became resident at Tramshed in April 2023. Meeting weekly in term time, this programme provides young people with free music lessons on the group's musical instruments. Their sessions are led by professional musicians such as Byron Wallen; poet, spoken word artist and community organiser Rasheeda Paige Muir and also provide professional development for Trinity Laban Students. 86% of attendees identify as Asian, Black or Mixed ethnicity.

The Youth Drop In emerged following the tragic murder of 14-year-old Tamim Ian Habimana on the Tramshed doorstep in 2021. Partners such as Trinity Vineyard, Greenwich Youth for Christ, B Young Stars and Greenwich Inclusion Project (GrIP) advocated for a safe space for young people. This was trialed from December 2022 and has been operating since with access to youth workers, peer mentors, music teachers and fun! 85% of attendees in 2024/25 identify as Asian, Black or Mixed ethnicity.

We were pleased to be able to say that from 2023 our trustees reflect our community. Our new Chair, Roger Wilson, elected in April 2023, attended Woolwich Polytechnic School for Boys as a child. His career as a musician has taken him all over the world, he is now the co-founder and Director of Operations for Black Lives in Music, a task force dismantling structural racism in the Jazz and Classical Music industry.

Facilitating space for local residents:

Space worth £92,253 was given in kind/via discounts to local residents across our programme.

Local grassroots groups are largely led by volunteers who do not have the capacity to fundraise all the costs to deliver their unique, activities.

- Tramshed has been the home to the Caribbean Social Forum (CSF) since 2015. Their founder, Pamela Franklin told us that Tramshed is "the only place where she feels safe, where young people feel safe". The CSF meet weekly at Tramshed and regularly have 100+ members come together to socialize, eat together, hear from speakers, go on trips, and notice when people need additional support
- Woolwich Singers don't audition members – their group is made up of anyone who wants to sing for fun. They select the music democratically and perform to sell out concerts termly.

Working with cross sector peers:

- Greenwich Schools Sport Partnership (GSSP) brought dance workshops to Tramshed in March 2024. As a result of their work with us, young people in Year 5 brought their families back to Tramshed in April 2024 to take part in Anatomical's *BuildyUppyDanceShow*. The school lead then discussed being a part of the development of Anatomical's new work directly. GSSP presented to the Greenwich Cultural Education Partnership in 2024 about the potential to collaborate further. GSSP came back to Tramshed in March 2025.
- Creating Ground were resident at Tramshed in 2024. Creating Ground CIC is a not-for-profit organisation that works with women from migrant backgrounds to promote cross-cultural awareness, learning and sharing across different communities in South-East London (mainly in Greenwich) through collaborative arts and educational projects. Through the use of art and drama, people share their experiences, express their feelings and overcome difficulties through reflection and learning.
- 13% space dedicated to other groups and organisations who deliver professional, ambitious, community focussed arts e.g. Greenwich+Dockland International Festival, Taru Arts, Woolwich Dance Space, Duckie's Posh Club, Protein Dance
- Rose Bruford College delivered classes and events for 2 of their courses, 19% of the total use of the building 2024/25

Case Study:

Tramshed was commissioned to produce and deliver a community engagement programme as part of the Greenwich Park Revealed (supported by Royal Parks and Heritage Fund) since 2021.This four-year programme aimed to promote engagement through diverse cultural events, promote inclusivity, and attract a wide-ranging audience, including families, young people, and Black and Minority Ethnic communities. We have engaged:

5313 audience members across
24 performances or workshops
221 average audience members and
127 artists

We lost only 3 performances whilst working in the park across 4 summers, though we were working outdoors we were able to rearrange most activities.
What an amazing concert. THANK YOU!!! Buzzing atmosphere & fab music!!! Thank you so much for letting our children join in with the music, all the kids LOVED it!!
So great to see the young people up there doing their thing, we don't usually get to see performances like this on the bandstand

The full programme was:

2021	Commedia dell'Arte Performances, Games Without Wires, All Ears music programme with Rhythm Passport, Youth Takeover, Hare and Tortoise Performances, Sing-a-long *Greatest Showman* Film
2022	All Ears music programme with Rhythm Passport, Youth Takeover, Sing-a-long *Mamma Mia* and *Slumdog Millionaire* Films
2023	All Ears music programme with Rhythm Passport, Anansi Puppet Performances and Workshops, Youth Takeover, Sing-a-long *Matilda* Film
2024	Youth Takeover in collaboration with Arts Trust Ltd *Ignatius* New Music Performance by Nick Bicat and Tunde Ebua, Directed by Angela Michaels



Tramshed Participant leading a making workshop at Greenwich Park 2024, photo credit Roswitha Chesher

Through working with the amazing team at Greenwich Park across the years:
- We increased audience diversity, the number of Black, Brown and Disabled audience members grew to come in line with local demography.
- We offered skills development opportunities with early career artists - they said "I will never forget this experience"
- We grew Word of Mouth recommendations to 64% in 2024 - testament to good collaboration and visitor experience
- Audiences steadily came to be together with family and friends - something of the time perhaps, to be entertained and, especially for *Ignatius* "to learn something" - almost half of respondents cited this. One person said*: "British Black History is needed, wanted and underfunded".*
- 46 events over 20 days
- 98% audience members rated the performance as Good or Very Good. 9.3 average satisfaction
- Increased social media engagement – consistently above industry benchmark for engagement
- Programme had engagement from audiences who were consistently in the 50% most deprived areas across categories
- Programme celebrated Black voices and stories especially but not exclusively Ignatius and All Ears Music on the Bandstand. Other relevant events included Slumdog Millionaire and the Bollywood Dance Workshops, Anansi and the Sun Theatre piece, the Caribbean Social Forum Games without Wires and the Nigerian Association craft event.
- More than 2/3 s of feedback we processed was from visitors in local and neighbouring boroughs
- All events were free to attend
- 77% of attendees came with children

- Over the four years, we have worked with at least 85 artists across music, theatre, dance, film, crafts, visual and circus arts
- We have engaged with 16 local businesses to supply design assets, photography, food stalls at the film nights

Audiences said:

It was brilliant quality music, great atmosphere. The best day out this year, do it again please
A lovely summer afternoon in London enjoying the multicultural life of London
Excellent musicians. Tramshed superb
An excellent event! Thank you !
excellent! great to see indonesian culture in london. more please!
Both myself and my 5-year-old really enjoyed the show - wonderful costume/puppets/scenary
Wonderful powerful piece that is vital for our time.

TRAMSHED IMPACT: MEETING OUR AUDIENCE ENGAGEMENT STRATEGY

Setting our targets for 2023-7 we set out plans to

- work with purpose and regular data-driven evaluation to evidence increased trust and cross pollination of programmes
- make relevant choices for events where people could connect, audiences would be representative of our community, and especially underserved groups

Indicators of success were

- Quality of experience was rated highly (98% rated their experience as Good or Very Good in 2024/25)
- Customer satisfaction was maintained over 9/10 (9.4 average score in 2024/25)
- 63% events were promoted through word-of-mouth recommendation

In 2024/25 we produced or facilitated:

- 36 Events
- 46% tickets were free
- £10,548 Box Office Take
- 2510 ticketed Audience Members
- 81 Artists

The team

- programmed regular events (e.g. Tramtastic Club Nights for Adults with Learning Differences)
- supported artists to test their work (e.g. Daisy Chain, DNA, Lata Nobes)
- facilitated community partner's work (e.g. Woolwich Singers and Reach *Festive Concert*)
- delivered 2 festivals (NT Connections April 2024 and the Union Festival Summer 2024)
- toured our production called *Sorry, Not Sorry* for c. 650 young people commissioned by the violence reduction unit at Royal Borough of Greenwich in Spring 2024
- offered high quality family theatre. During Spring 2024 this was available free to access with food for all thanks to the National Lottery Community Organisations Cost of Living Fund. At other times we offered free tickets to schools in the areas of highest deprivation.



The Komagata Maru Incident Community Cast Members, Union Festival June 2024, photo credit Henry Roberts

Meeting our Vision to Increase Social Cohesion

In our Strategic Plan 2023-7 (prepared in 2022) we set out that a sign of success would be that those engaged with Tramshed identified a sense of belonging at events.

At the outset of 2024 we engaged consultant Kuumba Nia to support of period of reflection for the trustees, team and community as we prepared for the departure of our long-standing CEO Jeremy James. This also gave us chance to understand if we were meeting this commitment to providing welcome and a place of belonging. The report set out its methodology:

“To gain an understanding of the organisation’s mission, vision and values, as seen through the eyes of its stakeholders, staff and trustees, qualitative research methods were used to collect data in the form of one-to-one interviews and participant workshops with stakeholders, staff and trustees. Stakeholders were asked a series of questions during one-to-one telephone interviews which focussed on their experience of Tramshed and their views about the future direction they thought the organisation should take. Staff members and trustees participated in workshops where they were able to explore their experience of Tramshed’s mission, vision and values in practice, and consider how this could shape the organisation’s future direction.”

Recommendations included

- Review and clarify the organisation's mission, vision and values statements, and develop a strategic plan in consultation with stakeholders.
- Diversify revenue streams beyond traditional grant funding
- Prioritise staff support, strengthen communication channels and build capacity in the team.
- Strengthen community engagement with marginalised groups
- Develop a comprehensive marketing and communications strategy
- Build and strengthen strategic alliances, collaborations and cross-sector partnerships

During the following period we have

- Worked with stakeholders individually to ensure they have clarity about our purpose and resources
- Increased our earned income and begun to develop individual giving through membership schemes
- Increased our staff team. Working on a skeleton staffing structure in 2023/4 was extremely challenging for the team and organisation
- Worked with other partners on the MyEnds Partnership to deliver more work directly to marginalised groups. We have worked in schools in the most deprived parts of the borough and invited their pupils to attend professional performances free of charge in our theatre to increase their cultural capital.
- Delivered the Union and N'Abled Festivals and Ignatius performances in Greenwich Park to create work commissioned and created by lived experience underrepresented artists.
- Increased our marketing capacity to allow for more strategic planning and delivery, gained more data and analysis
- Contributed to conversations and led on actions to build local place partnerships. These included convening meetings with other cultural venues in Woolwich town centre, sitting on the Living Wage Place and Cultural Education Partnership steering board, Public/Creative Health projects and dedicated time to a Creative People and Places bid.

We recognise that individual groups share the same space and tell us that they feel welcomed. Dr Pamela Franklin of Caribbean Social Forum said:

"Tramshed as a vital community space. Its welcoming, accessible environment enables people of all ages and backgrounds to connect, engage, and participate in activities that promote health, wellbeing, and personal development. Tramshed plays a crucial role in fostering social cohesion and empowering communities. Supporting such spaces aligns with our shared vision of enabling individuals to lead connected and fulfilling lives"

We are also working towards bringing groups together for more cross engagement of community. This was most successful during 2024/25 at the Woolwich Jazz Series, initiated by the founder of Tramshed's resident group Woolwich Creative Club Sophie Nicol. The Creative Club offers free music tuition for local children from professional jazz artists including Byron Wallen and Trinity Laban students. Sophie and conceived of a run of public performances featuring these artists and other resident groups Woolwich Singers and the Caribbean Social Forum. This was funded by Arts Council England National Lottery Project Grants and saw 6 busy, highly praised participatory performances from Woolwich Jazz Legends and community.

We are aiming to build on this programme success in 2026.

Increasing Access for Attendees

To collate and analyse our audiences in 2024/25 we have used demographic data from feedback forms collected at events. At large scale events we have used clickers for headcounts, each event counted from beginning to end by 2 separate stewards to check accuracy. We have been using the same feedback postcard based on the Audience Finder Survey Questions since 2021 to follow our story through quantitative and qualitative information across time.

Category	Audiences 2024/25 (IMD 2019)	Audiences 2023/24 (IMD 2019)	Participants 2024/25 (IMD 2019)
Greenwich Borough Postcodes	59%	60%	80%
Indices of Multiple Deprivation Top 10%	1%	1%	1%
Indices of Multiple Deprivation Top 20%	28%	21%	31%
Indices of Multiple Deprivation Top 50%	72%	70%	85%
Income Deprivation Top 10%	5%	5%	6%
Income Deprivation Top 20%	63%	24%	38%
Income Deprivation Top 50%	76%	74%	87%
Employment Top 10%	1%	0%	2%
Employment Top 20%	10%	11%	19%
Employment Top 50%	62%	63%	77%
Education Top 10%	0%	0%	0%
Education Top 20%	2%	1%	3%
Education Top 50%	45%	40%	56%
Health Top 10%	0%	0%	0%
Health Top 20%	2%	4%	4%
Health Top 50%	45%	49%	62%
Crime Top 10%	23%	11%	12%
Crime Top 20%	36%	30%	33%
Crime Top 50%	80%	78%	85%
Barriers to Services Top 10%	23%	21%	36%
Barriers to Services Top 20%	61%	60%	70%
Barriers to Services Top 50%	92%	90%	95%
Living Environment Top 10%	7%	8%	2%
Living Environment Top 20%	19%	26%	10%
Living Environment Top 50%	78%	78%	69%
Income Deprivation Affecting Children Index Top 10%	4%	6%	7%
Income Deprivation Affecting Children Index Top 20%	34%	24%	17%
Income Deprivation Affecting Children Index Top 50%	78%	74%	88%

Income Deprivation Affecting Older People Index Top 10%	36%	32%	40%
Income Deprivation Affecting Older People Index Top 20%	49%	44%	59%
Income Deprivation Affecting Older People Index Top 50%	83%	79%	90%
Asian	7%	9%	6%
Black	21%	29%	44%
Mixed Ethnicity	8%	9%	10%
White	62%	44%	30%
Latin American/Other	1%	8%	Data n/a
Disabled	16%	7%	36%
Not Disabled	84%	93%	56%

Our summary table shows that our audiences are likely to travel further to see events – participants are more locally based; be a little more affluent and be more representative as Greenwich as a whole borough rather than our local neighbourhood.

Stand out statistics across the year include more audience members experiencing more indices of multiple deprivation and affected by income deprivation. We recognise we have a pattern of attendance from people who fall into the lower 50% across all areas. There is a marked increase in people identifying as White in our audience group during 2024/25. In 2025/26 we have specifically sought to programme work from Black and Brown theatre makers and have seen, so far, a return to a more representative number of audience members identifying as global majority.

The team aimed to create a programme and experience that felt accessible across protected characteristics. Audiences shared

- *Really Enjoyed the performance, was so great to see the performers being able to express themselves + enjoy doing it*
- *As a new resident to the UK but frequent visitor over the years, Black British history is needed, desired and underfunded. Love to learn through art! Love educational art for kids too!*
- *These spaces are so important for underrepresented groups. Keep Doing what you do! Lovely staff and excellent show.*
- *I think it was really beautiful and powerful and I want to see more shows that centre people like me who are disabled AND powerful!*
- *Such a stunning celebration of individuality and also education on the importance of access. I really connected with the performer wearing headphones - what a captivating artist that communicates care and feelings wonderfully to the audience / stunning mover!"*
- *Brilliant performance, and something we need to see more of on stage!! Thank you as well for the accessibility of both the performance and the venue, and the wonderful staff were lovely - will 100% be back*
- *INCREDIBLE! Such a shining celebration of individuality & also education on the importance of access. I really connected with the performer wearing headphones - what a captivating artist that communicates feeling wonderfully to the audience! Stunning mover!*
- *Repeat, Educational, Authentic and real life experience for many. Very relatable*
- *It was great - my children loved it. Accessible and good for my disabled son. Loved the sock puppets*
- *Comfortable, relaxed space, perfect for family*

The venue is included in the listings guide AccessAble which sets out our offer for visitors. We have had free training for Dementia Awareness to help us see the venue as audiences might and further enable our team to host our community.

By the end of the year, we started to collect information on the way the audience's travelled to Tramshed to understand more about our carbon impact. Tramshed does not have a dedicated car park but has 7 bus stops (18 routes), an overground, DLR and Elizabeth Line station on our doorstep. In the initial survey we found that – for family performances –

- 38% used public transport
- 22% walked
- 38% came by car
- 2% cycled



Sue Elsegood, N'Abled Steering Group Member in *I'm Possible, Not Impossible*, photo credit Henry Roberts

Audience Motivation to Attend

- To spend time with friends/family 20%
- To be entertained 19%
- To enjoy the atmosphere 13%
- To learn something 8%
- To be inspired 7%
- To entertain my children 5%
- To educate/ stimulate my children 5%
- To do something new/out of the ordinary 4%
- Artform/ Activity is an important part of who I am 4%
- To be intellectually stimulated 4%
- For reflection 3%
- to escape from everyday life 2%
- For a special occasion 2%
- For professional reasons 2%
- For academic reasons 1%
- For peace & quiet 0.50%
- Other 0.50%

Word cloud of all audience feedback for all performances:



Participation is a key part of our mission statement. We aim to include interactive programming in our event series. We showcase our groups in our professional programme/festivals (e.g., Reach's Concert, Dramatic Voices' *Aladdin,* Tramshed Young Company *Age Is Revolting)* We research productions that actively engage audiences to take part in the performance (e.g. *BuildyUppyDanceShow* from Anatomical*, The Museum of Marvellous Things* by Practically Perfect Pictures*, The Diana Auction* from HRH Aphrodite*, The Ancient Oak of Baldor* by Frozen Light*)*



The Diana Auction, HRH Aphrodite, Generator March 2025

We have also offered Q&A sessions post performance so that audiences and artists can build on their experiences. As so many artists we work with consider themselves as emerging – developing their voice – this feedback loop can be invaluable. As many performances touch on issues around identity audiences have found it beneficial to have a place to share thoughts and questions with respect and kindness.

We used our budget as efficiently as possible to ensure the highest possible quality performances for audiences. There was an average 9.4 satisfaction rating, 98% audiences rated the content as Good or Very Good and feedback cited:

- *It was an unbelievable performance, extremely emotional and perfectly done. she is amazing, brought tears to my eyes and put on an incredible show. 100% would recommend*
- *A stellar, moving and striking performance, sharp, and stunning to watch. Sensational!!!!*
- *Powerful piece that is vital for our time*
- *This was a brilliant way of telling an interesting and important historical story. I loved the music and production - slick, clever.*
- *The show blew up my mind*

- *I was so inspired and moved by the performance. Will definitely be seeing more of their work and hopefully be involved with in the future.*
- *This was an amazing play and I really loved the Q+A at the end. Loved the ethos of the performance*
- *The performance was inspiring, thought provoking, uncomfortable (rightly so) and educational. I was overwhelmed. Fantastic Performance!*

Thanks to support from the National Lottery Community Organisations Cost of Living Fund we were able to offer high quality, professional, diverse family programming in Spring 2024. Nationally recognised artists, supported by Southbank Centre, Arts Council England, Half Moon Theatre, Cast (Doncaster) brought their work to Tramshed, free to attend and followed by shared meals. The feedback was overwhelmingly positive, a sample was

- *I just want to say that you should organise more events like this. We had a wonderful time*
- *Brilliant free event. Not been to something like this before with my baby. A great experience for us both*
- *We really enjoyed the show!! The staff are so friendly and welcoming. Please can we have more things like this?*

Pricing Policies

We began to explore what people would be willing to pay for quality regular family theatre. The results were mixed, in a survey at a free event attendees shared that:

- 6% could not pay to attend
- 94% would pay something
- 22% would pay under £5
- 25% would pay £5-10
- 11% could pay £10+

Audiences members added helpful narrative

- *It is difficult to afford anything right now, so in all honesty if it was a paid for shows we would not be able to come*
- *Yes, but it is tricky so it depends if I had any spare that month*
- *Yes, ideally per family up to £5*
- *Yes. Donated £10 and would spend/donate more next time (£15/20)*

As a result, we set our ticket prices for following events so that we always offer

- Free tickets for targeted audiences (e.g. pupil premium lead, carers, bursary)
- Complimentary tickets (means tested benefits, students)
- Standard
- Standard + donation

This matches our tried and tested Youth Theatre fees and hyper-diverse town demographics.

Theatre in Schools

In December 2023 Tramshed was commissioned by the RBG Safer Streets team to deliver a pilot project on building self-esteem, enabling young people to walk away from conflict and de-escalate tensions. After a successful run in Abbey Wood for 918 young people in schools and youth clubs this project gained funding as a key consortium partner on the MyEnds project from the GLA Violence Reduction Unit. In March and November 2025 we worked with c 1150 young people aged 10-14 in Woolwich Dockyard and Glyndon.

The main benefit was seeing and hearing from the teachers about the deep impact the work had:

- Double the number of attendees watching Sorry Not Sorry would actively apologise after the performance if disrespected
- Less attendees would disrespect their peers after watching Sorry Not Sorry
- 27% of people would try to talk a friend down instead of being part of a confrontation before the performance, 48% of young people would talk their friend down after the performance - increase of 21%
- Young people felt safer, more informed and confident after the performance
- Young people recognised more violence around them after the show
- More young people would say sorry and walk away if they were in a situation that might become dangerous (from 30% up to 40%)

In addition, we were pleased we were able to gain

- Support from Year 10 work experience students at Tramshed with the administration and data entry on the project – they were able to see the work and understand the value of the work they were doing for us
- Evidence the potential to tour this project again after the successful partnership MyEnds bid to the GLA/Mayor of London
- An even deeper relationship with the Safer Streets team evolve. We have benefitted from training and are members of the to the Serious Violence Community Forum
- Relationships with the schools – we have been able to offer children in these schools free tickets to see professional theatre with their families across 2025

Digital Platforms

Media Source	**2024/25**	**2023/24**	**Increase/Decrease**
Facebook Fans	2018	2003	0.07%
Twitter NB no regular posts from 1 Feb 25	2999	3225	-7%
Instagram	3770	3163	19%
Linked In Followers	547	0	100%
Total Followers	**9334**	**8391**	**11%**

Facebook Impressions	505,642	407,357	24%
Insta impressions	194,948	172,675	13%
Linked In Impressions	4,592	0	100%
Total Impressions	**705,182**	**580,032**	**21.5%**
Website Active Users from 17.7.24	**18,444**	**No data**	**3K returning users - 17% of total**

There was no data with Google Analytics for our former website in 2023/24. We regained this in July 2024 when we lost our hosted site as Brackets Digital folded. We have had a temporary site since then:

Page title	Views	Active users	Event count	Bounce rate
Tramshed	13K	8.7K	45K	29.40%
What's On	7.1K	4.2K	17K	9.70%
Our Venue	3.2K	2.3K	7.9K	23.80%
Our Programme	2.7K	1.7K	6.3K	6.90%
Jobs and opportunities	2.7K	1.5K	7.8K	50.70%
Participation	2.5K	1.5K	5.8K	5.20%
About Us	2.4K	1.6K	6K	13.70%

In the new financial year we have improved on all of these rates. In the first 6 months of 2025/26 we have seen

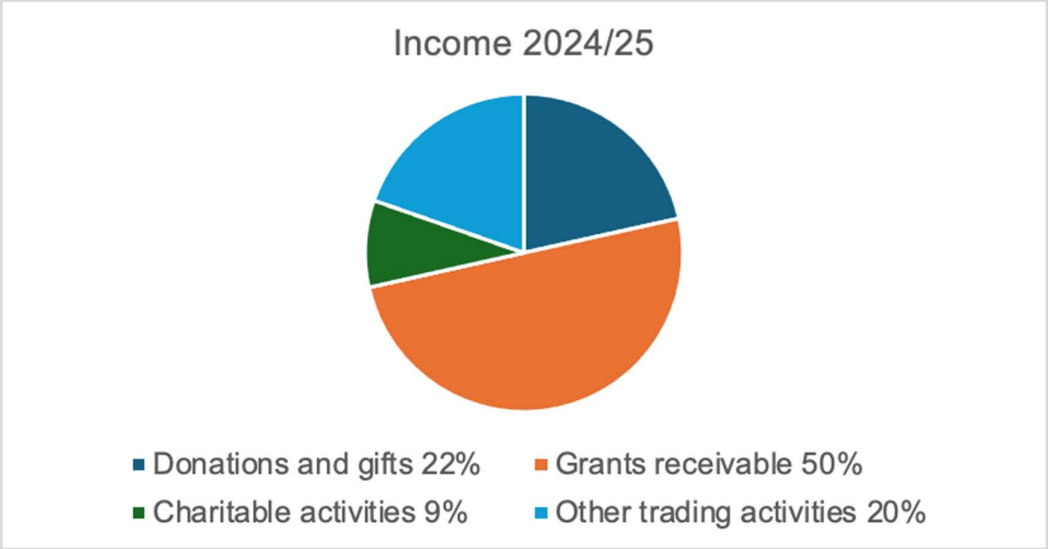
Page title	Views	Active users	Event count	Bounce rate
Tramshed	10K	6.1K	33K	28.00%
What's On	6.6K	3.3K	16K	12.10%
Our Venue	2.5K	1.7K	6.1K	24.50%
Jobs and opportunities	2K	1.1K	5.3K	30.80%
Our Programme	1.9K	1.1K	4.5K	8.50%
About Us	1.9K	1.2K	4.5K	14.30%
Participation	1.9K	1.1K	4.1K	5.00%

We recruited a Marketing Assistant, 3 days a week from June 2024. We started to add a budget line for professional videos of our work whenever possible in as key part of communication strategy in 2024/25. Having a professional trailer for *I'm Possible Not Impossible* was important to market the work – with 6.5K views 13% were our followers, we reached an additional 87% viewers – and to change views on what Disability Arts can be.

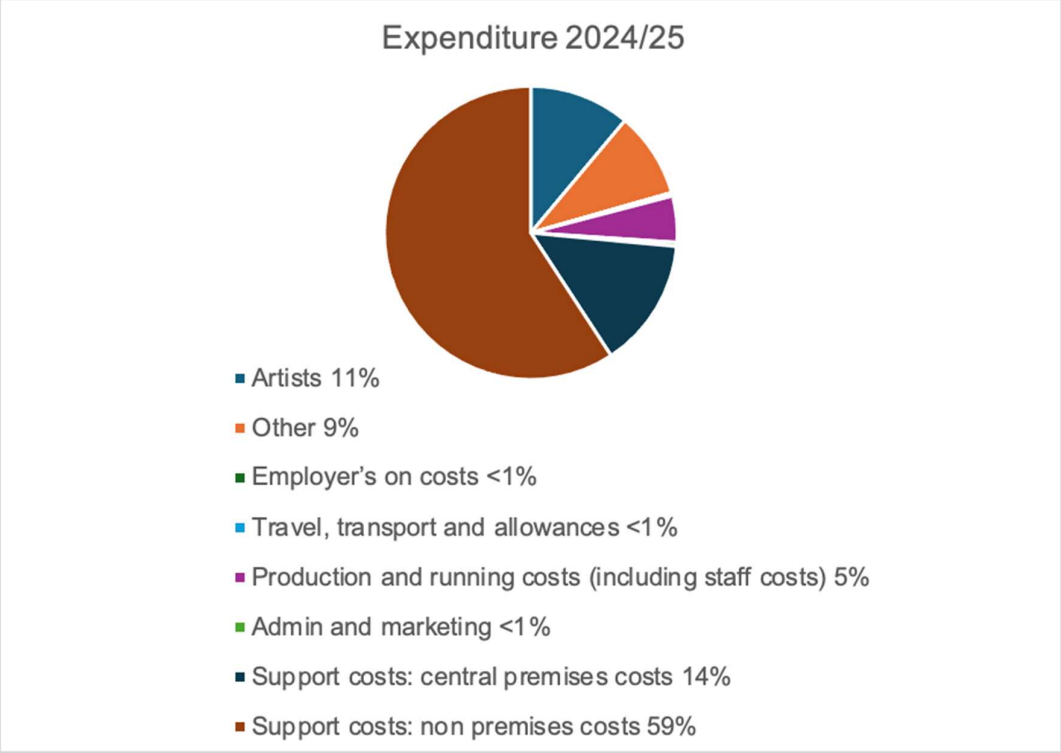
FINANCE REVIEW

Summary of performance and position

Income for the year amounted to £656,936 (2024 - £419,320)



Expenditure totalled £563,329 (2024 - £568,717)



The net movement in funds for the year was therefore a surplus of £93,607 (2024 - deficit of £149,397), resulting in total funds at 31 March 2025 of £23,101 (2024 - £70,506).

Included in total funds is an amount of £5,702 (2024 - £29,568) which is restricted to be carried forward into 2025/2026.

Full details of the restricted funds can be found in note 17 to the financial statements, together with an analysis of movements during the year.

Accordingly, the unrestricted general funds of the charity at 31 March 2025 totalled £17,399 (2024 – -£100,074).

The net book value of tangible fixed assets stood at £3,874 (2024 - £5,811)

After excluding the net book value of tangible fixed assets, the unrestricted “free” reserves of the charity stood at £13,525 (2024 – -£105,885) at the year end.

FINANCIAL STABILITY

Tramshed has faced compound, complex challenges since Autumn 2019 and the management team has worked throughout with our Trustees to assess and navigate the risks for the organisation.

In October 2019 a decision by our landlords, Royal Borough of Greenwich, to repair aspects of Tramshed venue led to a full refurbishment programme. The £4M investment in the space was firmly linked to trust in the management of Tramshed Arts Ltd and we were granted a new 50-year lease for the building. This capital project took place across 2019-2022 and, given the circumstances, encountered delays. This necessitated 2 moves by the team before we could come back into the new space, impacting on our capacity for development.

During that period the Covid 19 pandemic meant that we lost unrestricted earned income (90% Hire Income, 78% Participation Fees, 71% Box Office) Although we were successful in gaining some Covid Recovery Funds (including £230K from Arts Council England) we understandably saw funder priorities begin to change towards grassroots organisations, particularly based outside London.

Since the end of the pandemic and our return to our purpose-built venue inflationary pressures, increased competition for available funds and the most recent cost of living crisis has had a severe impact on the organisation. Thanks to Covid support schemes we were able to weather the years of lockdown and bring £173K forward into 2021/22 and £219k forward to 1.4.2022. However, during 2022/23 we forced by all these extraordinary external circumstances to use some of our unrestricted reserves and the c/f into 23/24 was £78,891.

We continued to face pressure in the Spring of 2023 and made plans to reduce staff time in order to meet rising building overheads and programme commitments. The charity maintained a dialogue with our major stakeholder, the Royal Borough of Greenwich throughout. There was a huge strength of feeling amongst both Council Officers and elected members to safeguard the organisation through this unprecedented period. This was recognition of our own value and our function as host to so many important local small charities. Therefore, Royal Borough of Greenwich worked with Tramshed Arts Ltd to arrange a £200K Loan as a social investment in the charity for the benefit of the local residents and community partners. At the close of the financial year, 31.3.24, the loan sat as a liability on our balance sheet for accounting purposes.

Given the extraordinary challenges for cultural and creative industries and as a recognition of dedicated community support and upturn in our circumstances in December 2024 the Royal Borough of Greenwich made the decision to convert the loan into a donation of £125K and grant of £75K. This decision transformed our position.

The team have been working with the local authority on a recovery plan since 2023 which is monitored quarterly by senior officers at RBG. Trustees are actively engaged in the substantive decisions for the organisation

- overseeing negotiations with the local authority regarding the £200K loan, and its conversion to a grant
- supporting decisions regarding organisation structure and staffing capacity
- developing a new Fundraising Strategy to increase personal and corporate giving
- increasing the benefits/potential to work and earn unrestricted income from 2 further new studios in 2026

In January 2025 discussions began with Tramshed about taking on a leading role to deliver the Cultural Impact Award in Greenwich borough. We are the confirmed Creative Programme Partner for this high-profile activity which we are using to drive further interest and investment in our work. Our role will be to facilitate two Steering Boards of young people aged 13-18 and 19-30. Using the £450K budget across 18 months we will employ 24 young people to commission and deliver work that is meaningful to them. The project will build cross sectoral partnerships for the participants and our organisation, driving a role in supporting the next generation of producers.

ENVIRONMENTAL RESPONSIBILITY STATEMENT



Tramshed, photo credit Rachel Ferriman

Tramshed makes sustainability a positive part of our organisation by

- Applying the principle of Reduce, Reuse, Recycle
- Investing in people's re-making skills over new products
- Optimising our USP of thinking local first
- Using our creativity to propose suggestions and stimulate ideas
- Take personal responsibility whilst representing the organisation
- Engage participants in discussion and innovation
- Building on momentum we see around us from sector leadership e.g. referencing and sharing good practice from the Theatre Greenbook and Without Walls Outdoor Festivals
- Adding environmental responsibility as a standing agenda item for all team meetings from small ideas that make big differences to setting context for all project plans

Indicators of success have been

- Excellent BREEAM rating for the new building with LED lighting, better insulation, renewable energy contracts
- Adding signs to our new space to get attention for users to recycle their waste
- Reducing landfill through a waste service agreement including more recycling
- Carrying through good greener festival practice such as on site, re-useable cable ties, reusing banners, biodegradable bin bags
- Employing a Costume Supervisor to source and fit costumes rather than design and make new items
- Buying, selling and exchanging used items for production
- Successful application to the Groundwork/DCMS Energy Efficiency Scheme in 2024

CAPITAL PROJECT FINANCES

The total refurbishment of Tramshed was £4 million. Investment from RBG was £3.3 million with a target for Tramshed of £700,000 - £50,000 has already been achieved. The project slipped in terms of delivery time scale creating challenges for all concerned, the Tramshed team, construction company and RBG. The final period (April through October 2022) proved particularly challenging for Tramshed with the team awaiting completion. We had to wind down operations in the temporary base we had moved to in 2019 as clearance of that building became a necessity. As a result, we could not deliver all planned programme and certainly not develop new programmes or activities.

Tramshed have negotiated a lease framework with RBG ensuring longer-term sustainability to put the charity in a favourable position. We have been issued a lease with rent agreed as:

- from date of the Lease to the day before the first anniversary of the Phase 2 Completion Date the sum that is equal to 7.5% of the Rent (£3,000 per annum)
- from and including the date that is the first anniversary of the Phase 2 Completion Date to and including the day before the second anniversary of the Phase 2 Completion Date the sum that is equal to 15% of the Rent (£6,000 per annum)
- from and including the date that is the second anniversary of the Phase 2 Completion Date the sum that is equal to 30% of the Rent (£12,000 per annum)

Additionally, if at the end of Phase 2 Tramshed has been unable to raise all its capital requirement this will become a fit-out rent spread out across the 50-year lease on the building. This allows us to build upon the 50 years already spent serving the communities of Greenwich and SE London.

FINANCIAL PROCESSES

Budget-holder accountability has been sustained and systems are regularly reviewed e.g., second eyes to approve all transactions – both bills to pay and when issuing invoices. The Finance Officer has added funder tracking to our Xero reports in addition to streamlined nominal and project codes.

Tramshed reports PAYE figures monthly and VAT quarterly through Xero to HMRC.

Our Finance & General Purposes sub-committee regularly review levels of risk to the financial position of the company. They meet in advance of quarterly board meetings to scrutinise management accounts and a new separate cash flow against budget. In the accounting period the sub-committee is made up of four Trustees (including the Chair, Treasurer), the Interim Director.

Dhononjoy Ray, an ACA qualified accountant with senior audit experience is our Vice Chair and he remains on the F&GP group assessing process and risk. He provides corporate governance and improves the control environment to ensure Tramshed continues to play a key part in the local community.

TRAMSHED RISK MANAGEMENT

In the context of wider pressures and internal changes the Tramshed has a Risk Register based on the Charity Commission's Guidance CC26. The document sets out

- Method Statement
- Scheme of Delegation
- Disaster Recovery Plan

And identifies and addresses risks using a heat map. We have taken into account legislation and regulations appropriate to the activities, size and structure of the charity in

- Governance
- Operations
- Finance
- Environment
- Compliance

We risk assessed likelihood from remote to highly probable and impact from insignificant to catastrophic. We assessed factors for our organisation in our sector we looked at good practice mitigation to find a residual risk factor. At no point did we find risks rated in the top 1/3 e.g. from probable with major impact. The remaining hot spots of concern remain in areas of available finance, especially those factors that are less within our control, such as the competition for and availability of grant and trust funding.

To tackle this significant challenge for the organisation we have

- Committed to planning in this context across the charity, using an external facilitator to support innovation
- Discussed all risks inherent in a change of landscape and how this will impact on our business planning
- Planned our budgets based only on confirmed income and focussing on increasing our unrestricted income stream
- Looked at the risk factors within our control and identified tasks we can do to continue to improve this
- Assess the roles of and duties of everyone involved in running the charity to test if we are using the resources and assets we have most effectively
- Kept all staff informed of changes in programme, duties and responsibilities
- Worked with professional fund-raisers to support the work of the senior management team and increased likelihood of success
- Considered the overall risk profile of charity and included control of the narrative of change in our planning
- Included stakeholders in changes for the organisation, especially Royal Borough of Greenwich maintaining dialogue throughout

We are aware of the impact of change on the people in the organisation. Tramshed has always encouraged team and board members to take up professional development opportunities. We are particularly indebted to house theatre network, AMA and London Youth for setting low or no membership rates and providing highly relevant and detailed training. Our team have benefitted from courses on

- First Aid
- Mental Health First Aid
- Fire Marshall Training
- Accessible Website Design
- Safer Recruitment
- Carbon Literacy
- Cultural Competency
- Designated Safeguarding Lead Training
- Data Protection
- Fund-raising Strategy
- Personal Licence Holder Training

We take a holistic approach to risk management at all times and never think of an individual situation out of context. We aim to discuss the pros and cons of decisions with relevant team and board members before committing to more complex decisions. Ahead of our 4 year plan 2023-27 we developed a series of strategies to act as guiding documents to support good planning. These need to be dynamic and responsive enough but give the organisation a set of principles influenced by all the voices of people who take part in our work.

RESERVES AND POLICY

The Trustees have reviewed Tramshed's general reserve figure in line with the guidance issued by the Charity Commission: Charity reserves: Building Resilience.

Trustees are particularly aware of the financial pressures that the past 5 years has placed on the sector and Tramshed particularly. During this period trustees were aware that reserves the organisation had been able to build up during previous years might have to be drawn upon to support the viability of the organisation.

Trustees Reserve Policy has been to set a preferred level to match the costs of winding down the organisation and paying off all liabilities. This is felt necessary to cover eventualities such as not meeting annual fundraising requirements, the temporary or permanent loss of its premises due to events such as fire or flood, or the sudden loss of a primary, statutory funding source, which the organisation is reliant on to deliver its charitable purposes and activities. This will ensure the charity can continue to run efficiently and maintain its programme of activities.

Trustees agree that general reserves are necessary to ensure the organisation can meet its obligations, particularly if intended funding sources fail to meet the required targets. The policy and the level of reserves held are reviewed annually by the Trustees.

The delays to the later aspects of the Phase 1 Capital Project, increasing energy costs and other impacts of the “Cost of Living” crisis made 2022-24 a much more challenging period; In 2022/23 Trustees agreed that if the organisation should fall slightly below the full amount, they would look to redress that shortfall across the following 24 months confident that the new income opportunities the building will offer will increase the sustainability they are aimed at achieving.

Free reserves on 31 March 2025 amounted to £25,225. This amount was sufficient to pay all redundancy costs that would be owed by the organisation if it were to close on that date. Redundancy packages at 31 March 2025 stood at £13,925.

The charity created a detailed, conservative budget for 2023-27 with specific multiple potential income sources and targets to fund programme strands to inform strategic choices at Tramshed in 2025/26.

The current Interim Director has cross checked amounts balance above and below the line as much as possible and discussed possible bids to resource activity with grant officers.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company 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 income and expenditure of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

Select suitable accounting policies and then apply them consistently

Observe the methods and principles in 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)

Make judgements and estimates that are reasonable and prudent

State whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements

Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company 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 Companies Act 2006.

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.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

This report was approved by the Trustees and signed on their behalf by:

Chair of Trustees: Roger Wilson

Date: 29-1-2026

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TRAMSHED ARTS LTD

Independent Examiner's Report to the Trustees of Tramshed Arts Limited

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Tramshed Arts Limited ('the charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of charitable company you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of our examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('the 2011 Act') and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

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

- accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF TRAMSHED ARTS LTD

- the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.



PIERS HARRISON FCA

Scrutton Bland Limited
820 The Crescent
Colchester Business Park
Colchester
Essex
CO4 9YQ

Date: 30 January 2026

TRAMSHED ARTS LTD
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £	Total Funds 2024 £
Income from:					
Donations and gifts	3	**137,438**	**4,000**	**141,438**	11,217
Grants receivable	4	**105,000**	**223,306**	**328,306**	260,658
Charitable activities	5	**14,249**	**43,812**	**58,061**	46,887
Other trading activities	6	**129,131**	**-**	**129,131**	100,558
Total income		**385,818**	**271,118**	**656,936**	419,320
Expenditure on:					
Raising funds	7	**11,000**	**-**	**11,000**	30,901
Charitable activities	8	**257,345**	**294,984**	**552,329**	537,816
Total expenditure		**268,345**	**294,984**	**563,329**	568,717
Net (expenditure)/income		**117,473**	**(23,866)**	**93,607**	(149,397)
Gross transfer between funds		**-**	**-**	**-**	-
Net movement in funds		**117,473**	**(23,866)**	**93,607**	(149,397)
Total funds brought forward at 1 April 2024		**(100,074)**	**29,568**	**(70,506)**	78,891
Total funds carried forward at 31 March 2025		**£17,399**	**£5,702**	**£23,101**	£(70,506)

All incoming resources and resources expended derive from continuing activities.
The Statement of Financial Activities includes all gains and losses recognised in the year.

TRAMSHED ARTS LTD

BALANCE SHEET
AS AT 31 MARCH 2025

	Notes	Total Funds 2025 £	Total Funds 2024 £
Fixed assets			
Tangible fixed assets	13	**3,874**	5,811
		3,874	5,811
Current assets			
Debtors	14	**55,940**	77,498
Cash and cash equivalents		**38,215**	50,142
		94,155	127,640
Creditors: amounts falling due within one year	15	**(74,928)**	(78,957)
Net current assets		**19,227**	48,683
Total assets less current liabilities		**23,101**	54,494
Creditors: amounts falling due after one year	16	**-**	(125,000)
Net assets		**23,101**	(70,506)
Income funds			
Restricted funds	17	**5,702**	29,568
Unrestricted funds	17	**17,399**	(100,074)
		£23,101	£(70,506)

The financial statements have been prepared in accordance with the special provisions applicable to charitable companies subject to the small companies' regime. In the directors' opinion the Charitable Company is entitled to these exemptions as a small company.

Approved by the Board of Trustees on 29 January 2026 and signed on its behalf by:

Chair of Trustees  Roger Wilson

Company registration number: 1029063
Charity registration number: 1026883

TRAMSHED ARTS LTD

STATEMENT OF CASH FLOWS
YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
Cash flows from operating activities		
Net income/(expenditure)	**93,607**	(149,397)
Depreciation of tangible assets	**1,937**	3,483
Loan converted into donation	**(125,000)**	-
Decrease in debtors	**21,558**	28,032
(Decrease)/Increase in creditors	**(4,029)**	31,157
Net cash (outflow) from operating activities	**£(11,927)**	£(86,725)
Cash flows from investing activities		
Purchase of tangible fixed assets	**-**	-
Net cash used in investing activities	**£-**	£-
Cash flows from financing activities		
Loan	**-**	125,000
Net cash from financing activities	**£-**	£125,000
Change in cash and cash equivalents in the year	**£(11,927)**	£38,275
Cash and cash equivalents at 1 April 2024	**£50,142**	£11,867
Cash and cash equivalents at 31 March 2025	**£38,215**	£50,142

Analysis of changes in net debt

Cash in hand and at bank	**£38,215**	£50,142

1 GENERAL INFORMATION

Tramshed Arts Ltd is a Charitable Company limited by guarantee, incorporated in England and Wales, registered company number 01029063 and registered Charity number 1026883. The address of the registered office is The Tramshed, 51-53 Woolwich New Road, London, SE18 6ES.

2 ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), Charities SORP (FRS 102) and the Charities Act 2011.

The financial statements have been prepared under the historical cost convention.
The Charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are prepared in pounds sterling and rounded to the nearest £1.

The following principal accounting policies have been applied:

Going Concern

The trustees consider that there are no material uncertainties about the Charitable Company's ability to continue as a going concern.

Previously the pressure on the results of the charity had resulted in deficits and negative free reserves, this pressure has eased during this financial year resulting in positive free reserves at the year end. We have worked closely with the Royal Borough of Greenwich (RBG) and in August 2024 a social investment loan facility of £200,000 was arranged. £125,000 had been drawn down from this facility as at 31st March 2024 and was held as a liability on the balance sheet. During 2024/25 Royal Borough of Greenwich wrote off the £125,000 loan and this has been treated as a donation in the 2024/25 accounts. The Council also converted the remaining £75,000 loan facility into a grant within 2024/25 in recognition of the commitment of the Borough to supporting the charity. Whilst this resolved the cash flow issue, a recovery plan was developed with the aim of returning funds to a surplus as soon as possible, being achieved in 2024/25. The development of additional facilities, in conjunction with RBG, due to be completed in late 2025 will be a major new source of income and surplus with the availability of two rehearsal spaces which will be availability to the charity. The charity has also been successful in attracting new funding for 2025/26.

During the year Tramshed invested in new support for a sustainable future. A full time Operations Manager is building and maintaining efficient processes. Sector specialist development consultants Achates, with proven track record in building organisation resilience, are working with the team strategically to increase revenue funding. The continuing financial uncertainty is constantly being reassessed from a risk management perspective.

ACCOUNTING POLICIES - Continued

As a result of the above, the Trustees of the charity are constantly monitoring costs and are continually revisiting formal recovery plans. Based upon this, the Trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet it's liabilities as they fall due.

Income

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income consists of donations and grants, donated facilities, ticket sales for performances, fees for workshops, youth theatres and other activities, and income from theatre hire and bar sales.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Grants from government, other agencies and voluntary bodies have been included as income from charitable activities where these amount to a contract for services, but as grants where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income from ticket sales for performances is recognised on the date of the performance to which the tickets relate.

Income from youth theatres, workshops and other activities is recognised on the date the workshop or activity occurs.

Income from theatre hire is recognised on the provision of the rental space.

Income from bar sales is recognised at the point of sale.

2 ACCOUNTING POLICIES - Continued

Donated services and facilities

Donated services and facilities are recognised in income and expenditure when the charity has control over the item or service, conditions associated with the donated item or service have been met, the receipt of economic benefit from the use by the charity of the item or service is probable and that the economic benefit can be measured reliably.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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 measure reliably.

All expenditure is accounted for on an accrual's basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This comprises staff costs associated with fundraising, primarily time spent by the Chief Executive and Executive Director on fundraising activities.

- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the costs of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

  All expenditure is stated inclusive of irrecoverable VAT.

2 ACCOUNTING POLICIES - (continued)

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, PR and marketing, provision of office services and equipment, and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs with respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the ratio of direct costs under each of the charity's various programmes.

Tangible fixed assets

Fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected lives on the following basis:

Leasehold improvements	-	Over the term of the lease
Computer equipment	-	20% straight line
Fixtures and fittings	-	20% straight line

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such financial statements and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short-term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment

2 ACCOUNTING POLICIES - (continued)

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probably that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Designated funds comprise monies set aside out of unrestricted general funds for specific future purposes or projects.

Restricted funds comprise monies raised for, or restricted by donor-imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the Statement of Financial Activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the Statement of Financial Activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contribution and paying across the deductions for the employees' contributions.

3 DONATIONS AND GIFTS

	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £
Donations	**137,438**	**4,000**	**141,438**
	£137,438	**£4,000**	**£141,438**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Donations	710	10,507	11,217
	£710	£10,507	£11,217

4 GRANTS RECEIVABLE

	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £
Greenwich - Family Arts Festival	-	4,500	4,500
Greenwich Council - Other project grants	-	9,000	9,000
Greenwich Council -Safe Communities	-	21,276	21,276
Peter and Teresa Harris Trust	-	5,000	5,000
Henry Smith Foundation	-	40,200	40,200
Children In Need	-	8,714	8,714
Charlton Athletic Community Trust	-	10,000	10,000
Greenwich – Mencap	-	3,150	3,150
Jack Petchey Foundation	-	1,800	1,800
Metro GADS	-	15,000	15,000
Garfield Weston Foundation	30,000	-	30,000
Greenwich Council - Recovery Plan	75,000	-	75,000
National Theatre	-	4,702	4,702
Berkeley Homes (East Thames) Ltd	-	5,000	5,000
Groundwork London	-	14,964	14,964
Royal Borough of Greenwich	-	80,000	80,000
2025 Total funds	£105,000	£223,306	£328,306

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Greenwich – Children's Theatre Festival	-	19,000	19,000
Greenwich – Core funding	-	84,200	84,200
Greenwich – Other Project Grants	-	34,570	34,570
John Thaw Foundation	-	1,500	1,500
Peter and Teresa Harris Trust	-	5,000	5,000
London Youth (Rise Up and Summer Skills)	-	5,522	5,522
Royal Free London NHS Foundation Trust	302	-	302
Charlton Athletic Community Trust	-	7,873	7,873
Greenwich – Mencap	-	3,000	3,000
Jack Petchey Foundation	-	12,479	12,479
Metro GADS	-	4,000	4,000
Greater London Authority	-	905	905
National Lottery Community Fund	-	55,077	55,077
National Theatre	-	5,547	5,547
Lewisham Youth Theatre	-	10,683	10,683
Berkeley Homes (East Thames) Ltd	-	5,000	5,000
Maximus - Local Impact Fund	-	6,000	6,000
2024 Total funds	£302	£260,356	£260,658

5 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	**Restricted Funds** £	**Total Funds 2025** £
Youth arts	**2,989**	**-**	**2,989**
Performances	**11,260**	**-**	**11,260**
Community Engagement activities		**40,644**	**40,644**
Other activities	**-**	**3,168**	**3,168**
2025 Total funds	**£14,249**	**£43,812**	**£58,061**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Youth arts	7,678	-	7,678
Performances	11,091	-	11,091
Other activities	7,120	20,998	28,118
2024 Total funds	£25,889	£20,998	£46,887

6 INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	**Restricted Funds £**	**Total Funds 2025 £**
Lettings income – theatre hire	**126,568**	**-**	**126,568**
Bar income	**2,563**	**-**	**2,563**
	£129,131	**£-**	**£129,131**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Lettings income – theatre hire	93,971	-	93,971
Bar income	6,587	-	6,587
	£100,558	£-	£100,558

7 EXPENDITURE ON RAISING FUNDS

	2025 £	**2024 £**
Staff costs	**11,000**	30,901
	£11,000	£ 30,901

8 EXPENDITURE ON CHARITABLE ACTIVITIES

	Core Capital Fund	Participatory	Theatre	Projects	Community Engagement	2025 Total
	£	£	£	£	£	£
Direct staff costs	-					
Artists	-	37,475	12,579	165	11,200	61,419
Other	-	34,373	7,114	1,998	8,761	52,246
Employer's on costs		127	-	-	28	155
Travel, transport and allowances	-	325	1,076	12	437	1,850
Production and running costs (including staff costs	-	9,156	9,117	12	9,872	28,157
Venue hire and associated costs	-	-	-	-	-	-
Admin and marketing	-	2,031	123	-	230	2,384
Support costs: central premises costs	-	45,092	16,213	1,181	16,488	78,974
Support costs: non premises costs	-	186,796	67,150	4,893	68,305	327,144
Total expenditure	£-	£315,375	£113,372	£8,261	£115,321	£552,329

8 EXPENDITURE ON CHARITABLE ACTIVITIES - continued

	Core Capital Fund	Participatory	Theatre	Projects	Community Engagement	2024 Total
	£	£	£	£	£	£
Direct staff costs						
Artists	-	23,740	20,484	7,575	4,100	55,899
Other	-	18,121	6,225	14,301	2,569	41,216
Travel, transport and allowances	-	541	2,313	15	98	2,967
Production and running costs (including staff costs)	-	5,506	17,427	19,429	2,905	45,267
Venue hire and associated costs	-	-	-	300	-	300
Admin and marketing	1,488	1,171	1,205	1,470	162	5,496
Support costs: central premises costs	-	28,034	27,221	24,613	5,617	85,485
Support costs: non-premises costs	-	98,773	95,906	86,718	19,789	301,186
Total expenditure	£1,488	£175,886	£170,781	£154,421	£35,240	£537,816

9 SUPPORT COSTS

	2025 £	2024 £
Support staff costs		
- Artistic	**35,135**	35,009
- Finance and admin	**86,165**	128,682
- Production and education	**142,877**	101,683
- Other staff costs	**19,219**	14,852
	283,396	280,226
Governance costs		
- Audit and accountancy	**6,048**	8,401
- Board expenses	**573**	1,355
	6,621	9,756
Other support costs		
- Depreciation	**1,937**	3,483
- Hospitality	**635**	601
- IT and telecommunications	**11,343**	11,845
- General office expenses	**15,060**	12,193
- Marketing and publicity	**5,740**	5,588
- Training and recruitment	**1,639**	3,501
- Travel, transport and allowances	**441**	620
- Sundry	**11,331**	4,272
	48,126	42,103
	£338,143	£332,085

10 NET INCOME/(EXPENDITURE) FOR THE YEAR

This is stated after charging:

	2025 £	2024 £
Statutory audit	**-**	8,350
Independent Examination	**6,000**	-
Depreciation	**1,937**	3,483
Operating lease rentals	**11,700**	16,575

11 STAFF COSTS

	2025 £	2024 £
Wages and salaries	**223,555**	251,276
Social security costs	**13,439**	13,891
Pension contributions	**3,788**	3,956
	240,782	269,123
Freelance staff costs	**156,976**	108,626
	£397,758	£377,749

The average number of employees, calculated on a average headcount basis, during the period was 15 (2024 – 13).

No employee received emoluments in excess of £60,000 in the year (2024: None).

The key management personnel of the charity, comprise the Trustees, the Chief Executive Officer and Executive Director. The total employee benefits of the key management personnel of the charity were £37,102 (2024 - £70,898).

12 TRUSTEE REMUNERATION AND REIMBURSED EXPENSES

One Trustee, Rosie Thackeray worked as a Director for the Young Company Project for which she received £2,085 during the year (2024: £640), no other Trustees' remuneration, expenses reimbursements or other benefits for professional or other services were supplied to the Charity for the year ended 31 March 2025, nor for the year ended 31 March 2024.

13 TANGIBLE FIXED ASSETS

	Leasehold improvements £	Fixtures and fittings £	Computer equipment £	Total £
Cost				
At 1 April 2024	**11,014**	**22,549**	**26,276**	**59,839**
Additions	**-**	**-**	**-**	**-**
At 31 March 2025	**11,014**	**22,549**	**26,276**	**59,839**
Depreciation				
At 1 April 2024	**11,014**	**16,738**	**26,276**	**54,028**
Charge for the year	**-**	**1,937**	**-**	**1,937**
Disposals	**-**	**-**	**-**	**-**
At 31 March 2025	**11,014**	**18,675**	**26,276**	**55,965**
Net book value				
At 31 March 2025	**-**	**3,874**	**-**	**3,874**
At 31 March 2024	-	5,811	**-**	5,811

14 DEBTORS

	2025 £	2024 £
Trade debtors	**32,493**	61,999
Prepayments and accrued income	**23,447**	15,499
	£55,940	£77,498

15 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	**19,611**	26,135
Other creditors	**7,265**	16,387
Accruals and deferred income	**48,052**	36,435
	£74,928	£78,957

16 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2025 £	2024 £
Loan	**-**	125,000
	£ -	£125,000

The Loan represents funds drawn down from a loan facility of £200,000 with the Royal Borough of Greenwich, when entered into the term was to expire on 25th December 2036 when it was to be fully repaid. The interest charge has been waived where the charity is able to evidence there is a social benefit to their charitable activities. During 2024/25 year end the Royal Borough of Greenwich wrote off the £125,000 loan and this has been treated as a donation in the 2024/25 accounts. The Council has also converted the remaining £75,000 loan facility into a grant within 2024/25.

17 FUNDS

	Balance at 1 April 2024	Income	Expenditure	Balance at 31 March 2025
	£	£	£	**£**
Unrestricted Funds	(100,074)	385,818	(268,345)	**17,399**
Restricted Funds				
BBC Children in Need	-	8,714	(8,714)	-
Henry Smith Foundation	-	40,200	(40,200)	-
Greenwich - core funding	-	80,000	(80,000)	-
Greenwich - Other project grants	-	25,776	(25,776)	-
Greenwich - Family Arts Festival	9,570	9,000	(18,570)	-
Royal Parks	-	40,644	(40,644)	-
Peter and Teresea Harris Trust	6,126	5,000	(11,126)	-
Charlton Athletic Community Trust	-	10,000	(10,000)	-
Greenwich - Mencap	-	3,150	(3,150)	-
Jack Petchey Foundation - Achievement Award	-	600	(600)	-
Jack Petchey Foundation - Achievement Award	1,200	1,200	(1,200)	**1,200**
Metro GADS	-	15,000	(15,000)	-
National Theatre Connections	2,502	4,702	(4,702)	**2,502**
Berkeley Homes (East Thames) Ltd	-	5,000	(5,000)	-
Maximus - Local Impact Award	4,410	-	(4,410)	-
Groundwork London – Greenwich Heathier Communities	-	14,964	(14,964)	-
Morgan Sindall Construction	5,760	-	(5,760)	-
Donations	-	4,000	(2,000)	**2,000**
Other restricted grants	-	768	(768)	-
NMM	-	2,400	(2,400)	-
	29,568	271,118	(294,984)	**5,702**
	£(70,506)	£656,936	£(563,329)	**£23,101**

17 FUNDS - continued

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
Unrestricted Funds	66,569	127,459	(294,102)	(100,074)
Restricted funds				
Greenwich	-	19,000	(19,000)	-
- Family Arts Festival	-	34,570	(25,000)	9,570
- Other project grants				
- Core Funding	3,128	-	(3,128)	-
My London Social Action	-	1,500	(1,500)	-
John Thaw Foundation				
Royal Parks	-	12,808	(12,808)	-
Peter and Teresa Harris Trust	9,193	5,000	(8,067)	6,126
London Youth (Rise up and				
Summer Skills)	-	5,522	(5,522)	-
Charlton Athletic Community				
Trust	-	7,873	(7,873)	-
Greenwich – Mencap	-	3,000	(3,000)	-
Jack Petchey Foundation - core	-	10,679	(10,679)	-
- Achievement Award	-	600	(600)	-
- Achievement Award	-	1,200	-	1,200
Metro GADS	-	4,000	(4,000)	-
Greater London Authority	-	905	(905)	-
National Lottery Community				
Fund	-	55,077	(55,077)	-
National Theatre	-	5,547	(3,045)	2,502
Lewisham Youth Theatre	-	10,683	(10,683)	-
Berkeley Homes (East Thames)				
Ltd	-	5,000	(5,000)	-
Maximus - Local Impact Fund	-	6,000	(1,590)	4,410
Morgan Sindall Construction	-	5,790	(30)	5,760
Charities Trust	-	377	(377)	-
International Festival				
National Philanthropic Trust UK	-	10,000	(10,000)	-
Other Restricted Grants	1	130	(131)	-
NMM	-	2,400	(2,400)	-
	12,322	291,861	(274,615)	29,568
Total funds	£78,891	£419,320	£(568,717)	£(70,506)

17 RESTRICTED FUNDS - continued

BBC Children In Need
Core support for our work with Young People from January 2025-December 2027 including staffing for Youth Drop In

Berkeley Homes
Funds from the housing developer from their community investment programme to bring relevant, engaging theatre activities to their sites for their residents and wider neighbourhoods.

Charlton Athletic Community Trust
Funding for Youth Theatre, enabling free access to our programme for anyone aged 10 and up.

Garfield Weston Foundation
Award for core support for Tramshed October 2024 to September 2025

Greater London Authority
Grant to run a consultation session with the Caribbean Social Forum on behalf of the Commission for Diversity in the Public Realm

Greenwich Festivals
Grant to deliver the inclusive Union Festival from June 2024 to August 2025 featuring professional artists and community casts.

Greenwich Mencap
Reimbursements for the Tutor for Dramatic Voices sessions – drama for Adults with Learning Disabilities.

Groundwork London – Greenwich Heathier Communities
Grant towards the costs of the Whatever Makes You Happy project, giving young people with Adverse Childhood Experiences, mental health and wellbeing concerns space to take part in therapeutic, supported drama and art sessions.

Henry Smith Foundation
3-year award from April 2024 to March 2027 to support our adults with learning disabilities and differences programme.

Jack Petchey Foundation
Jack Petchey Awards are distributed to participants to recognise their achievements on a termly basis.

John Thaw Foundation
Grant towards the costs of the Whatever Makes You Happy project, giving young people with Adverse Childhood Experiences, mental health and wellbeing concerns space to take part in therapeutic, supported drama and art sessions.

Lewisham Youth Theatre
Lead partner in the My London Social Action project, managing the funds from the Greater London Authority. The Tramshed Youth Advisory Panel planned activities and worked with other activists in Greenwich and Lewisham.

17 RESTRICTED FUNDS - continued

London Youth (Rise Up)
Training for Tramshed's Participation Assistant and Operations Manager

London Youth (Summer Skills)
Grant to host free creative sessions for young people aged 11-16 during the summer holiday, project designed by a local young producer and co-delivered with the team at Tramshed.

Maximus - Local Impact Award
Funds to pay for a Community Support Worker in Spring 2024, supporting skills development for young people and their parents/carers

Metro GADS
Award to run a feasibility study with local Disabled artists and advocates as a steering board for a 3 year Disability Arts Festival in Greenwich 2024-6

Morgan Sindall Construction
Local developer working on the neighbouring new Leisure Centre site. Morgan Sindall have hired space for meetings and invested in our Dramatic Voices programme for Adults with Learning Disabilities.

National Lottery Community Fund
Grant to support work at Tramshed to ensure local residents could access services during the cost of living crisis. Activities underpinned through this award included free food for community members through work with the Woolwich Gudwara, Youth Drop In, Young Company and Caribbean Social Forum.

National Maritime Museum
Tramshed provide actors for Character Encounters at the National Maritime Museum (Royal Museums Greenwich). Performers work at the museum on a monthly basis to share family friendly interactive tours as an introduction to the Museum's galleries.

National Theatre Connections
Support to host the annual national festival of youth theatre. The award enabled Tramshed to bring the young companies together to see each other's work and socialise.

National Philanthropic Trust
A grant from a donor advised fund in the Cazenove Capital Donor Advised Fund, administered by National Philanthropic Trust UK (NPT UK). The donation was restricted to meet costs for the Youth Theatre programme in 2023/24.

Peter and Teresa Harris Trust
Grant to support the Reach Theatre Company of Adults with Learning Disabilities/Differences

RGB - One-off grant
These funds were made available to Tramshed from the Commissioning team at Royal Borough of Greenwich Children's Services, restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioural difficulties or special educational needs.

17 RESTRICTED FUNDS - continued

Royal Borough of Greenwich - Recovery Plan Grant
One off award to support the organisation with additional unforeseen costs during the cost-of-living crisis. These funds were initially given in the form of a loan but commuted to a grant on 31 December 2024.

Royal Borough of Greenwich VCSE Award
4-year award from April 2023 to March 2027 to support our work in skills development for participants and programme to animate public spaces.

Royal Free NHS Trust
Payments for the ThriveLDN project to support the wellbeing of young people and their parents/carers through creative activities.

Royal Parks
4-year commission awarded to Tramshed to deliver community engagement activities in Greenwich Park as a part of their Greenwich Park Revealed project. Funds were restricted to delivery of Youth Takeover Days, Bandstand Music Events and free Film in the Park nights.

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General funds	Restricted funds	2025 Total funds
	£	£	£
Fixed assets	**-**	**3,874**	**3,874**
Current assets	**92,328**	**1,827**	**94,155**
Current liabilities	**(74.928)**	**-**	**(74,928)**
	£17,400	£5,701	£23,101

	General funds	Restricted funds	2024 Total funds
	£	£	£
Fixed assets	-	5,811	5,811
Current assets	103,883	23,757	127,640
Current liabilities	(78,957)	-	(78,957)
Long term liabilities	(125,000)	-	(125,000)
	£(100,074)	£29,568	£(70,506)

19 OPERATING LEASES

At 31 March 2025 the total commitments under non-cancellable operating leases were as follows:

	2025 £	2024 £
Expiry date:		
Within one year	**16,200**	13,921
Between two and five years	**47,125**	46,800
Later than five years	**498,225**	509,925
	£561,550	£570,646

During the year, the Charity incurred expenditure of £17,828 (2024: £6,624) relating to operating leases.

20 MEMBERS' LIABILITY

The Charitable Company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up the liability guaranteed by each member is £1.

21 RELATED PARTY TRANSACTIONS

Jackie Smith, a Trustee, sits on the council of the Royal Borough of Greenwich. The charity received £80,000, (2024 - £84,200) in grant funding from the Royal Borough of Greenwich for its core activities and £34,776 (2024 - £53,570) for various restricted projects.

The rent of the refurbished building from the 2nd November 2022 has been as a fit out rent to offset the costs incurred by the Royal Borough of Greenwich in refurbishing the building, The rent payable under the lease will be 30% of the market rental value for the 50 year term of the lease. The tenant will therefore benefit from a concession from the Royal Borough of Greenwich amounting to 70% of the market rental value. This rent is known as the concessionary rent and was initially set at £12,000 per annum.

The charity has received £314,776 from the Royal Borough of Greenwich during the year. The Royal Borough of Greenwich wrote off the £125,000 loan received in 2023/24 during the year and this has been treated as a donation in the 2024/25 accounts. The Council has also converted the remaining £75,000 loan facility into a grant within 2024/25 and this is included in the total above.

Tramshed Arts

England & Wales - Charity number 1026883

Accounts

REGISTERED COMPANY NUMBER 01029063

REGISTERED CHARITY NUMBER 1026883

TRAMSHED ARTS Ltd
(A company limited by guarantee)

ANNUAL REPORT AND FINANCIAL STATEMENTS

31 March 2024

TRAMSHED ARTS Ltd

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TRAMSHED ARTS Ltd

OFFICERS AND PROFESSIONAL ADVISERS

Trustees	V Harrison (Acting/Vice Chair, Resigned 25 January 2024) R Ferris (Treasurer) R Cowley K Newns L Pelayo Fernandez A Phillips T Sage J Smith R Thackeray D Ray R Wilson
Company Secretary	B Tomlinson
CEO	J James (left but not replaced)
Ambassadors	Bernardine Evaristo OBE Anthony Horowitz OBE Tomi Ogbaro (Young Ambassador) Toyah Wilcox
Registered Office	The Tramshed 51-53 Woolwich New Road London SE18 6ES
Registered Company Number	01029063
Registered Charity Number	1026883
Auditor	Sumer Auditco Limited Statutory Auditor 820 The Crescent Colchester Business Park Colchester CO4 9YQ
Bankers	Natwest Bank Plc 4-5 High Street Chelmsford Essex CM1 1FZ

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

WELCOME FROM THE CHAIR

Tramshed continues to demonstrate its unique and invaluable place in the hearts of the Woolwich community. Earlier in the year we joined together as a community, not only to say thank you and goodbye, but also to celebrate 21 years of outstanding service from Jeremy James as outgoing CEO and Artistic Director. Jeremy's warmth, leadership and tireless commitment will live long in the memory of those who worked with him over his many years of service to Tramshed. His leaving marks a significant milestone in the timeline of this organisation. Since his leaving, the team at Tramshed have been determined to build on the strong legacy of his work. There was an evident and clear continuity of Tramshed's excellent work as the baton of leadership was handed over to Bethan Tomlinson as interim Executive Director. She has worked throughout the year with an inspirational level of passion and commitment. I look forward to the consolidation of her position as executive leader of the organisation. As Chair of the board, I place on record my thanks to Bethan and the excellent team that she leads at Tramshed.

There have been any number of events and factors taking place globally and nationally that have resulted in enhanced challenges for Tramshed in the delivery of its excellent work. Most notably, the cost-of-living crisis and ever-increasing competition for funding support have helped to make for challenging operating conditions. Whilst we look forward to the future of Tramshed with excitement and confidence, the operating challenges to maintain the excellent standards and high output of its work cannot be overstated. Throughout this period, Bethan Tomlinson as Interim Executive Director has adeptly negotiated these financial challenges which include issues of cashflow in the short term. She has worked with fellow trustees on the board to ensure the organisation maintains its focus on core values, mission and vision. This, in turn has allowed us to make steady but improving progress as we have navigated our way through the year. Ultimately, we are thankful to the Royal Borough of Greenwich (RBG) for their continued faith and support of Tramshed and the work it does to support our wonderful community. We were of course ecstatic at the news that RBG had made the decision to commute the status of the original loan, agreed with them in August 2023, to be waived. This latest and very positive development enables the organisation to maintain its confidence in the enduring nature of its work, given the ongoing and very difficult circumstances that the sector now finds itself in.

Tramshed continues to inspire and involve an ever-growing community of stakeholders. This, in turn, has increased the organisation's mandate to serve our community through its growing community representation, both in our hires and delivery. As Chair, I continue to be buoyed by the growth in visceral engagement that Tramshed enjoys with our community. I'm proud of the way the organisation has maintained both its work and its identity throughout the course of the last year. We are a trusted organisation, working to support, enable and empower a deserving community ever growing in its identity.

Roger Wilson, Chair

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

The Trustees present their report together with the financial statements of Tramshed Arts Ltd for the year ended 31 March 2024. The report has been prepared in accordance with Part VIII of the Charities Act 2011 and constitutes a directors' report for the purpose of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 51 to 55 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 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 United Kingdom and Republic of Ireland (FRS 102).

The Organisation
Tramshed Arts Ltd is an independent arts charity and vital community hub.

We have made theatre with and for young people since 1971. We have organically grown to work with some of those young people as adults and artists both with and without Disabilities. We have managed the Woolwich Tramshed building since 2009. We offer 3 ways to engage with our team and space:

- Create – participants take part in Tramshed programmes to do something creative and uplifting
- Facilitate – partners work with us to access space, funding, advice, in their paid and voluntary roles to lead cultural programmes they are passionate about
- Community – we welcome fully formed activities designed by others for everyone from all walks of life. We offer a space for all, with our in-house programme and partners doing our most to ensure as many people as possible can access creative and cultural activity.



Photo credit: Aidan Brooks Tramshed Young Company, The Heights (NT Connections) 2023

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

Tramshed Arts Ltd (formerly Greenwich and Lewisham Young People's Theatre) is a company limited by guarantee (company registration number 01029063) and is registered for charitable purposes with the Charity Commission (charity registration number 1026883). The charitable company is governed by its Memorandum and Articles of Association and its charitable object is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama".

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up, the liability guaranteed by each member is £1.

Organisation

A board of Trustees, which convenes quarterly, administers the charity and takes overall responsibility for matters of governance, charitable purpose and risk management. A Chief Executive Officer (CEO) is appointed by the Trustees to manage the day-to-day operation of the charity and to deliver the artistic vision.

To facilitate effective operations, the Senior Management Team, comprising the CEO and Executive Director, have delegated authority within terms of delegation approved by the Trustees over areas including finance, fundraising, employment, operations and premises.

The Senior Management Team are supported by heads of department who take responsibility for managing discrete areas of the company, and who report to the Senior Management Team through regular staff meetings.

The charity currently operates with sub-committees nominated by the Board, which sometimes co-opt individuals or experts to look at specific areas of need. This includes a quarterly Finance & General Purposes Group and working committees for recruitment and to progress the capital works, when required.

Recruitment and Appointment of New Trustees

We regularly review our priorities to ensure our Board of Directors have the skills and experience required by the organisation, and particularly seek Trustees who reflect our demography in Woolwich. A skills audit of Trustees was undertaken in 2022, directors resign and are renewed on a three-year rotation.

As set out in the Articles of Association:

- The Chair of the Trustees is elected by the board of Trustees;
- As our key partner, the Royal Borough of Greenwich may nominate a representative to serve as a Trustee to the Board of Trustees or as an observer to the Board of Trustees;
- The remaining Trustees (a maximum of 12) are elected by the members of the charitable company and serve for a period of 3 years; and
- These Trustees have the power to co-opt up to 2 further members to fill specialist roles.

Induction and Training of New Trustees

All Trustees undergo an informal induction session and are presented with an induction pack. We hold an annual board away day to deepen understanding of the organisation, its strategic direction and to help identify training needs.

Upon declaration of their interest to be a Trustee, they meet with the Chair, Chief Executive and Company Secretary for briefing on the organisation and the responsibilities of Trustees, prior to being invited to attend a meeting of Trustees as an observer.

Related Parties

The charity has a close relationship with the Royal Borough of Greenwich (RBG) which provides funding to enable the organisation to carry out its core charitable objectives. The Royal Borough of Greenwich is the freeholder of the company's premises, The Tramshed, which it rents to the charity at a reduced rate based on community support given to RBG residents. A gift in kind is included within income and expenditure for 22/23 to represent the market value of the rent gifted to the charity whilst they were in temporary accommodation.

The charity has built key relationships with partner organisations with which it collaborates in delivering its charitable aims. This includes statutory bodies, the education sector and arts organisations.

Key Management Personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Trustees together with the Senior Management Team, itself comprising the Chief Executive Officer and the Executive Director. The overall responsibility for the charity lies with the Trustees who have delegated the day-to-day management of the charity to the Senior Management Team. The Trustees are not reimbursed for their role as Trustees but may reclaim expenditure incurred in the execution of their duties. One of the trustees received remuneration from the charity during the year ended 31 March 2024, further details regarding this can be seen within note 12. No Trustee claimed any expenses during either the year ended 31 March 2024 or the year ended 31 March 2023.

The salaries of the Chief Executive and Executive Director are set with reference to prevalent market rates and reviewed by the Trustees on an annual basis.

Staffing

We have a committed core team of 13 (2023 – 14) full and part time staff and engage in the region of 200 freelance facilitators, artists and other professionals each year (250 in 2022/23).

Volunteers

Tramshed has worked with Volunteer Centre Greenwich to develop our Volunteers Strategy and Policy. Beyond our Trustees and Development board, we have implemented volunteer support for events and a valued tier of support on our participatory programmes.

Volunteering also encompasses schoolwork experience, student placements (from relevant BA & MA courses). During 2023/24 we have supported 16 students from

- Goldsmiths, University of London
- Rose Bruford College
- The Royal Central School of Speech and Drama
- Woolwich Polytechnic School for Boys
- Plumstead Manor Girls School
- Eltham Hill School
- Leigh Academy Blackheath

We are proactive in creating opportunities for volunteers to progress into paid work placements within the organisation, where possible. In 2023/24 we employed a Royal Central School of Speech and Drama placement student to be a tutor in our Dramatic Voices sessions. These sessions were so successful that Henry Smith awarded funding for us to double provision at the close of this year.

Fundraising Practices

The charity continues its aim of achieving best practice in the way in which it communicates with supporters and the wider public. It takes care with both the tone of its communications and the accuracy of its data to minimise pressures on supporters. The charity implemented an Ethical Framework & Due Diligence Policy in 2019 to help guide its practices. The charity applies best practice to protect supporters' data and never sells or swaps this with other organisations. It also ensures communication preferences can be changed at any time. The charity manages its own fundraising activities and from time to time employs the services of professional fundraisers to add capacity to the senior management team. The charity aims to react to and investigate any complaints regarding its fundraising activities and to learn from them and improve its service. The charity received no complaints about its fundraising activities this year.

OUR MISSION

We change perspectives through theatre and creative spaces across generations

VISION

We increase social cohesion in our home of participation

VALUES

- We are inclusive and foster a sense of belonging
- We celebrate diverse influences and experience
- We plan accessibly and equitably to reduce barriers
- We use fun, creativity and cultural enrichment for exchange with integrity
- We are open to new ideas and resourceful to be sustainable

This requires Investments and Resources

- £500K+ of turnover from blended funding of awards and income generating activities
- Aiming to balance our budget with 45% Earned Income, 45% Grants and 10% from Donations/Sponsorship
- We consider all kinds of values in decision making
- Partners and investors unleash power in beneficiaries through exchange

For Our Beneficiaries

- Young People aged 5-18
- Adults with Learning Differences and Disabilities
- Community Partners
- Self-Defined Emerging Artists and Companies, Resident Artists, Freelance Artists
- Representative of local demography across our organisation from attendees, team and board

To Take Part in Our Activities

- Participation sessions including workshops, events and masterclasses
- Festivals and performances
- Co-curated platform events
- Skills development and information sharing
- Mentoring and peer support and placements

Making a Difference

- People feel safe to be themselves, can take risks, and are confident to propose new ideas
- Personal Growth and Talent Development programmes increase self-esteem - everyone understands they make a difference
- People feel more connected to each other and that they belong. We offer lifechanging, life extending opportunities.



Photo credit Alick Cotteril Tramshed Youth Advisory Panel record a Podcast at the My London Social Action Super Summit – City Hall February 2024

OUR TRUSTEES

Amana Phillips joined Tramshed as a Kickstart Marketing Assistant in April 2021 leading on Tramshed's Social Media Content for 12 months. Currently Marketing and Events Coordinator for Croner-i, Amana is a local resident and PR/Politics graduate. Following her time at Tramshed Amana was Marketing and Comms Executive at Arrival Education who help businesses attract, retain and develop socially and ethnically diverse talent following her Mentorship of Tesco Bank CFO.

Dhononjoy Ray (Vice Chair 2023) is an ACA qualified accountant with wide experience of business partnering, risk and control management and periodic reporting. Dhononjoy is a Treasury Finance Advisor at Shell, responsible for financial analysis and risk management. Previous roles included Finance Business Partner at Royal Mail, responsible for Property cost management, budget setting and month end financial reporting and Audit Senior with EY.

Councillor Jackie Smith was originally involved with Tramshed as an organisation when she joined the board from 2004-10 with her expertise as a Social Worker. She re-joined Tramshed board in 2015 as Councillor for Woolwich Riverside. She is currently a Member of the Audit and Risk Management and Corporate Finance and Performance Panels. Cllr Smith has also previously been a Director for Thamesmead Town, Peabody Investments and Community Foundation, Bexley Borough Citizen's Advice Bureau and 15Billion, an educational charity dedicated to promoting social mobility and raising aspirations among young people.

Kerri Newns is a Tramshed Alumni and Consultant Systemic Family Psychotherapist, Clinical Supervisor, Senior Lecturer and Author. She has worked in the NHS for over 20 years and specialised in child & adolescent mental health and working with families. She continues to work as an independent Psychotherapist and Consultant in both public and private sectors.

Lorena Pelayo has more than 20 years of experience in roles of financial analysis, business planning, strategy execution and customer management. Lorena Pelayo is VP, Head of Europe Financial Planning and Analysis at Mastercard. She is responsible for MasterCard Europe's planning process, business planning and financial reporting and analysis.

Richard Cowley is Pupil Premium lead for James Wolfe Primary School in Greenwich with Centre for Deaf Children. Richard has previously been Deputy Head and is a long-term Senior Manager at the school.

Roger Wilson (Chair 2023) has many years of experience on both sides of the stage as musician, educator, tour manager and administrator. Conservatoire trained, he has worked extensively in the commercial, jazz and classical sector with a wide range of artists from Lesley Garett and Bryn Terfel to James Brown and Quincey Jones. He has also played in some of London's most successful music theatre productions. As an instrumental teacher and lecturer, Roger has worked throughout the UK music education sector at all levels. In recent years, he has been dedicated in his support for the professional development of aspiring young jazz musicians.

Rosie Thackeray joined Tramshed as a local Kickstart employee (16-25s) in May 2021 in the Box Office. She completed her placement in Nov 21, to take up a position as Assistant Director to Vicky Featherstone at the Royal Court. Rosie has been New Wave Producer for the Bloomsbury Festival and is now a reader for the Royal Court Literary Dept and Literary Coordinator for the Bruntwood Prize for Playwriting.

Ruth Ferris (Treasurer) Repo Sales and Funding for MUFG SECURITIES EMEA PLC from 2012 – Present, previously Mitsubishi UFJ Securities International. Ruth has also worked in Repo Sales and Funding for Citi Global Markets Ltd. 2006–12 and as an Analyst for Goldman Sachs 1999 – 2005. Ruth has a BSC in Financial Economics, Economics, Advanced Mathematics and Statistics.

Tracey Sage FRSA is a Creative Consultant, Strategic Leader and Cultural Advocate who supports individuals and organisations to deliver successful passion-driven projects and create sustainable business models for social good. She has over 30 years' experience in culture, tourism, and heritage sector. Prior to founding Sage Culture Consulting, she played a pivotal role in the arts, culture, and heritage sector in the Royal Borough of Greenwich and across London.

Veda Harrison FRSA (Tramshed Vice Chair/Acting Chair April 2023) and a local resident of 20+ years. Veda is the Director of Creative Confident Communities at the Esmée Fairbairn Foundation. Her career spans a range of sectors, including as Associate Consultant for Creative Equals; a Senior Associate with Do It Now, developing gender equality/vulnerability strategy at the Money & Pensions Service and programme management for NESTA and Blueprint For All (Stephen Lawrence Charitable Trust).

TRAMSHED IMPACT: HOME OF PARTICIPATION

In our Strategic Plan 2023-27 we set out that Tramshed's work will inspire, involve and grow participation. In 2023/24 our team has used the locally listed, iconic building to welcome 3981 people to 1733 sessions over 6277.75 hours to Take Part at Tramshed.

Create (Tramshed programme)

- 390 unique participants attended Tramshed classes or groups
- 359 sessions over 1290.25 hours, 21% of the total use of building 2023/24
- 17 programmes for young people, disabled adults and their parent/carers
- 73 Tutors and Support Workers engaged, paid London Living Wage as a minimum fee
- 16 Placements from KS4 to MA Students
- 4 User Groups to inform practice – Youth Advisory Panel, N'Abled Steering Group, Community Partner Group, Artist Steering Group

Facilitate (Tramshed partner programmes)

- 618 beneficiaries take part in activities through 19 different groups/organisations (e.g. Woolwich Singers, Woolwich Creative Club, Caribbean Social Forum)
- 45% beneficiaries aged under 18, 55% over 18 years old
- 991 sessions over 2114.5 hours, 34% of the total use of the building 2023/24

Community (Tramshed hosts local groups to deliver their work)

- 2584 estimated beneficiaries take part in activities through 27 groups (e.g. Nigerian Association, Woolwich Carnival Association, private parties, Oxleas)
- 32% estimated beneficiaries aged under 18, 68% over 18 years old
- 756 sessions over 2873 hours, 46% of the total use of the building 2023/24

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Tramshed 2023/24 Classes/Groups

- Junior Youth Theatre (5-8)
- Middle Youth Theatre (8-13)
- Senior Youth Theatre (13-18)
- Young Company (13-18)
- In2Music with Capo Lee (13-25)
- Whatever Makes You Happy Mental Health Support Group (10-14)
- Tramshed Youth Advisory Panel (13-18)
- My London Social Action Group (13-18)
- Acting Masterclasses (13-25)
- Summer Skills – Music Mind Life (11-16)
- Reach Theatre Company for adults with Learning Differences
- Dramatic Voices Group with Greenwich Mencap for adults with Learning Disabilities
- N'Abled Steering Group (Greenwich based disabled artists)
- Disability Steering Group
- Artist Steering Group
- Breathe Parent/Carer Group
- Progression Careers Day for Young People and their Parents/Carers

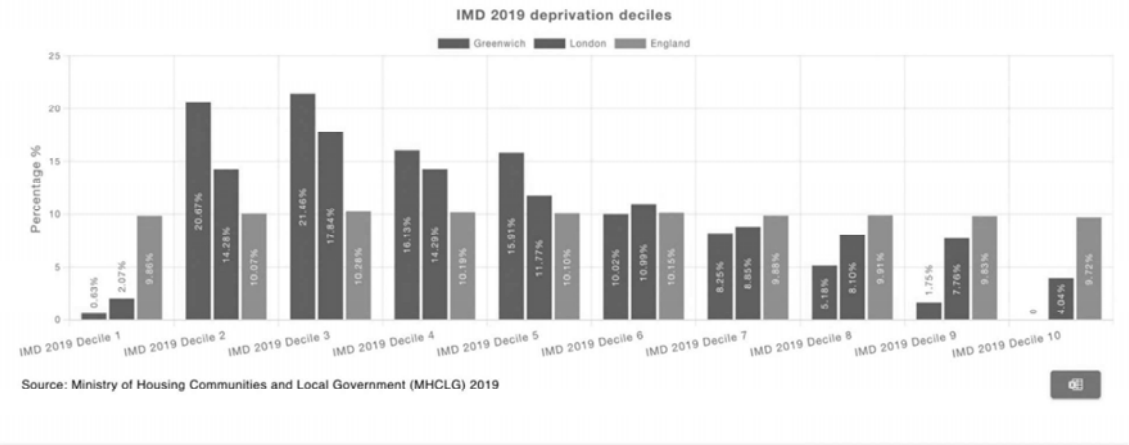
Who takes part in creativity at Tramshed?

Category	Participants in 2023/24	Participants in 2022/23
Greenwich Borough Postcodes	80%	73%
Indices of Multiple Deprivation (2019) Top 10%	1%	Data n/a
Indices of Multiple Deprivation (2019) Top 20%	31%	31%
Indices of Multiple Deprivation (2019) Top 50%	85%	78%
Income Deprivation Top 10%	6%	Data n/a
Income Deprivation Top 20%	38%	32%
Income Deprivation Top 50%	87%	79%
Employment Top 10%	2%	Data n/a
Employment Top 20%	19%	22%
Employment Top 50%	77%	73%
Education Top 10%	0%	Data n/a
Education Top 20%	3%	3%
Education Top 50%	56%	47%

Health Top 10%	0%	Data n/a
Health Top 20%	4%	9%
Health Top 50%	62%	51%
Crime Top 10%	12%	Data n/a
Crime Top 20%	33%	39%
Crime Top 50%	85%	83%
Barriers to Services Top 10%	36%	Data n/a
Barriers to Services Top 20%	70%	63%
Barriers to Services Top 50%	95%	93%
Living Environment Top 10%	2%	Data n/a
Living Environment Top 20%	10%	28%
Living Environment Top 50%	69%	79%
Income Deprivation Affecting Children Index Top 10%	7%	Data n/a
Income Deprivation Affecting Children Index Top 20%	17%	28%
Income Deprivation Affecting Children Index Top 50%	88%	79%
Income Deprivation Affecting Older People Index Top 10%	40%	Data n/a
Income Deprivation Affecting Older People Index Top 20%	59%	48%
Income Deprivation Affecting Older People Index Top 50%	90%	83%
Asian	6%	Data n/a
Black	44%	Data n/a
Mixed	10%	Data n/a
White	30%	Data n/a
Disabled	36%	36%
Not Disabled	56%	59%
Neurodiverse	8%	Data n/a
under 18	48%	58%
over 18	52%	42%
Charged Sessions - complimentary	12%	3%
Charged Sessions – concession (means tested benefits)	18%	18%
Charged Sessions - standard	60%	64%
Charged Sessions - donate	10%	15%

We had set a target to welcome a representative group of local residents to Tramshed and exceeded our targets to increase access to the space and activities year on year:

	Tramshed Participants 2023/24	Tramshed Participants 2022/23	Greenwich Borough (2019)
Indices of Multiple Deprivation (2019) Top 10%	1%	Data n/a	0.6%
Indices of Multiple Deprivation (2019) Top 20%	31%	31%	21.3%
Indices of Multiple Deprivation (2019) Top 50%	85%	78%	74.8%



Why do we prioritise Young People, Disabled Adults and ethnically minoritized people in our programme?

Young People:



Photo credit Thomas Line, My London Social Action 2023

Tramshed Arts Ltd was originally established as Greenwich and Lewisham Young People's Theatre in 1971 and we have offered life changing drama classes in Woolwich and other sites ever since. A former attendee and local elected councillor told a team member that our most important metric was that we "extend lives" by encouraging aspiration and increasing well-being and confidence through our work with young people.

Our Alumni and Ambassador Bernardine Evaristo was a guest on the BBC's *This Cultural Life* podcast with John Wilson. She said

BE: From the age of 12, I went to the local youth theatre. It was called Greenwich Young People's Theatre, and it's still going. It's called Tramshed now. It was in an old church which was called Stage Centre. It's about 10-minute walk from where I lived. I rocked up one Friday evening with one of my sisters, who was very embarrassed and shy, and went and hid in the toilet for the whole of the evening, and I just got stuck in and absolutely loved it and felt very welcome there. And it was so engaging. Youth Theatre is so engaging for children, you know, because you're there, you're working as part of a little community. Certainly, the one I went to, everybody was welcome. So, I think now it probably attracted children who felt different from the mainstream, because in that space you were, you ever you could be who you were. And I was the only black child there for a lot of my time there, and I didn't feel it. I was accepted. It was a very nurturing, safe space. It was my introduction to the arts creativity. I started to go into theatre to see plays as well as performing in them.

JW: Had you not seen any theatre up to that point?

BE: No, no. And then I started. That was 1972 I started going to theatre. [I] haven't stopped and then eventually went to drama school and became a performer myself. So again, the writer I am today. I'm here because, because of the youth theatre as well.

JW: Did it feel natural? Were you a natural performer in the spotlight?

BE: I don't think I was particularly extrovert or anything. You know, I felt quite shy. I wasn't an attention seeking child at the age 12, 13, or 14, I don't think I was, but perhaps I became more extrovert through the Youth Theatre.



Photo credit: Aidan Brooks Tramshed Young Company April 2023

What do Young People tell us today:

R and P joined the Tramshed Programme on the Whatever Makes You Happy programme, supporting young people with adverse childhood experiences. Since growing through that course they are now members of the Young Company, Youth Advisory Panel [YAP} and volunteered with the Tramshed/Trinity Vineyard/Greenwich Youth For Christ partner programme, Youth Drop In, as peer mentors. They attended a trip to the RSC's Young Creatives' Convention in July 2023 and performed their musical composition for all attendees in the Swan Theatre, Stratford Upon Avon to great applause.



Photo credit RSC: Young Creatives Convention 2023

They shared their reflections with us in January 2024
***R**: It's nice to be a part of an organization that actually listens to young people cuz it can be hard to find that sometimes.*
***P**: I think they give us a lot of opportunity because as a young person, R and I, we don't get a lot of say in any subject. So, with the YAP it gives us an opportunity and an opinion, to show our views and perspective on different subjects and situations*
***R:** So yeah, that's really great because, knowing today's society, there's not a lot of places where young people can do that but here, we are. And we are also a part of the young company, and me and P personally volunteer a lot at Youth Drop In. They just like hold games and stuff and anyone can come in and it's really cool. Me and P have been volunteering since the end of the year when they start like when they finish their first term and yeah it's really fun.*
***P:** It's every Friday and it's just where kids can come after school and relax, play table tennis, play switch – which is amazing – and just have fun and relax and if you have exams, you can come do homework, and it's just a very safe environment. It's just fun.*
***R:** And the Young Company, our first play this year, part of NT Connections and it was sick! We became a young company and now we do stuff like plays together and we get to be in a professional workspace as kids no matter what like – It just gives you that chance to be able to do that.*
***P:** We did the play, "The Heights" by Lisa McGee and it was really fun because we had like two intensive weeks where we got straight to it from like 10:00am to 5:00pm and then we opened on the Friday evening and we finished on the Saturday evening, then a week after that we had the Connections Festival which was really fun because it was really nice to meet other companies and watch their plays. I just can't wait for it next year. It's safe, if you're having a really bad day you can come over and it's basically like talking to your friend from school and yeah, I love being here. It's a second home.*
***R:** There's never been a place like this for me or P in our lives. I'm pretty sure there might never ever be another place like this. Maybe not in this form, maybe things will evolve but the way things are going there might not be. I think keeping spaces like this no matter how far between they are, are special because it changed our lives.*

Disabled Adults:



Photo Credit: Rachel Ferriman Reach Theatre Company December 2023

Reach, our theatre company for adults with learning difference was named and formed by people in their 20s. They had formerly been participants within our provision for young people with Learning Disabilities, which began in the 1990s. By extending our provision in this way, we successfully sustained and deepened relationships, ensuring that we continued to meet participant's needs, as they develop and change over time. This approach is reflective of the breadth or our work, as we involve participants in the design and leadership of our programmes.

Dramatic Voices and *Tramtastic Club Nights* were founded in 2018, using a National Lottery Reaching Communities grant, through our engagement with the ALD community and partner organisations in the borough. We see growing attendance for Tramtastic, and Dramatic Voices is hugely oversubscribed. Both activities are ethnically diverse, reflecting the wider community. Since Global Majority families are not accessing most ALD services, this is an achievement highlighted by Greenwich Council.

Participants generally arrive 60mins early for activities, to spend time in our foyer space socialising with each other, and this is an opportunity also embraced by families and carers.

We support carers to be participants too, particularly within Dramatic Voices and, after initial hesitance they now look forward to and value the activities and experiences.

Tramshed works in partnership (Compass Supported Living, Mencap) and our collaborative approach has stimulated interaction and relationships between agencies. We work with Oxleas NHS Trust who deliver Tramshed Fridays support programme for ALD. We were recently asked to host the 10th birthday party for this group with *Reach* invited to perform. At this event Joel Parker, Consultant Psychologist, reflected:

For a lot of people who have Learning Disabilities, loneliness and isolation can be a big challenge in their lives. Tramshed is a place where kind of people form friendships, people who've had many experiences of rejection in their life. A client who was coming to Tramshed when I was first brought in the group had multiple placements breaking down, been rejected from her family at times, I remember her coming to Tramshed and making a really good friend here.

Simon Powell, Psychologist, added:

The most important thing was that people wanted to do the things that they want to do with the people they wanted to be with. They didn't want to just be restricted to staying in the day in the [NHS] buildings. And they also wanted to go out in the evenings and that was quite difficult then for day services to do.

Tramshed takes a person-centred approach bringing people and organisations together. Our expertise and community leadership role, particularly post-covid, has seen us commissioned by Metro GADS to form a 100% disability-led project (some linked to organisations, others not), to create a 3-year strategy for disability in Greenwich.

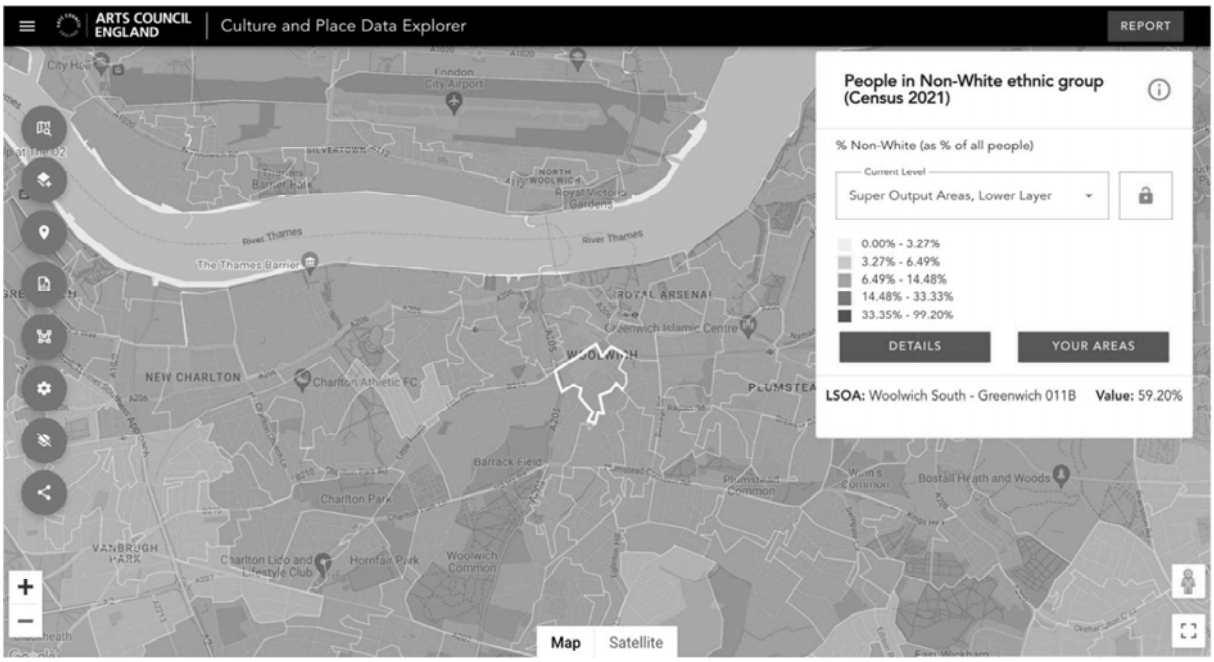
Participants, carers, and parents said:

- *[Reach has] given us the power to try out different things… the ownership to celebrate our talents, the confidence to not be afraid of things going wrong. We have the power inside the rehearsal space, we are all kind of together, waiting to burst out to so many different audiences as possible*
- *I'll say it in three points - Equal opportunities, very diverse and a lot of fun!*
- *I love to dance, and it means I can dance in front of people where normally I would feel scared or like they were judging me. It can be lonely, yes, and I feel more happy and have friends at Tramtastic.*
- *I felt so safe right from the word go, basically, and I felt celebrated for who I am... All the staff give me a lot of confidence and a lot of praise and encouragement as well and the support network is absolutely fantastic …*
- *This group is different because the users get input, and they get bored easily, don't think because they have learning differences that they don't have standards; they do! I have had Josh drop out of so many groups and this is the only one that he likes to come to. I think it's because they are spoken to and lead the sessions. He feels heard I guess.*
- *This (Tramshed) is the only space within Greenwich that I know of. I have asked the other carers in the group but they all just shrug. We carers must search and it's hard to find the spaces for adults with ALD. Dramatic Voices is the only one that operates with this kind of energy and support*

Case Study: J has been working with Tramshed since 2020; having as a young 13-year-old suffered from a rare illness (Neurofibromatosis Type 1 / and has working memory deficit). Having left school based at home, with little opportunity to work, she discovered Tramshed joining Dramatic Voices, Reach and the Young Company. In 12 months, she has been transformed in confidence, often taking lead roles in a performance context. She volunteered in a support role with the Middle Youth Theatre, has written and performed a poem in a public performance with REACH, taken a lead role in a short film and has now joined the Access All Areas performance Diploma at Central. Her father recently commented – *"Tramshed has transformed her world and confidence and changed our perceptions of what she can now achieve".*

In March 2024 we were delighted to hear that our programmes for adults with learning difference and disabilities was awarded £120K over 3 years from Henry Smith Charity 2024-27.

Ethnically Minoritised People:



This map from the Arts Council England's Culture and Data Explorer demonstrates our local community has significantly more members of the Global Majority than other parts of England (source 2021 Census)

The Royal Central School of Speech and Drama and Tara Theatre study surveyed 187 theatre producers from April to July 2023 and found "*an increased likelihood of poor representation for lower socioeconomic backgrounds in performing arts and plentiful evidence of continuing institutional racism in the theatre sector".*

We meet representative metrics for participation, but we want to change the future landscape. We want to programme theatre and other performance art events at Tramshed that reflect our community. When running a call out for work we found we had a very small number of submissions that platformed Black and Brown artists. We are seeking excellent professional work out through joining networks such as the Young Theatre for Young Audiences (TYA) Venue Programmers Consortium; but we recognize and celebrate our part in the eco-structure, as a pipeline organization ensuring access and confidence to a more diverse workforce in the future.

Our own work and work with partners has increased routes into the performing arts for young Black and Brown people. Our Young Company is a vocational programme with creative skills development leading to public performance as a part of the National Theatre Connections festival. 72% of participants are global majority. One of the young people who has been a cornerstone of our youth programmes for 18 months described her experience in BBC Radio London interview

- *[Tramshed changed] everything I want to do, the way I see the world. I think it's because [its] a free kind of thing, performance that we can do. And for me and the people I perform with it's so important because me personally, I'm not able to kind of go to outside of school. Like drama clubs and things like that… And just having spaces for us to express ourselves and be creative, especially for me as a black woman. I feel like it's important to have like our stories heard and our truth told and even in the play. The play kind of touches on topic, displacement, fleeing your country from genocide, and all these kind of things. Make it like, easier for us to have those different perspectives and kind of escape the Western bubble that we just live in here in the UK. And for me it just it made me it's just so refreshing to kind of see and hear loads of different stories and be a part of performing and opening other people's eyes to these kinds of things*

The Woolwich Creative Club became resident at Tramshed in April 2023. Meeting weekly in term time, this programme provides young people with free music lessons on the group's musical instruments. Their sessions are led by professional musicians such as Byron Wallen; poet, spoken word artist and community organiser Rasheeda Paige Muir and also provide professional development for Trinity Laban Students. 86% of attendees identify as Asian, Black or Mixed ethnicity.



Photo credit Adelina Iliev; Creative Pulse: Woolwich Creative Club

The Youth Drop In emerged following the tragic murder of 14-year-old Tamim Ian Habimana on the Tramshed doorstep in 2021. Partners such as Trinity Vineyard, Greenwich Youth for Christ, B Young Stars and Greenwich Inclusion Project (GrIP) advocated for a safe space for young people. This was trialed in December 2022. By Spring 2023 the term time activity was well established, and we welcomed 324 young people for free activities and food throughout the year. 82% of attendees identify as Asian, Black or Mixed ethnicity.

We were pleased to be able to say that from 2023 our trustees reflect our community. Our new Chair, Roger Wilson, elected in April 2023, attended Woolwich Polytechnic School for Boys as a child. His career as a musician has taken him all over the world, he is now the co-founder and Director of Operations for Black Lives in Music, a task force dismantling structural racism in the Jazz and Classical Music industry.

Working with partners:

Space worth £98,175 was given in kind/via discounts to local residents across our programme. We estimate 63% of partner activities at Tramshed were free to attend, 37% ticked/with fees to pay.

Local grassroots groups are largely led by volunteers who do not have the capacity to fundraise all the costs to deliver their unique, beautiful activities.

- Tramshed has been the home to the Caribbean Social Forum (CSF) since 2015. Their founder, Pamela Franklin told us that Tramshed is *"the only place where she feels safe, where young people feel safe".* The CSF meet weekly at Tramshed and regularly have 100+ members come together to socialize, eat together, hear from speakers, go on trips, and notice when people need additional support
- Woolwich Singers don't audition members – their group is made up of anyone who wants to sing for fun. In December 2023 they held a sold-out Festive concert with Reach, attended by the Mayor Greenwich - Cllr Dominic Mbang.



Photo credit Rachel Ferriman Woolwich Singers Concert December 2023

Working with cross sector peers:

- Greenwich Schools Sport Partnership (GSSP) brought dance workshops to Tramshed in March 2024. As a result of their work with us, young people in Year 5 brought their families back to Tramshed in April 2024 to take part in Anatomical's *BuildyUppyDanceShow*. The school lead then discussed being a part of the development of Anatomical's new work directly. GSSP presented to the Greenwich Cultural Education Partnership about the potential to collaborate further. GSSP will come back to Tramshed in 2025
- Creating Ground were resident at Tramshed in 2024. Creating Ground CIC is a not-for-profit organisation that works with women from migrant backgrounds to promote cross-cultural awareness, learning and sharing across different communities in South-East London (mainly in Greenwich) through collaborative arts and educational projects. Through the use of art and drama, people share their experiences, express their feelings and overcome difficulties through reflection and learning.
- 15% space dedicated to other groups and organisations who deliver professional, ambitious, community focussed arts e.g. Greenwich+Dockland International Festival, Taru Arts, Woolwich Dance Space, Dr Marisa Carnesky's *Showwomxn*
- Rose Bruford College delivered classes and events for 4 of their courses, 20% of the total use of the building 2023/24

CASE STUDY: MY LONDON SOCIAL ACTION

We partnered with 5 other charitable providers for young people in Greenwich and Lewisham on the My London Social Action project. This 3-year programme, funded by the Greater London Authority came to a conclusion in 2023/24 with a summit at City Hall. Participants said

- *We are going to have to live with the world that is being created right now, and I think we deserve a say.*
- *Young people are the future, you need to talk to them, get their views and work with them to make a brighter future.*





Photo credit Alick Cotteril Tramshed Social Action Group present at the My London Super Summit – City Hall February 2024

As a group, we co-designed a flexible model, that embeds long term youth-led decision making and develops life-long, transferable skills for the young people participating. This model has proven to be inclusive of a multitude of needs, including: those with SEN needs or neurodiversity; young people not in education, employment or training (NEET); those with low income families or living in poverty; children with experience of the care system; young people disclosing a mental health condition, low wellbeing or identified as being at risk. 67% of participants were identified as having an additional need or vulnerability.

A joined the My London project as part of the Tramshed: Youth Advisory Panel (YAP). Having been a part of the Senior Youth Theatre at Tramshed, A choose to get involved in YAP, to help with making decisions within the organisation and have her say about issues that mattered to them. In early YAP sessions, A would need direct prompting to offer her opinions. It was clear, when asked, that she had something to say, but A would not proactively volunteer to take up the space and share her thoughts with the wider group.

When the Youth Steering Group was being formed, she didn't nominate herself, but having seen her potential and interest during the YAP sessions, Tramshed's Participation Manager contacted her directly to suggest that she attend. This gentle encouragement led to her attending all subsequent YSG meetings (across two project phases) as a representative for her organisation.

A has shown unparalleled commitment to the YSG and now is confident to chair the meetings saying

- *I have gained confidence in sharing my ideas and allowing myself to take up space and be heard by others thanks to the welcoming environment and the supportiveness of both those partaking and those supporting.*

A's knowledge and ambition around social action has grown, from thinking exclusively about youth voice within the context of Tramshed, to looking outward at the changes she can make to the community.

- *Not only have I gained confidence from being involved in the project, but I have also learnt how to make changes regarding social justice and what social justice really means, not just for me but for a number of other young people too. The project has taught me to be truly resilient because I'm not the only one who wants social change and by coming together we can hope to achieve something.*

By being involved in organising and delivering two Youth Summits, A has evidenced that she can achieve more than she realised.

- *I always feel excited or empowered after the sessions as they give me something to work towards and something to be excited for. Even though I have sometimes left wondering how we'll pull so much together in so little time for events, we always manage it, and they always turn out to be enjoyable for everyone!*

This newfound self-belief and ambition for change, keeps A engaged with the project and hoping to achieve more, not only for herself but for her peers.

- *I think that coming together and being part of a community that works together to achieve something will always be important to me, but also because our voices are genuinely heard and they shape the project and what we are able to create, which is something that makes me feel incredibly valued. My hope for the rest of the project is to be able to ignite and inspire other people to be interested in social justice too.*

A engaged with the full two years of the My London programme, and is now confident to lead workshops about social action to groups of peers and adult stakeholders. She has also completed her Duke of Edinburgh Award using her work with the project as her 'skill' portion of the award and been awarded AQA awards to support her CV building as she continues into higher education. A's progress has been both personal and practical and is demonstrative of how long- term, embedded youth voice can be instrumental to a young person's sense of self and future ambition.

TRAMSHED IMPACT: MEETING OUR AUDIENCE ENGAGEMENT STRATEGY

Setting our targets for 2024-7 we set out plans to

- work with purpose and regular data-driven evaluation to evidence increased trust and cross pollination of programmes
- make relevant choices for events where people could connect, audiences would be representative of our community, and especially underserved groups

Indicators of success were

- Quality of experience was rated highly (99% rated their experience as Good or Very Good in 2023/24)
- customer satisfaction was maintained over 9/10 (9.2 average score in 2023/24)
- events were promoted through word-of-mouth recommendation (provided the highest number of referrals in 2023/24, 36% of all respondents)

In 2023/24 we produced:

- 107 Events
- 63% were free to attend
- £12,643 Box Office Take
- 9521 Audience Members
- 114 Artists
- 17 Programme Volunteers
- £396 Raised in Donations

The team

- programmed regular events (e.g. Comedy, Tramtastic Club Nights for Adults with Learning Differences)
- supported artists to test their work (e.g. Banana School, Created A Monster, Dusk Ensemble, Elle Dillon Reams)
- facilitated community partner's work (e.g. Woolwich Singers and Reach *Festive Concert*, University of Greenwich and Caribbean Social Forum's *Rum Shop*)
- delivered 2 festivals (NT Connections April 2023 and Greenwich Family Arts Festival July 2023)
- devised a new production called *Sorry, Not Sorry* for 918 young people commissioned by the violence reduction unit at Royal Borough of Greenwich in Spring 2024
- offered free, high quality family theatre and food for thanks to the National Lottery Community Organisations Cost of Living Fund in Spring 2024

Meeting our Vision to Increase Social Cohesion

In our Strategic Plan 2023 we set out that a sign of success would be that those engaged with Tramshed identified a sense of belonging at events. In 2023/34 audience members said

- *Extraordinary venue, very friendly, wonderful performance*
- *Feels like a valuable community space*
- *Lovely vibes, gorgeous staff, great theatre*
- *[this event is] What I love about London*

During 2023/24 this developed further as stakeholders told us that they saw our function as a place of important social cohesion for the area. Audience members reflected this in their feedback at events:

- *[I will] bring my family from Indonesia to watch the band next week :)*
- *It's very nice to see multicultural events promoted in the local area especially for educating children.*
- *Appealed to all ages! Our group from 7 to 74 all had a whale of a time.*
- *More events like this please! Community lunch after great.*
- *Amazing, engaging, v inclusive too (aware of Ramadan + so kind and thoughtful)*
- *Thank you for all you done, I think the offer to add a donation [instead of pay for tickets] is nice for those who cannot afford*
- *[I was] happy to have the opportunity to mingle & make new friends*
- *[programme] more music events throughout the year inside and outside for everyone to enjoy after being subject to lockdown and cost of living crisis. Music lifts a person's energy and makes them happy.*

Increasing Access for Attendees

To collate and analyse our audiences in 2023/24 we have used demographic data from feedback forms collected at events. At large scale events we have used clickers for headcounts, each event counted from beginning to end by 2 separate stewards to check accuracy. We have been using the same feedback postcard based on the Audience Finder Survey Questions since 2021 to follow our story through quantitative and qualitative information across time.

Category	Audiences 2023/24	Audiences 2022/23	Participants 2023/24
Greenwich Borough Postcodes	60%	69%	80%
Indices of Multiple Deprivation (2019) Top 10%	1%	Data n/a	1%
Indices of Multiple Deprivation (2019) Top 20%	21%	13%	31%
Indices of Multiple Deprivation (2019) Top 50%	70%	60%	85%
Income Deprivation Top 10%	5%	Data n/a	6%
Income Deprivation Top 20%	24%	19%	38%
Income Deprivation Top 50%	74%	63%	87%
Employment Top 10%	0%	Data n/a	2%
Employment Top 20%	11%	8%	19%
Employment Top 50%	63%	55%	77%
Education Top 10%	0%	Data n/a	0%

Education Top 20%	1%	1%	3%
Education Top 50%	40%	36%	56%
Health Top 10%	0%	Data n/a	0%
Health Top 20%	4%	3%	4%
Health Top 50%	49%	38%	62%
Crime Top 10%	11%	Data n/a	12%
Crime Top 20%	30%	24%	33%
Crime Top 50%	78%	76%	85%
Barriers to Services Top 10%	21%	Data n/a	36%
Barriers to Services Top 20%	60%	51%	70%
Barriers to Services Top 50%	90%	90%	95%
Living Environment Top 10%	8%	Data n/a	2%
Living Environment Top 20%	26%	17%	10%
Living Environment Top 50%	78%	73%	69%
Income Deprivation Affecting Children Index Top 10%	6%	Data n/a	7%
Income Deprivation Affecting Children Index Top 20%	24%	17%	17%
Income Deprivation Affecting Children Index Top 50%	74%	67%	88%
Income Deprivation Affecting Older People Index Top 10%	32%	Data n/a	40%
Income Deprivation Affecting Older People Index Top 20%	44%	34%	59%
Income Deprivation Affecting Older People Index Top 50%	79%	71%	90%
Asian	9%	8%	6%
Black	29%	5%	44%
Mixed	9%	5%	10%
White	44%	53%	30%
Latin American/Other	8%	3%	Data n/a
Disabled	7%	5%	36%
Not Disabled	93%	93%	56%
Neurodiverse	Data n/a	Data n/a	8%

Our summary table shows that our audiences are likely to travel further to see events – participants are more locally based; be a little more affluent and be more representative as Greenwich as a whole borough rather than our local neighbourhood.

Tramshed provides a welcome for all however we have a remit to super serve legacy, local and prioritised groups; these are young people, Disabled people, and racialised communities. These groups remain less represented as audience members than as participants. We were, however, pleased to see a consistent improvement across all categories in 2023/24 increasing access to the arts for groups such as time and cash poor families and those managing intersectional challenges in heath inequalities, living environment, racism and barriers to services.

The team aimed to create a programme and experience that felt accessible across protected characteristics. Audiences shared

- *Really great that these events are available for free in our local area*
- *Love that it's a local event so don't have to travel with my disabled son*
- *Great that events are being hosted at the Tump 53 to make use of it as an outdoor theatre.*
- *Thank you for this event, very welcoming and lovely to see more queer events as a lgbtq+ person*
- *Events like pride feel really important for kids. There should be more!*
- *Bravo to all of them. Pride should not be only for one day but for every day*
- *Really amazing sensory event, would come again!*

We know that we can always increase the accessibility of our events – despite a lift at the Tramshed an audience member noted that they did not see "*disabled access for audience? (all stairs?)"*

We added the venue to the listings guide AccessAble which sets out our offer for visitors. We also undertook free training for Dementia Awareness to help us see the venue as audiences might and further enable our team to host our community.

Event Locations

- 45% of performances were at our base in Woolwich, SE18 6ES
- 55% were delivered across the borough

The outreach was important to us to deliver across the borough and for brand awareness. One attendee reflected

"It encourages me to visit the actual Tramshed in Woolwich Thank you"



Above: Map from Greenwich Family Arts Festival Brochure



Opposite: Locations of school partners and Abbey Wood Youth Club for Sorry Not Sorry, March 2024 and IMD 2019 Indices of Multiple Deprivation screenshot for the area

By the end of the year, we started to collect information on the way the audience's travelled to Tramshed to understand more about our carbon impact. Tramshed does not have a dedicated car park but has 7 bus stops (18 routes), an overground, DLR and Elizabeth Line station on our doorstep. In the initial survey we found that – for family performances –

- 48% used public transport
- 33% walked
- 15% came by car
- 3% cycled

Audience Motivation to Attend

In the initial survey we found that – for family performances –

To spend time with friends/family	66%
To be entertained	59%
To enjoy the atmosphere	40%
To entertain my children	35%
To educate/ stimulate my children	22%
To do something new/out of the ordinary	21%
To be inspired	20%
To learn something	16%
Artform/ Activity is an important part of who I am	11%
to escape from everyday life	11%
For a special occasion	9%
To be intellectually stimulated	7%
For reflection	5%
For professional reasons	4%
For academic reasons	3%
For peace & quiet	3%
Other	99%

Word cloud of all audience feedback for all performances:



99% of all attendees giving feedback cited other reasons to attend, beyond the categories suggested in the Audience Finder survey. Almost half of these were about supporting a family member or friend who was taking part in a Tramshed event.

Tramshed hosted the NT Connections Festival in 2023 for 6 companies, welcoming 311 people to the building to celebrate young people's creativity. We were able to share projects with one of our core audiences – friends and family of our participant group. They said

- *We came specifically to see our child perform. It was excellent*
- *Lovely seeing talented young people. Really enjoyed it*

Tramshed's history as a youth theatre means that participation is a key part of our mission statement. We aim to include interactive programming in our event series. We showcase our groups in our professional programme/festivals (e.g., Reach's Concert, Dramatic Voices' *Look At Me,* Tramshed Young Company *The Heights*) We research productions that actively engage audiences to take part in the performance (e.g. storytelling theatre with Weird Folk *Mad Monsterzz* and Dizzy O'Dare's *Falconary Dismay*).



Photo credit: Weird Folk Mad Monsterzzz Free Theatre at Tramshed March 2024

We try to set the atmosphere with interactive games during festivals and informed team members engaging with audiences at every event. Audience members said

- *I loved that the garden games were provided too.*
- *Really friendly staff and a great and positive atmosphere. The show [MEAT by Elle Dillon Reams] was exceptional and it was lovely being told that we could remain in the space for reflection as well as being supported to the resources*
- *We liked the interactive storytelling. Please offer more like this in our area.*
- *happy to have the opportunity to mingle & make new friends*
- *what an amazing concert. THANK YOU!!! Buzzing atmosphere & fab music!!! Thank you so much for letting our children join in with the music, all the kids LOVED it!!*
- *Thank you for letting my son join in to do introduction [to the concert] he felt proud of himself*

As a point of development, we have acted on feedback we received for artist's performances:

- *[I] Would like to hear the company talk about the piece at the end*

Since this comment was made in October 2023, we have offered Q&A sessions post performance so that audiences and artists can build on their experiences. As so many artists we work with consider themselves as emerging – developing their voice – this feedback loop can be invaluable. As many performances touch on issues around identity audiences have found it beneficial to have a place to share thoughts and questions with respect and kindness.

We used our budget as efficiently as possible to ensure the highest possible quality performances for audiences. 98% audiences rated the content as Good or Very Good and feedback cited:

- *The Tramshed always have the best performances*
- *The kids in the audience loved it and it was very enjoyable to watch as a contemporary dance fan*
- *The show was beautiful, visually stunning, the actress brilliant*

Thanks to support from the National Lottery Community Organisations Cost of Living Fund we were able to offer high quality, professional, diverse family programming in March 2024. Nationally recognised artists, supported by Southbank Centre, Arts Council England, Half Moon Theatre, Cast (Doncaster) brought their work to Tramshed, free to attend and followed by shared meals. The feedback was overwhelmingly positive, a sample was

- *I just want to say that you should organise more events like this. We had a wonderful time*
- *Brilliant free event. Not been to something like this before with my baby. A great experience for us both*
- *We really enjoyed the show!! The staff are so friendly and welcoming. Please can we have more things like this ?*

Pricing Policies

In this challenging financial period for all we delivered 57 free performances for 7,340 people. We are grateful to our funders, especially Royal Borough of Greenwich and National Lottery Community Fund, to make this possible.
We also began to explore what people would be willing to pay for quality regular family theatre. The results were mixed, in a survey at a free event attendees shared that

- 6% could not pay to attend
- 94% would pay something
- 22% would pay under £5
- 25% would pay £5-10
- 11% could pay £10+

Audiences members added helpful narrative

- *It is difficult to afford anything right now, so in all honesty if it was a paid for shows we would not be able to come*
- *Yes, but it is tricky so it depends if I had any spare that month*
- *Yes, ideally per family up to £5*
- *Yes. Donated £10 and would spend/donate more next time (£15/20)*

As a result, we set our ticket prices for following events so that we always offer

- Free tickets for targeted audiences (e.g. pupil premium lead, carers, bursary)
- Complimentary tickets (means tested benefits, students)
- Standard
- Standard + donation

This matches our tried and tested Youth Theatre fees and hyper-diverse town as shown in this screenshot of the online data explorer for the Indices of Multiple Deprivation 2019:



Programme Challenges

We needed to increase and diversify income in year during 2023/24. The trustees discussed the bar prices for events after we had feedback that we had *"a very reasonably priced bar!!!"* A decision was made to increase the cost of drinks at events such as Comedy to help to meet the event overheads. Unfortunately, this change was extremely unpopular with regular attendees. One wrote to us:

- *We were upset on how you increased your drink prices massively since the last event we went to. Others were also saying this to us on the night. Small bottle of Peroni (£1.20 in shops) £6 !! Small crisps up from £1 to £2 !!! Central London prices and felt like a rip off. Apparently [a bottle of] wine went from £14 to £20 too. Shame as the Comedy was fantastic and local too.*

We did our best to communicate directly with our audiences and advertised the value audience members were adding by buying a drink, letting people know that every sale supported our life changing work.

Wider changes and challenges for the organisation meant that we evaluated the cost/benefits of all our programme during the year. Despite a full house for Comedy when Tramshed reopened in November 2022 the deepening Cost of Living Crisis affected audience numbers across the year. By Autumn 2023 we realised we could not justify the continued losses for the Comedy programme against our charitable aims. The last Comedy event for the foreseeable future took place in December 2023. Audiences told us at that performance they would pay more to keep the event afloat, we will consider this for the long-term planning.

Theatre in Schools





Photo credit: Tunde Euba, Sorry Not Sorry Rehearsal March 2024

In December 2023 Tramshed was commissioned by the RBG Safer Streets team to deliver a pilot project on building self-esteem, enabling young people to walk away from conflict and de-escalate tensions. The main delivery period was Feb-March 2024 and *Sorry, Not Sorry* was taken to 5 settings in an identified hot spot for violence for 14 shows to 918 young people aged 10-14. The main benefits were:

- Working closely with young people, schools and the youth club in Abbey Wood to develop the piece from the outset to inform tone, language and care
- Seeing and hearing from the teachers about the deep impact the work had
- Being able to evidence the benefit of bringing creative intervention to young people. Significantly we saw that Year 6 pupils were 5 times more likely to talk to trusted adults after the performance, Year 9 were much more likely to turn to their social networks in preventing violence
- Support from Year 10 work experience students at Tramshed with the administration and data entry on the project – they were able to see the work and understand the value of the work they were doing for us
- Evidence the potential to tour this project again in 2024/5 for the successful partnership MyEnds bid to the GLA/Mayor of London
- Seeing the relationship with the Safer Streets team evolve. They have valued our work and have offered to support and enhance Youth Drop In for Q1 2024/25 as a result

Health and Wellbeing Lead, 9FR Form Tutor, St Pauls Greenwich:

The performance was excellent, materials were presented in a sensitive way that was relatable to students. Students were fully engaged and found it far more impactful than a traditional PSHE lesson experience. Having the students involved in the process (questions / alternative ideas etc) helped them take more ownership over their learning and understanding. Students' conversations after the performance showed that students digested, understood the materials in a level that matched their understanding and needs. Students were having engaging conversations with peers regarding issues raised during the performance.

Teacher Feedback, De Lucy Primary School (Year 6)

Most of the children during discussions were able to highlight the importance of keeping themselves safe. This was in relation to not getting into a fight just to defend someone else. They understood that there can be different ways of calming a situation.

Children were able to challenge each other during the discussion, for example they were children asking questions when one child mentioned that they would defend a friend no matter what.

Some people could be going through a lot at home and therefore this can cause them to react to people and situations differently. Sometimes you can try your hardest to help someone or you can try to be a good friend but even in doing so, if someone has lots of issues or they are going through a situation, it can feel like you are the one causing the problem.

This piece will be delivered in 2025 and 2026 to young people in Woolwich Dockyard and Glyndon areas as part of a co-ordinated effort funded as a MyEnds project from the GLA Violence Reduction Unit. As we write this project is needed more than ever. The wider team listens to how people are feeling following 2 critical incidents in 24 hours in our area in January, signposts young people to available programme across the week and informs parents about support they can receive.

Digital Platforms

8571 Online Audiences Members engaging

- Twitter 3225 Followers
- Facebook 2003 Fans,
- Instagram 3163 Followers
- Youtube 135 Subscribers
- LinkedIn 45 Connections

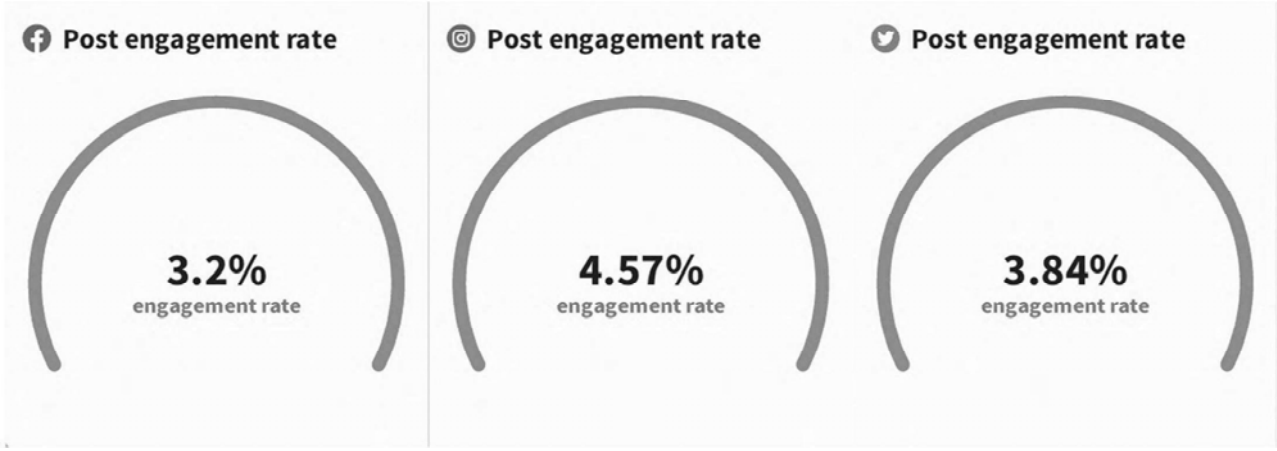
Impressions / Reach:

- Facebook Page Impressions 407,357
- Facebook Post Impressions 76,630
- Facebook Post Shares 280
- Facebook Link Clicks 536, key peaks with season programme launches May 23 and Feb 24
- Instagram Profile Impressions 172,675
- Instagram Profile Visits 6,119
- Instagram Post Impressions 83,509
- Instagram Link Clicks 519
- Twitter Post Impressions 71,831
- Twitter Post Mentions 431

We had a real strength in post engagement rates – all well over industry benchmarks for a comparable period (source Hootsuite 11.2.24-31.3.24)

Facebook Industry Average 1.95% Instagram Industry Average 2.64% Twitter Industry Average 1.32%
Facebook Tramshed Average 4.73% Instagram Tramshed Average 5.2% Twitter Tramshed Average 2.52%

Across 1.4.23 to 31.3.24 we achieved:



Our content scored above industry average across platforms for post and page virality and amplification suggesting our material is being spread and shared organically, meeting our aim to be a trusted, word of mouth recommended organisation. (source Hootsuite 11.2.24-31.3.24).

Facebook Industry Average 25.56 Virality Rate Twitter Industry Average 0.03 Amplification Rate
Facebook Tramshed Average 78.76 Virality Rate Twitter Tramshed Average 0.56 Amplification Rate

It was more challenging to deliver industry average levels of content. In August 2023 we had to cut staff hours to manage the annual budget and this inevitably impacted on our delivery. We took the difficult decision to reduce our Marketing Manager's post from full time to 3 days a week. We were as efficient as possible, using AI technology to increase impact with less output. Using Hootsuite as a tool we see the best days and times to publish online material

- to build awareness based on our post impressions
- to extend reach based on the number of followers online
- to increase engagement based on our post engagement rate in the last 30 days

In the following financial year, we could look at the staffing budget to support our marketing and communications function. We recruited a Marketing Assistant, also 3 days a week from June 2024 and since then we have increased

- Facebook Page impressions to 279,513 from July to Dec 2024 (138,981 increase from 140,532 in July to December 2023)
- Instagram Post impressions to 87,272 from July to Dec 2024 (42,512 increase from 44,760 in July to December 2023)
- Followers on Instagram (up 15%), Facebook (up 1%) and LinkedIn (up 462%)
- We made the decision to reduce our interaction on X (Twitter) in 2024/25.

ThriveLDN made a beautiful film about our work in Spring 2023 and Oxwide (the Oxleas Media Channel) shared their report from the Oxleas Tramshed Fridays Group in Summer 2023. We could immediately see the benefit of professionally made assets which capture the feeling of being in our space and being a part of our activity.



ThriveLDN Film – Tramshed & In2Music



ThriveLDN Film – Tramshed & In2Music



Oxwide Film – Oxleas ALD Tramshed Fridays



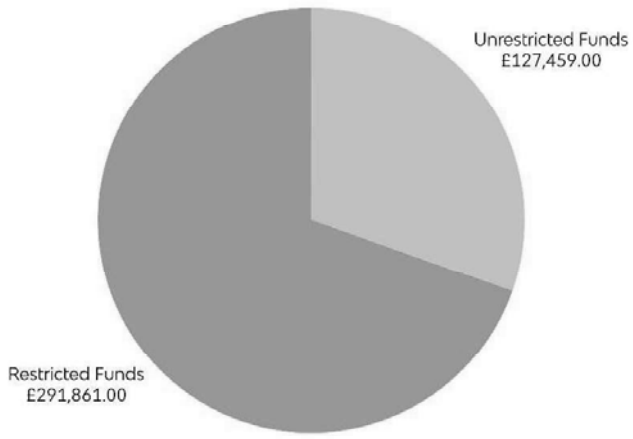
Oxwide Film – Oxleas ALD Tramshed Fridays

We started to add a budget line for professional videos of our work whenever possible in as key part of communication strategy in 2024/25. Having a professional trailer for *I'm Possible Not Impossible* was important to market the work – with 6.5K views 13% were our followers, we reached an additional 87% viewers – and to change views on what Disability Arts can be.

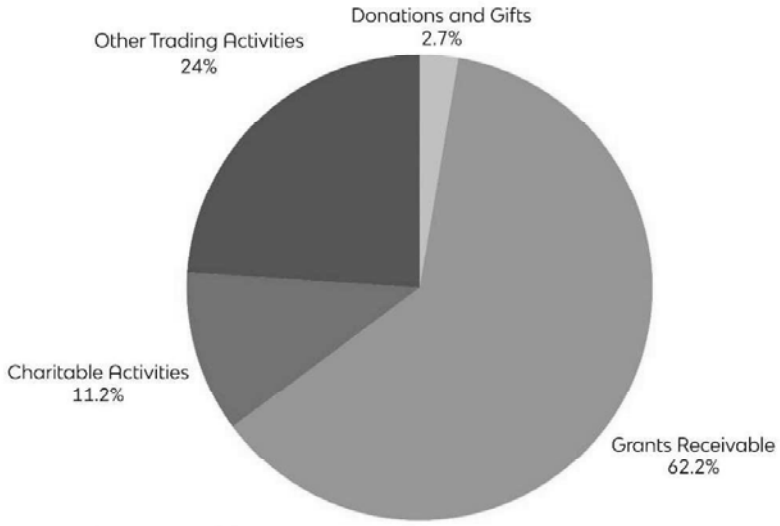


FINANCE REVIEW

Summary of performance and position

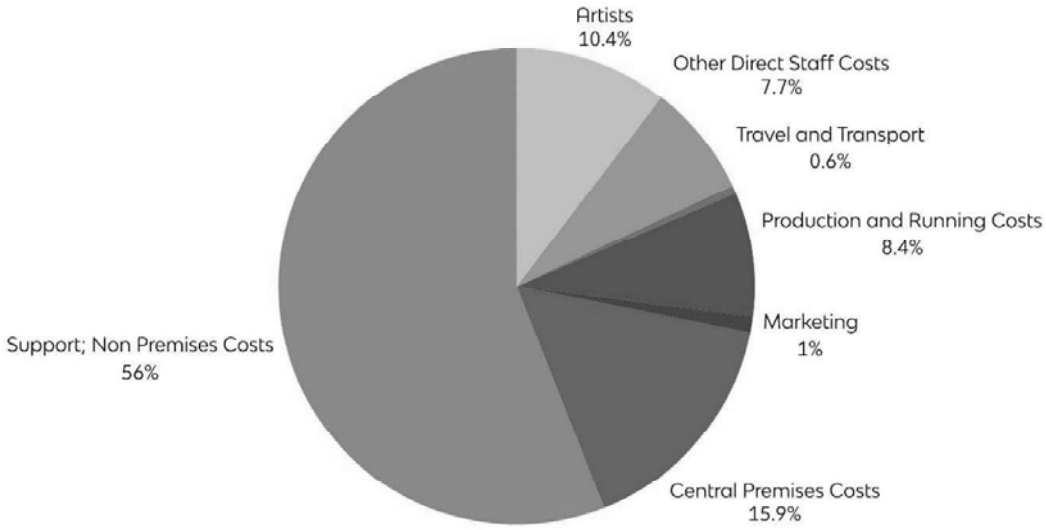


Income for the year amounted to £419,320 (2023 - £471,644).



Income Chart

Expenditure totalled £568,717 (2023 - £612,704).



Expenditure Chart

FINANCE REVIEW

The net movement in funds for the year was therefore a deficit of £149,397 (2023 - £141,060), resulting in total funds at 31 March 2024 of -£70,506 (2023 - £78,891).

Included in total funds is an amount of £29,568 (2023 - £12,322) which is restricted to be carried forward into 2024/2025.

Full details of the restricted funds can be found in note 17 to the financial statements, together with an analysis of movements during the year.

Accordingly, the unrestricted general funds of the charity at 31 March 2024 totalled -£100,074 (2023 - £66,569).

The net book value of tangible fixed assets stood at £5,811 (2023 - £9,294).

After excluding the net book value of tangible fixed assets, the unrestricted “free” reserves of the charity stood at -£105,885 (2023 – £57,275) at the year end.

FINANCIAL STABILITY

Tramshed has faced compound, complex challenges since Autumn 2019 and the management team has worked throughout with our Trustees to assess and navigate the risks for the organisation.

In October 2019 a decision by our landlords, Royal Borough of Greenwich, to repair aspects of Tramshed venue led to a full refurbishment programme. The £4M investment in the space was firmly linked to trust in the management of Tramshed Arts Ltd and we were granted a new 50-year lease for the building. This capital project took place across 2019-2022 and, given the circumstances, encountered delays. This necessitated 2 moves by the team before we could come back into the new space, impacting on our capacity for development.

During that period the Covid 19 pandemic meant that we lost unrestricted earned income (90% Hire Income, 78% Participation Fees, 71% Box Office) Although we were successful in gaining some Covid Recovery Funds (including £230K from Arts Council England) we understandably saw funder priorities begin to change towards grassroots organisations, particularly based outside London.

Since the end of the pandemic and our return to our purpose-built venue inflationary pressures, increased competition for available funds and the most recent cost of living crisis has had a severe impact on the organisation. Thanks to Covid support schemes we were able to weather the years of lockdown and bring £173K forward into 2021/22 and £219k forward to 2022/23. However, during 2022/23 we forced by all these extraordinary external circumstances to use some of our unrestricted reserves and the c/f into 23/24 was £78,891. Following the continued challenges of the 2023/24 year our c/f into 24/25 was -£70,506.

We continued to face pressure in the Spring of 2024 and made plans to reduce staff time in order to meet rising building overheads and programme commitments.

The charity has maintained a dialogue with our major stakeholder, the Royal Borough of Greenwich throughout. There was a huge strength of feeling amongst both Council Officers and elected members to safeguard the organisation through this unprecedented period. This was recognition of our own value and our function as host to so many important local small charities. Therefore, Royal Borough of Greenwich worked with Tramshed Arts Ltd to arrange a £200K Loan as a social investment in the charity for the benefit of the local residents and community partners. At the close of the financial year, 31.3.24, the loan sat as a liability on our balance sheet for accounting purposes.

Since that time the team have been working with the local authority on a recovery plan which is monitored monthly by senior officers at RBG. Given the extraordinary challenges for cultural and creative industries and as a recognition of dedicated community support and upturn in our circumstances in December 2024 the Royal Borough of Greenwich made the decision to write off the loan for £125,000 and convert the remaining facility to a grant in 2024/25. This decision has transformed our position. Although we still have financial targets for 2025/26, we can work towards them from a point of confidence and a positive balance sheet.

Trustees are actively engaged in the substantive decisions for the organisation

- overseeing negotiations with the local authority regarding the £200K loan, and its conversion to a grant
- supporting decisions regarding organisation structure and staffing capacity
- developing a new Fundraising Strategy to increase personal and corporate giving
- increasing the benefits/potential to work and earn unrestricted income from 2 further new studios in 2026

With the support of our Trustees and partners the position we present here is well researched and completely transparent. We have already seen an upturn in our position and, thanks to partners and funders who have invested in our beneficiaries in 2024/25 we are confident that the charity will thrive for many years to come.



Tramshed Building 2023, photo Rachel Ferriman

ENVIRONMENTAL RESPONSIBILITY STATEMENT

Tramshed makes sustainability a positive part of our organisation by

- Applying the principle of Reduce, Reuse, Recycle
- Investing in people's re-making skills over new products
- Optimising our USP of thinking local first
- Using our creativity to propose suggestions and stimulate ideas
- Take personal responsibility whilst representing the organisation
- Engage participants in discussion and innovation
- Building on momentum we see around us from sector leadership e.g. referencing and sharing good practice from the Theatre Greenbook and Without Walls Outdoor Festivals
- Adding environmental responsibility as a standing agenda item for all team meetings from small ideas that make big differences to setting context for all project plans

Indicators of success have been

- BREEAM rating for the new building with LED lighting, better insulation, renewable energy contracts
- Adding playful signs to our new space to get attention for users to recycle their waste
- Reducing landfill through a new waste service agreement including more recycling
- Carrying through good greener festival practice such as on site, re-useable cable ties, reusing banners, biodegrable bin bags
- Employing a Costume Supervisor to source and fit costumes rather than design and make new items
- Buying, selling and exchanging used items for production
- Successful application to the Groundwork/DCMS Energy Efficiency Scheme in 2024 including installation of Solar Panels to the Tramshed building to be implemented in 2025

CAPITAL PROJECT FINANCES

The total refurbishment is £4 million with investment from RBG of £3.3 million and a target for Tramshed of £700,000 with £50,000 already achieved. The project slipped in terms of delivery time scale creating challenges for all concerned, the Tramshed team, construction company and RBG. The final period (April through October 2022) proved particularly challenging for Tramshed with the team awaiting completion. We had to wind down operations in the temporary base we had moved to in 2019 as clearance of that building became a necessity. As a result, we were not in a position to deliver all planned programme and certainly not develop new programmes or activities.

Tramshed have negotiated a lease framework with RBG ensuring longer-term sustainability to put the charity in a favourable position. We have been issued a lease with rent agreed as:

- from date of the Lease to the day before the first anniversary of the Phase 2 Completion Date the sum that is equal to 7.5% of the Rent (£3,000 per annum)
- from and including the date that is the first anniversary of the Phase 2 Completion Date to and including the day before the second anniversary of the Phase 2 Completion Date the sum that is equal to 15% of the Rent (£6,000 per annum)
- from and including the date that is the second anniversary of the Phase 2 Completion Date the sum that is equal to 30% of the Rent (£12,000 per annum)

Additionally, if at the end of Phase 2 Tramshed has been unable to raise all its capital requirement this will become a fit-out rent spread out across the 50-year lease on the building. This allows us to build upon the 50 years already spent serving the communities of Greenwich and SE London.

The approach to the remaining target of £650,000 across Phase 2 (2023-5) will be targeting trusts, foundations and donors across joint revenue and capital approaches. Whilst the Trustees recognise the risk involved in any fund-raising targets, Phase 1 is now demonstrating the benefits of a fit for purpose space are evident along-side the strength of support and partnership working with the local authority. Now with a 50-year lease, recognising the value and impact of the organisation and building with its key role as a community hub and leading cultural partner; Greenwich are now including The Tramshed as part of a wider redevelopment of the adjoining site with new opportunities and partnerships emerging.

FINANCIAL PROCESSES

Budget-holder accountability has been sustained and systems are regularly reviewed e.g., second eyes to approve all transactions – both bills to pay and when issuing invoices. The Finance Officer has added funder tracking to our Xero reports in addition to streamlined nominal and project codes.

Tramshed reports PAYE figures monthly and VAT quarterly through Xero to HMRC.

Our Finance & General Purposes sub-committee regularly review levels of risk to the financial position of the company. They meet in advance of quarterly board meetings to scrutinise management accounts and a new separate cash flow against budget. In the accounting period the sub-committee is made up of four Trustees (including the Chair, Treasurer), the Artistic and Executive Directors.

During 2023 the board appointed Dhononjoy Ray, an ACA qualified accountant with senior audit experience as Vice Chair and remains on the F&GP group assessing process and risk. He provides corporate governance, as well assisting with exploration of new revenue streams and improving the control environment to ensure Tramshed continues to play a key part in the local community.

TRAMSHED RISK MANAGEMENT

In the context of wider pressures and internal changes in late 2023 the Tramshed Senior Management team have worked with Trustees on a Risk Register based on the Charity Commission's Guidance CC26. The document sets out

- Method Statement
- Scheme of Delegation
- Disaster Recovery Plan

And identifies and addresses risks using a heat map. We have taken into account legislation and regulations appropriate to the activities, size and structure of the charity in

- Governance
- Operations
- Finance
- Environment
- Compliance

We risk assessed likelihood from remote to highly probable and impact from insignificant to catastrophic. We assessed factors for our organisation in our sector we looked at good practice mitigation to find a residual risk factor. At no point did we find risks rated in the top 1/3 e.g. from probable with major impact. The remaining hot spots of concern remain in areas of available finance, especially those factors that are less within our control, such as the competition for and availability of grant and trust funding.

To tackle this significant challenge for the organisation we have

- Committed to planning in this context across the charity, using an external facilitator to support innovation
- Discussed all risks inherent in a change of landscape and how this will impact on our business planning
- Planned our budgets based only on confirmed income and focussing on increasing our unrestricted income stream
- Looked at the risk factors within our control and identified tasks we can do to continue to improve this
- Assess the roles of and duties of everyone involved in running the charity to test if we are using the resources and assets we have most effectively
- Kept all staff informed of changes in programme, duties and responsibilities
- Worked with professional fund-raisers to support the work of the senior management team and increased likelihood of success
- Considered the overall risk profile of charity and included control of the narrative of change in our planning
- Included stakeholders in changes for the organisation, especially Royal Borough of Greenwich maintaining dialogue throughout

We are aware of the impact of change on the people in the organisation. Tramshed has always encouraged team and board members to take up professional development opportunities. We are particularly indebted to house theatre network, AMA and London Youth for setting low or no membership rates and providing highly relevant and detailed training. Our team have benefitted from courses on

- First Aid
- Fire Marshall Training
- Accessible Website Design
- Safer Recruitment
- Carbon Literacy
- Unconscious Bias
- Designated Safeguarding Refresher Training
- Diversifying Audiences
- Data Protection
- Fund-raising Strategy

In addition to this, our Participation Manager and Designated Safeguarding Lead attended a Mental Health First Aid refresher course in 2023 to support the team, participants, building users and to act as a reminder of his own need to seek supervision given the multiple, complex concerns many of our beneficiaries are facing – on-going stress, lost income and, in some cases, hunger.

We take a holistic approach to risk management at all times and never think of an individual situation out of context. We aim to discuss the pros and cons of decisions with relevant team and board members before committing to more complex decisions. During 2022 we developed a series of strategies to act as guiding documents to support good planning. These need to be dynamic and responsive enough but give the organisation a set of principles influenced by all the voices of people who take part in our work.

RESERVES AND POLICY

The Trustees have reviewed Tramshed's general reserve figure in line with the guidance issued by the Charity Commission: Charity reserves: Building Resilience.

Trustees are particularly aware of the financial pressures that the past 5 years has placed on the sector and Tramshed particularly. During 2022-24 trustees were aware that reserves the organisation had been able to build up during previous years might have to be drawn upon to support the viability of the organisation.

Trustees Reserve Policy has been to set a preferred level to match the costs of winding down the organisation and paying off all liabilities This is felt necessary to cover eventualities such as not meeting annual fundraising requirements, the temporary or permanent loss of its premises due to events such as fire or flood, or the sudden loss of a primary, statutory funding source, which the organisation is reliant on to deliver its charitable purposes and activities. This will ensure the charity can continue to run efficiently and maintain its programme of activities.

Trustees agree that general reserves are necessary to ensure the organisation can meet its obligations, particularly if intended funding sources fail to meet the required targets. The policy and the level of reserves held are reviewed annually by the Trustees.

The delays to the later aspects of the Phase 1 Capital Project, increasing energy costs and other impacts of the “Cost of Living” crisis made 2022-24 a much more challenging period; with 2 team members who qualified for the maximum redundancy package at Tramshed it was anticipated that free reserves might drop below the parameters of the preferred reserves as set out above. In 2022/23 Trustees agreed that if the organisation should fall slightly below the full amount, they would look to redress that shortfall across the following 24 months confident that the new income opportunities the building will offer will increase the sustainability they are aimed at achieving.

In 2024/5, the organisation moved through a period of transition that required a smaller reserve to meet legal obligations. CEO and Artistic Director Jeremy James left Tramshed after 21 years on 31.3.24. Production Manager Jane Cunningham, who had also worked for the organisation for 20 years, retired in September 2024.

The charity created a detailed, conservative budget for 2023-27 with specific multiple potential income sources and targets to fund programme strands to inform strategic choices at Tramshed in 2025/26.

The current Senior Management Team have cross checked amounts balance above and below the line as much as possible and discussed possible bids to resource activity with grant officers.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company 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 income and expenditure of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

Select suitable accounting policies and then apply them consistently

Observe the methods and principles in 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)

Make judgements and estimates that are reasonable and prudent

State whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements

Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company 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 Companies Act 2006.

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.

Each of the Trustees confirms that:

So far as the Trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware

The Trustee has taken all the steps that he/she ought to have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

This report was approved by the Trustees and signed on their behalf by:



Roger Wilson

Chair of Trustees:

Date: 28th March 2025

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF TRAMSHED ARTS LTD

Opinion

We have audited the financial statements of Tramshed Arts Ltd (the Charitable Company) for the year ended 31 March 2024 which comprise the Statement of Financial Activities (including the Income and Expenditure Account), Balance Sheet, Statement of Cash Flows, and related notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charitable Company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the entity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees, which includes the Directors' Report prepared for company law purposes, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the Report of the Trustees and the Directors' Report included within the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of trustees' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Annual Report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 42 the trustees (who are also the directors of the Charitable Company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Charitable Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the Charitable Company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general commercial and sector experience, through discussion with the trustees (as required by auditing standards), inspection of the Charitable Company's regulatory and legal correspondence and discussed with the trustees the policies and procedures regarding compliance with laws and regulations. We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit. The potential effect of these laws and regulations on the financial statements varies considerably.

Firstly, the Charitable Company is subject to laws and regulations that directly affect the financial statements including financial reporting legislation and taxation legislation and we assessed the extent of compliance with these laws and regulations as part of our procedures on the related financial statement items.

Secondly, the Charitable Company is subject to many other laws and regulations where the consequences of noncompliance could have a material effect on amounts or disclosures in the financial statements, for instance through the imposition of fines or litigation. We identified the following areas as those most likely to have such an effect: safeguarding, health and safety, anti-bribery and corruption and GDPR. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the directors and other management and inspection of regulatory and legal correspondence, if any.

Auditor's responsibilities for the audit of the financial statements (continued)

Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: enquiries of management and those charged with governance as to whether the company complies with such regulations, enquiries of management and those charged with governance concerning any actual or potential litigation or claims, inspection of any relevant legal documentation, review of board minutes, testing the appropriateness of journal entries and the performance of analytical review to identify any unexpected movements in account balances which may be indicative of fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the Charitable Company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charitable Company and the Charitable Company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Sumer Audit

PIERS HARRISON (Senior Statutory Auditor)

For and on behalf of
Sumer AuditCo Limited
Statutory Auditor
820 The Crescent
Colchester Business Park
Colchester
Essex
CO4 9YQ

Date: 28th March 2025

TRAMSHED ARTS LTD
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
YEAR ENDED 31 March 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £	Total Funds 2023 £
Income from:					
Donations and gifts	3	**710**	**10,507**	**11,217**	58,101
Grants receivable	4	**302**	**260,356**	**260,658**	119,552
Charitable activities	5	**25,889**	**20,998**	**46,887**	246,687
Other trading activities	6	**100,558**	**-**	**100,558**	47,304
Total income		**127,459**	**291,861**	**419,320**	471,644
Expenditure on:					
Raising funds	7	**30,901**	**-**	**30,901**	35,109
Charitable activities	8	**263,201**	**274,615**	**537,816**	577,595
Total expenditure		**294,102**	**274,615**	**568,717**	612,704
Net (expenditure)/income		**(166,643)**	**17,246**	**(149,397)**	(141,060)
Gross transfer between funds		**-**	**-**	**-**	-
Net movement in funds		**(166,643)**	**17,246**	**(149,397)**	(141,060)
Total funds brought forward at 1 April 2023		**66,569**	**12,322**	**78,891**	219,951
Total funds carried forward at 31 March 2024		**£(100,074)**	**£29,568**	**£(70,506)**	£78,891

All incoming resources and resources expended derive from continuing activities.

The Statement of Financial Activities includes all gains and losses recognised in the year.

TRAMSHED ARTS LTD

BALANCE SHEET
AS AT 31 March 2024

	Notes	Total Funds 2024 £	Total Funds 2023 £
Fixed assets			
Tangible fixed assets	13	**5,811**	9,294
		5,811	9,294
Current assets			
Debtors	14	**77,498**	105,530
Cash and cash equivalents		**50,142**	11,867
		127,640	117,397
Creditors: amounts falling due within one year	15	**(78,957)**	(47,800)
Net current assets		**48,683**	69,597
Total assets less current liabilities		**54,494**	69,597
Creditors: amounts falling due after one year	16	**(125,000)**	-
Net assets		**£(70,506)**	£78,891
Income funds			
Restricted funds	17	**29,568**	12,322
Unrestricted funds	17	**(100,074)**	66,569
		£(70,506)	£78,891

The financial statements have been prepared in accordance with the special provisions applicable to charitable companies subject to the small companies' regime. In the directors' opinion the Charitable Company is entitled to these exemptions as a small company.

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

Roger Wilson

Chair of Trustees

28th March 2025

Company registration number: 1029063
Charity registration number: 1026883

TRAMSHED ARTS LTD

STATEMENT OF CASH FLOWS
YEAR ENDED 31 March 2024

	2024 £	2023 £
Cash flows from operating activities		
Net (expenditure)	**(149,397)**	(141,060)
Depreciation of tangible assets	**3,483**	1,524
Decrease/(Increase) in Debtors	**28,032**	(35,223)
Increase in trade payables	**31,157**	13,841
Net cash inflow/(outflow) from operating activities	**£(86,725)**	£(160,918)
Cash flows from investing activities		
Purchase of tangible fixed assets	**-**	(9,685)
Net cash used in investing activities	**-**	£(9,685)
Cash flows from financing activities		
Loan	**125,000**	**-**
Net cash from financing activities	**£125,000**	**-**
Change in cash and cash equivalents in the year	**£38,275**	£(170,603)
Cash and cash equivalents at 1 April 2023	**£11,867**	£182,470
Cash and cash equivalents at 31 March 2024	**£50,142**	£11,867
Analysis of changes in net debt		
Cash in hand and at bank	**£50,142**	£11,867

1 GENERAL INFORMATION

Tramshed Arts Ltd is a Charitable Company limited by guarantee, incorporated in England and Wales, registered company number 01029063 and registered Charity number 1026883. The address of the registered office is The Tramshed, 51-53 Woolwich New Road, London, SE18 6ES.

2 ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), Charities SORP (FRS 102) and the Charities Act 2011.

The financial statements have been prepared under the historical cost convention.

The Charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are prepared in pounds sterling and rounded to the nearest £1.

The following principal accounting policies have been applied:

Going Concern

The trustees consider that there are no material uncertainties about the Charitable Company's ability to continue as a going concern.

The results of the charity since the year end have come under pressure which have resulted in a deficit and negative unrestricted free reserves. We have had significant focus on fundraising activities, including time spent bidding for new income streams. We have also been working closely with the Royal Borough of Greenwich (RBG) and in August 2024 a social investment loan of £200,000 was arranged, with £125,000 being written off after the year end and the remaining £75,000 being converted to a grant in recognition of the commitment of the Borough to supporting the charity. Whilst this resolves the cash flow issue a recovery plan has been developed and is constantly evolving in respect of returning funds to surplus as soon as possible. The development of additional facilities, in conjunction with RBG, due to be completed in late 2025 will be a major new source of income and surplus with the availability of two rehearsal spaces which will be availability to the charity. The charity has also been successful in attracting new funding for 2025/26.

During the year Tramshed invested in new support for a sustainable future. A full time Operations Manager is building and maintaining efficient processes. Sector specialist development consultants Achates, with proven track record in building organisation resilience, are working with the team strategically to increase revenue funding. The development of the continuing financial uncertainty for all is constantly being reassessed from a risk management perspective.

ACCOUNTING POLICIES - Continued

As a result of the above, the Trustees of the charity are constantly monitoring costs and are developing formal recovery plans. Based upon this, the Trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet it's liabilities as they fall due. The most significant areas of judgement that affect items in the financial statements are detailed above.

Income

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income consists of donations and grants, donated facilities, ticket sales for performances, fees for workshops, youth theatres and other activities, and income from theatre hire and bar sales.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Grants from government, other agencies and voluntary bodies have been included as income from charitable activities where these amount to a contract for services, but as grants where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income from ticket sales for performances is recognised on the date of the performance to which the tickets relate.

Income from youth theatres, workshops and other activities is recognised on the date the workshop or activity occurs.

Income from theatre hire is recognised on the provision of the rental space.

Income from bar sales is recognised at the point of sale.

2 ACCOUNTING POLICIES - Continued

Donated services and facilities

Donated services and facilities are recognised in income and expenditure when the charity has control over the item or service, conditions associated with the donated item or service have been met, the receipt of economic benefit from the use by the charity of the item or service is probable and that the economic benefit can be measured reliably.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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 measure reliably.

All expenditure is accounted for on an accrual's basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This comprises staff costs associated with fundraising, primarily time spent by the Chief Executive and Executive Director on fundraising activities.

- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the costs of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

  All expenditure is stated inclusive of irrecoverable VAT.

2 ACCOUNTING POLICIES - (continued)

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, PR and marketing, provision of office services and equipment, and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs with respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the ratio of direct costs under each of the charity's various programmes.

Tangible fixed assets

Fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected lives on the following basis:

Leasehold improvements	-	Over the term of the lease
Computer equipment	-	20% straight line
Fixtures and fittings	-	20% straight line

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such financial statements and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short-term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment

2 ACCOUNTING POLICIES - (continued)

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probably that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Designated funds comprise monies set aside out of unrestricted general funds for specific future purposes or projects.

Restricted funds comprise monies raised for, or restricted by donor-imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the Statement of Financial Activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the Statement of Financial Activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contribution and paying across the deductions for the employees' contributions.

3 DONATIONS AND GIFTS

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Donations	**710**	**10,507**	**11,217**
	£710	**£10,507**	**£11,217**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Donations	26,634	10,000	36,634
Donated services and facilities	21,467	-	21,467
	£48,101	£10,000	£58,101

Donated services and facilities for 2023 include a donation from the Royal Borough of Greenwich which represents the market value of the lease of the temporary property used by the charity, which was provided at no cost. The market value of the rent for the property has been estimated at £36,800 per annum based on the rateable value proved by the Royal Borough of Greenwich. The estimated value has been recognised within income as a donation, and an equivalent charge included within central premises costs.

4 GRANTS RECEIVABLE

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Greenwich – Children's Theatre Festival	-	19,000	19,000
Greenwich – Core funding	-	84,200	84,200
Greenwich – Other Project Grants	-	34,570	34,570
John Thaw Foundation	-	1,500	1,500
Peter and Teresa Harris Trust	-	5,000	5,000
London Youth (Rise Up and Summer Skills)	-	5,522	5,522
Royal Free London NHS Foundation Trust	302	-	302
Charlton Athletic Community Trust	-	7,873	7,873
Greenwich – Mencap	-	3,000	3,000
Jack Petchey Foundation	-	12,479	12,479
Metro GADS	-	4,000	4,000
Greater London Authority	-	905	905
National Lottery Community Fund	-	55,077	55,077
National Theatre	-	5,547	5,547
Lewisham Youth Theatre	-	10,683	10,683
Berkeley Homes (East Thames) Ltd	-	5,000	5,000
Maximus - Local Impact Fund	-	6,000	6,000
2024 Total funds	£302	£260,356	£260,658

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Greenwich – Children's Theatre Festival	-	19,000	19,000
Royal Greenwich Community Innovation Grants	-	9,967	9,967
Mayors Young Londoners Fund	-	6,886	6,886
Jublilee Fund	-	9,800	9,800
Kickstarter Grants	-	18,054	18,054
Berkeley Homes	-	3,000	3,000
Access Sport CIO	-	400	400
National Theatre	-	3,445	3,445
METRO Charity	-	4,000	4,000
Royal Free London NHS Foundation Trust	-	29,930	29,930
Lewisham Youth Theatre	-	3,069	3,069
Breslaff	12,000	-	12,000
Jack Petchey Foundation	-	1	1
2023 Total funds	£12,000	£107,552	£119,552

5 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	**Restricted Funds** £	**Total Funds 2024** £
Youth arts	**7,678**	**-**	**7,678**
Performances	**11,091**	**-**	**11,091**
Other activities	**7,120**	**20,998**	**28,118**
2024 Total funds	**25,889**	**£20,998**	**£ 46,887**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Core funding			
- Royal Borough of Greenwich	130,322	57,600	187,922
Youth arts	6,243	-	6,243
Performances	9,522	-	9,522
Other activities	32,900	10,100	43,000
2023 Total funds	£ 178,987	£67,700	£ 246,687

6 INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	**Restricted Funds £**	**Total Funds 2024 £**
Lettings income – theatre hire	**93,971**	**-**	**93,971**
Bar income	**6,587**	**-**	**6,587**
	£100,558	**£-**	**£100,558**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Lettings income – theatre hire	43,780	-	43,780
Bar income	3,524	-	3,524
	£47,304	£-	£47,304

7 EXPENDITURE ON RAISING FUNDS

	2024 £	**2023 £**
Staff costs	**30,901**	35,109
	£ 30,901	£35,109

8 EXPENDITURE ON CHARITABLE ACTIVITIES

	Core Capital Fund	Participatory	Theatre	Projects	Community Engagement	2024 Total
	£	£	£	£	£	£
Direct staff costs						
Artists	-	23,740	20,484	7,575	4,100	55,899
Other	-	18,121	6,225	14,301	2,569	41,216
Architect and consultancy fees	-	-	-	-	-	-
Travel, transport and allowances	-	541	2,313	15	98	2,967
Production and running costs (including staff costs	-	5,506	17,427	19,429	2,905	45,267
Venue hire and associated costs	-	-	-	300	-	300
Admin and marketing	1,488	1,171	1,205	1,470	162	5,496
Support costs: central premises costs	-	28,034	27,221	24,613	5,617	85,485
Support costs: non premises costs	-	98,773	95,906	86,718	19,789	301,186
Total expenditure	**£1,488**	**£175,886**	**£170,781**	**£154,421**	**£35,240**	**£537,816**

8 EXPENDITURE ON CHARITABLE ACTIVITIES - continued

	Core Capital Fund	Participatory	Theatre	Projects	Community Engagement	2023 Total
	£	£	£	£	£	£
Direct staff costs						
Artists	-	31,425	5,370	5,480	8,395	50,670
Other	-	14,346	2,390	688	11,563	28,987
Architect and consultancy fees	9,700	-	-	-	-	9,700
Travel, transport and allowances	3,064	668	726	4	612	5,074
Production and running costs (including staff costs)	17,657	3,451	25,123	411	12,327	58,969
Venue hire and associated costs	-	-	1,630	-	-	1,630
Admin and marketing	12,791	473	3,193	456	1,855	18,768
Support costs: central premises costs	-	25,223	19,248	3,525	17,405	65,401
Support costs: non-premises costs	-	130,507	99,592	18,240	90,057	338,396
Total expenditure	£43,212	£206,093	£157,272	£28,804	£142,214	£577,595

9 SUPPORT COSTS

	2024	2023
	£	£
Support staff costs		
- Artistic	**35,009**	49,141
- Finance and admin	**128,682**	134,881
- Production and education	**101,683**	90,793
- Other staff costs	**14,852**	12,323
	280,226	287,138
Governance costs		
- Audit and accountancy	**8,401**	10,328
- Board expenses	**1,355**	7,521
	9,756	17,849
Other support costs		
- Depreciation	**3,483**	1,524
- Hospitality	**601**	1,664
- IT and telecommunications	**11,845**	9,183
- General office expenses	**12,193**	11,183
- Marketing and publicity	**5,588**	7,031
- Training and recruitment	**3,501**	2,544
- Travel, transport and allowances	**620**	394
- Sundry	**4,272**	34,746
	42,103	68,269
	£332,085	£373,256

10 NET MOVEMENT IN FUNDS

	2024	2023
	£	£
Auditors' remuneration		
Statutory audit	**8,350**	7,950
Depreciation	**3,483**	1,524

11 STAFF COSTS

	2024 £	2023 £
Wages and salaries	**251,276**	227,365
Social security costs	**13,891**	16,771
Pension contributions	**3,956**	5,060
	269,123	249,196
Freelance staff costs	**108,626**	119,626
	£377,749	£368,822

The average number of employees, calculated on a average headcount basis, during the period was 13 (2023 – 13).

No employee received emoluments in excess of £60,000 in the year (2023: None).

The key management personnel of the charity, comprise the Trustees, the Chief Executive Officer and Executive Director. The total employee benefits of the key management personnel of the charity were £70,898 (2023 - £85,560).

12 TRUSTEE REMUNERATION AND REIMBURSED EXPENSES

One Trustee, Rosie Thackeray worked as a Director for the Young Company Project for which she received £640 during the year, no other Trustees' remuneration, expenses reimbursements or other benefits for professional or other services were supplied to the Charity for the year ended 31 March 2024, nor for the year ended 31 March 2023.

13 TANGIBLE FIXED ASSETS

	Leasehold improvements £	Fixtures and fittings £	Computer equipment £	Total £
Cost				
At 1 April 2023	**11,014**	**22,549**	**26,276**	**59,839**
Additions	**-**	**-**	**-**	**-**
At 31 March 2024	**11,014**	**22,549**	**26,276**	**59,839**
Depreciation				
At 1 April 2023	**11,014**	**13,671**	**25,860**	**50,545**
Charge for the year	**-**	**3,067**	**416**	**3,483**
Disposals	**-**	**-**	**-**	**-**
At 31 March 2024	**11,014**	**16,738**	**26,276**	**54,028**
Net book value				
At 31 March 2024	**-**	**5,811**	**-**	**5,811**
At 31 March 2023	**-**	**8,878**	**416**	**9,294**

14 DEBTORS

	2024 £	2023 £
Trade debtors	**61,999**	72,358
Prepayments and accrued income	**15,499**	33,172
	£77,498	£105,530

15 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade creditors	**26,135**	20,372
Other creditors	**16,387**	7,889
Accruals and deferred income	**36,435**	19,539
	£78,957	£47,800

16 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2024 £	2023 £
Loan	**125,000**	-
	£125,000	£-

The Loan represents funds drawn down from a loan facility of £200,000 with the Royal Borough of Greenwich, the term of which is to expire on 25th December 2036 when it should be fully repaid. The interest charge has been waived where the charity is able to evidence there is a social benefit to their charitable activities. Post year end the Royal Borough of Greenwich wrote off the £125,000 loan and this will be treated as a donation in the 2024/25 accounts. The Council also converted the remaining £75,000 loan facility into a grant within 2024/25.

17 FUNDS

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
Unrestricted Funds	66,569	127,459	(294,102)	**(100,074)**
Restricted funds				
Greenwich		19,000	(19,000)	-
- Family Arts Festival	-	34,570	(25,000)	**9,570**
- Other project grants	3,128	-	(3,128)	-
- Core funding	-	84,200	(84,200)	-
My London Youth Social Action	-	1,500	(1,500)	-
John Thaw Foundation				
Royal Parks	-	12,808	(12,808)	-
Peter Harris Trust	9,193	5,000	(8,067)	**6,126**
London Youth (Rise up and Summer Skills)	-	5,522	(5,522)	-
Charlton Athletic Community Trust	-	7,873	(7,873)	-
Greenwich - Mencap	-	3,000	(3,000)	-
Jack Petchey Foundation - Core	-	10,679	(10,679)	-
- Achievement Award	-	600	(600)	-
- Achievement Award	-	1,200	-	**1,200**
Metro GADS	-	4,000	(4,000)	-
Greater London Authority	-	905	(905)	-
National Lottery Community Fund	-	55,077	(55,077)	-
National Theatre	-	5,547	(3,045)	**2,502**
Lewisham Youth Theatre	-	10,683	(10,683)	-
Berkeley Homes (East Thames) Ltd	-	5,000	(5,000)	-
Maximus – Local Impact Fund	-	6,000	(1,590)	**4,410**
Morgan Sindall Construction	-	5,790	(30)	**5,760**
Charities Trust	-	377	(377)	-
Poet in the City	-	80	(80)	-
Greenwich & Docklands International Festival	-	50	(50)	-
National Philanthropic Trust UK	-	10,000	(10,000)	-
Other restricted grants	1	-	(1)	-
NMM	-	2,400	(2,400)	-
	12,322	291,861	(274,615)	**29,568**
Total Funds	**£78,891**	**£419,320**	**£(568,717)**	**£(70,506)**

17 FUNDS - continued

	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 2023 £
Unrestricted Funds	142,986	286,392	(362,809)	66,569
Restricted funds				
Greenwich – Children's Theatre Festival	-	19,000	(19,000)	-
Greenwich Community Innovation Grant	-	9,967	(9,967)	-
Greenwich Core Funding	-	57,600	(57,600)	-
My London Youth Social Action	10,278	-	(7,150)	3,128
Mayors Young Londoners Fund	-	6,886	(6,886)	-
Royal Parks	8,150	10,100	(18,250)	-
Berkeley Homes	3,437	-	(3,437)	-
RBG – Young Plumstead Mural	5,100	-	(5,100)	-
Jubilee fund	-	9,800	(9,800)	-
Kickstarter grants	-	18,054	(18,054)	-
Other restricted grants	-	43,845	(43,844)	1
Peter Harris Trust	-	10,000	(807)	9,193
	26,965	185,252	(199,895)	12,322
Restricted capital grants				
Cockayne – Grants for the Arts	50,000	-	(50,000)	-
	76,965	185,252	(249,895)	12,322
Total Funds	£219,951	£471,644	£(612,704)	£78,891

17 RESTRICTED FUNDS - continued

Access Sport
Small grant to support Inclusive Yoga for young people with Special Educational Needs

Berkeley Homes
Funds from the housing developer from their community investment programme to bring relevant, engaging theatre activities to Peabody sites for their residents and wider neighbourhoods.

Bresaff
One-off grant for In2Music, a free music programme for 13–18-year-olds to build confidence through creativity, writing and recording music with professional Grime artist Capo Lee.

Cockayne - Grants for the Arts
A donation in relation to the new Tramshed fit-out costs.

Greenwich Festivals - Family Arts Festival
Grant to deliver a free family arts festival across weekends in July, both indoor and outdoor event.

Greenwich - Community Innovation Grant
Funds administered by Live Well Greenwich to support Tramshed's Tramtastic Voices project, our programme of work with Adults with Learning Differences and Disabilities - Reach Theatre Company, Dramatic Voices and Tramtastic Nights.

Royal Parks
4-year commission awarded to Tramshed to deliver community engagement activities in Greenwich Park as a part of their Greenwich Park Revealed project. Funds were restricted to delivery of Youth Takeover Days, Bandstand Music Events and free Film in the Park nights.

Peabody
Funds from the Housing Association from their Community Investment Programme to bring relevant, engaging theatre activities to Peabody sites for their residents and wider neighbourhoods.

RGB - One-off grant
These funds were made available to Tramshed from the Commissioning team at Royal Borough of Greenwich Children's Services, restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioural difficulties or special educational needs.

John Thaw Foundation
Grant towards the costs of the Whatever Makes You Happy project, giving young people with Adverse Childhood Experiences, mental health and wellbeing concerns space to take part in therapeutic, supported drama and art sessions.

Peter and Teresa Harris Trust
Grant to support the Reach Theatre Company of Adults with Learning Disabilities/Differences

London Youth (Rise Up)
Training for Tramshed's Participation Assistant and Operations Manager

17 RESTRICTED FUNDS - continued

London Youth (Summer Skills)
Grant to host free creative sessions for young people aged 11-16 during the summer holiday, project designed by a local young producer and co-delivered with the team at Tramshed.

Royal Free NHS Trust
Payments for the ThriveLDN project to support the wellbeing of young people and their parents/carers through creative activities.

Charlton Athletic Community Trust
Grants for In2Music and Summer Acting Masterclasses. In2Music was a free music programme for 13–18-year-olds to build confidence through creativity, writing and recording music with professional Grime artist Capo Lee. Summer Acting Masterclasses were free vocational skills development workshops for young creatives to learn from industry experts.

Greater London Authority
Grant to run a consultation session with the Caribbean Social Forum on behalf of the Commission for Diversity in the Public Realm

Greenwich Mencap
Reimbursements for the Tutor for Dramatic Voices sessions – drama for Adults with Learning Disabilities.

Jack Petchey Foundation
Internship programme award for the Tramshed Participation Assistant from March to July 2023

Jubilee Fund
Grant to facilitate community group's celebrations for the Jubilee of Queen Elizabeth II

Kickstarter Grants
Government funding in relation to support of staffing costs in recovery from the Covid-19 pandemic.

Young Londoners Fund
This fund is restricted to our youth arts programme for 12-18-year-olds and exclusively funds our In2Music programme, which includes the integration of young people from the Youth Offending Service into our arts programmes.

Lewisham Youth Theatre
Lead partner in the My London Social Action project, managing the funds from the Greater London Authority. The Tramshed Youth Advisory Panel planned activities and worked with other activists in Greenwich and Lewisham.

Maximus - Local Impact Award
Funds to pay for a Community Support Worker in Spring 2024, supporting skills development for young people and their parents/carers

Metro GADS / Charity
Award to run a feasibility study with local Disabled artists and advocates as a steering board for a 3 year Disability Arts Festival in Greenwich 2024-6

17 RESTRICTED FUNDS - continued

National Lottery Community Organisations Cost of Living Fund
Grant to support work at Tramshed to ensure local residents could access services during the cost of living crisis. Activities underpinned through this award included free food for community members through work with the Woolwich Gudwara, Youth Drop In, Young Company and Caribbean Social Forum.

National Theatre Connections
Support to host the annual national festival of youth theatre. The award enabled Tramshed to bring the young companies together to see each other's work and socialise

Morgan Sindall Ltd
local developer working on the neighbouring new Leisure Centre site. Morgan Sindall have hired space for meetings and invested in our Dramatic Voices programme for Adults with Learning Disabilities.

National Philanthropic Trust
A grant from a donor advised fund in the Cazenove Capital Donor Advised Fund, administered by National Philanthropic Trust UK (NPT UK). The donation was restricted to meet costs for the Youth Theatre programme in 2023/24.

Charities Trust
These relate to donations received during the year

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General funds	Restricted funds	2024 Total funds
	£	£	£
Fixed assets	-	5,811	5,811
Current assets	103,883	23,757	127,640
Current liabilities	(78,957)	-	(78,957)
Long term liabilities	(125,000)		(125,000)
	£(100,074)	£29,568	£(70,506)

	General funds	Restricted funds	2023 Total funds
	£	£	£
Fixed assets	416	8,878	9,294
Current assets	113,953	3,444	117,397
Current liabilities	(47,800)	-	(47,800)
	£66,569	£12,322	£78,891

19 OPERATING LEASES

At 31 March 2024 the total commitments under non-cancellable operating leases were as follows:

	2024	Restated 2023
	£	£
Expiry date:		
Within one year	**13,921**	16,142
Between two and five years	**46,800**	13,921
Later than five years	**509,925**	521,625
	£570,646	£551,688

During the year, the Charity incurred expenditure of £6,624 (2023 : £8,645) relating to operating leases.

20 MEMBERS' LIABILITY

The Charitable Company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up the liability guaranteed by each member is £1.

21 RELATED PARTY TRANSACTIONS

Jackie Smith, a Trustee, sits on the council of the Royal Borough of Greenwich. The charity received £84,200, (2023 - £130,322) in grant funding from the Royal Borough of Greenwich for its core activities and £53,570 (2023 - £57,600) for various restricted projects.

For part of the prior year, the charity occupied temporary accommodation at 41 Woolwich New Road, a building owned by the Royal Borough of Greenwich before returning to the Tramshed following its refurbishment. The use of the temporary accommodation was provided for £nil rental consideration (2023 - £nil). The rateable value of these rentals was £nil (2023 - £21,467) as confirmed by the Royal Borough of Greenwich. This amount was recognised as a gift in kind within income and expenditure in 2023.

The rent of the refurbished building from the 2nd November 2022 has been as a fit out rent to offset the costs incurred by the Royal Borough of Greenwich in refurbishing the building, The rent payable under the lease will be 30% of the market rental value for the term of the lease which was for the period . The tenant will therefore benefit from a concession from the Royal Borough of Greenwich amounting to 70% of the market rental value. This rent will be known as the concessionary rent and initially set at £12,000 per annum.

The charity received £125,000 from the Royal Borough of Greenwich as a loan, this was subsequently waived post year end, see note 16.

Tramshed Arts

England & Wales - Charity number 1026883

Accounts

REGISTERED COMPANY NUMBER 01029063

REGISTERED CHARITY NUMBER 1026883

TRAMSHED ARTS Ltd
(A company limited by guarantee)

ANNUAL REPORT AND FINANCIAL STATEMENTS

31 March 2023

TRAMSHED ARTS Ltd

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TRAMSHED ARTS Ltd

OFFICERS AND PROFESSIONAL ADVISERS

Trustees	K A McGarrigle (Elected Chair, Resigned 28 July 2022) V Harrison (Acting/Vice Chair) S Rankine (Interim Treasurer, Resigned 28 July 2022) R Ferris (Appointed Treasurer 28 July 2022) R Cowley K Newns L Pelayo Fernandez A Phillips (Appointed 28 July 2022) T Sage J Smith R Thackeray (Appointed 28 July 2022) D Ray (Appointed 15 November 2022) R Wilson (Appointed 26 January 2023)
Company Secretary	B Tomlinson
CEO	J James
Ambassadors	Bernardine Evaristo OBE Anthony Horowitz OBE Tomi Ogbaro (Young Ambassador) Toyah Wilcox
Registered Office	The Tramshed 51-53 Woolwich New Road London SE18 6ES
Registered Company Number	01029063
Registered Charity Number	1026883
Auditor	SB Audit LLP Chartered Accountants and Statutory Auditor 820 The Crescent Colchester Business Park Colchester CO4 9YQ
Bankers	Natwest Bank Plc 4-5 High Street Chelmsford Essex CM1 1FZ

WELCOME FROM THE CHAIR

We started 2022/23 with a new, summer term for our 9 regular participatory groups for more than 400 unique users. Some of those young people also worked with a graffiti artist to design a commissioned sprayed painting for the side of the library in the Plumstead Mural Project.

The Tramshed team facilitated the Woolwich Community Festival held at the St George's Garrison Church across 3 days. Nigerian Association, Caribbean Social Forum and Garrison Trust curated a day's programme each to celebrate the Queen's Platinum Jubilee in June. We ran our 5th Greenwich Family Arts Festival in July - 47 free performances at 15 sites in 9 days for 5,700 audience members.

Our work with Royal Parks continued in their Greenwich Park Revealed Project including our Youth Takeover Day workshops, Bandstand programme and more than 1000 people attending 2 free hosted "Film Nights" in the Park over August Bank Holiday Weekend.

Tramshed was selected to work with the Metro GAD Steering Group, who offer advice and information, advocacy, and volunteering opportunities for Disabled people.

From September 2022 we ran a feasibility study for a Disability-led arts festival which we hope will come to fruition in 2024. During the summer we also started a collaboration with Brighter Futures, a specialist skills hub for adults with a Learning Disability

At the end of September we moved out of our temporary base at 41 Woolwich New Road as it was cleared to make way for the new Leisure Centre being built. There were inevitable delays to the build process during the period 2019-22 due to global pressures and the initial project completion dates were moved from April to July to November.

We worked closely with our landlords and key stakeholders at Royal Borough of Greenwich (RBG) to maintain our regular programme for 6 weeks from Woolwich Works. We shared this space with community groups when possible and hosted Frozen Light's R&D period and a new performance for adults with profound and multiple learning disability. October also saw the start of a new BA course from Rose Bruford College led by Dr Marisa Carnesky in Contemporary and Popular Performance Theatre, designed to be based at the Tramshed using the ariel rig.

We finally achieved project completion on 1st November 2022 for the refurbishment of the Tramshed building. We are incredibly grateful for the support of the elected members and officers at RBG throughout this year. We were also hugely grateful to Cockayne Foundation for funding for our fixtures and fittings to make a fit for purpose space to welcome people. We were able to invite our stakeholders to Launch Events in December, these showcase evenings were co-hosted by members of our Youth Advisory Panel.

December also saw a new partnership with Trinity Vineyard Church to host Youth Drop-In sessions on Fridays. Young people aged 11 to 16 are offered games, mentorship and food. By the close of the year, we were welcoming 80+ young people and this was to rise further to 100+ in the following spring months.

As with many organisations Tramshed has keenly felt the impact of the hugely increased competition for funds. In January RBG agreed a new 4-year investment for 2023-27 maintaining investment of £80,000 per annum whilst others received cuts or no award at all.

The change in available investment, and focus in the regions, from other grant funders and trusts and foundations has meant that - as a full organisation from Box Office Assistant to Chair - we have looked closely at our original mission and we are committed to maintaining focus in this regard.

By the new calendar year, we were seeing an average 500+ users in the building for external activities weekly in addition to our programme beneficiaries. More Rose Bruford College courses asked to use the new theatre facilities, and we welcomed new community arts groups such as Woolwich Dance Space and Creating Ground to join existing partners.

It was a difficult year for many, and part of our response was to deliver the Signpost! project – a well-being focussed activity funded by ThriveLDN for young people and their parents/carers. This also included Warm Space provision and a hygiene bank in every toilet for anyone to access as they needed it.

We closed the year with 2 theatre companies in residence. Wild Geese shared their Boudica performance with local schools and Attic Theatre rehearsed and performed the World Premiere of All Roads by Roy Williams in our theatre.

I joined Tramshed as a trustee in January 2023 as Chair Elect and was appointed to the full role in April. I have a wealth of experience working in the performing arts sector and know the area well, attending Woolwich Polytechnic school and still have many local connections. It is clearly an exciting time to join the Tramshed, despite ongoing global challenges, as the organisation continues to deliver so much activity and potential for the local community.

Roger Wilson, Chair

REPORT OF THE TRUSTEES

The Trustees present their report together with the financial statements of Tramshed Arts Ltd for the year ended 31 March 2023. The report has been prepared in accordance with Part VIII of the Charities Act 2011 and constitutes a directors' report for the purpose of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 41 to 45 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 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 United Kingdom and Republic of Ireland (FRS 102).

The Organisation
Tramshed serves the communities of Woolwich, Greenwich and Southeast London and has done for 52 years. We are an arts centre, accessible venue and theatre company working at the heart of our community.

- We run an extensive participatory arts programme for young people aged 5 plus.
- We deliver an artist development programme for emerging theatre makers.
- We run a community engagement programme supporting diverse organisations, offering them a home and base in our building.
- We continue to produce and tour theatre in education and productions aimed at family audiences and programme our venue with theatre, comedy and music.

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

Tramshed Arts Ltd (formerly Greenwich and Lewisham Young People's Theatre) is a company limited by guarantee (company registration number 01029063) and is registered for charitable purposes with the Charity Commission (charity registration number 1026883). The charitable company is governed by its Memorandum and Articles of Association and its charitable object is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama".

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up, the liability guaranteed by each member is £1.

Organisation

A board of Trustees, which convenes quarterly, administers the charity and takes overall responsibility for matters of governance, charitable purpose and risk management. A Chief Executive Officer (CEO) is appointed by the Trustees to manage the day-to-day operation of the charity and to deliver the artistic vision.

To facilitate effective operations, the Senior Management Team, comprising the CEO and Executive Director, have delegated authority within terms of delegation approved by the Trustees over areas including finance, fundraising, employment, operations and premises

The Senior Management Team are supported by heads of department who take responsibility for managing discrete areas of the company, and who report to the Senior Management Team through regular staff meetings.

The charity currently operates with sub-committees nominated by the Board, which sometimes co-opt individuals or experts to look at specific areas of need. This includes a quarterly Finance & General Purposes Group and working committees for recruitment and to progress the capital works, when required.

Recruitment and Appointment of New Trustees

We regularly review our priorities to ensure our Board of Directors have the skills and experience required by the organisation, and particularly seek Trustees who reflect our demography in Woolwich. A skills audit of Trustees was undertaken in 2022, directors resign and are renewed on a three-year rotation.

As set out in the Articles of Association:

- The Chair of the Trustees is elected by the board of Trustees;
- As our key partner, the Royal Borough of Greenwich may nominate a representative to serve as a Trustee to the Board of Trustees or as an observer to the Board of Trustees;
- The remaining Trustees (a maximum of 12) are elected by the members of the charitable company and serve for a period of 3 years; and
- These Trustees have the power to co-opt up to 2 further members to fill specialist roles.

Induction and Training of New Trustees

All Trustees undergo an informal induction session and are presented with an induction pack. We hold an annual board away day to deepen understanding of the organisation, its strategic direction and to help identify training needs.

Upon declaration of their interest to be a Trustee, they meet with the Chair, Chief Executive and Company Secretary for briefing on the organisation and the responsibilities of Trustees, prior to being invited to attend a meeting of Trustees as an observer.

Related Parties

The charity has a close relationship with the Royal Borough of Greenwich (RBG) which provides funding to enable the organisation to carry out its core charitable objectives. The Royal Borough of Greenwich is the freeholder of the company's premises, The Tramshed, which it rents to the charity at a reduced rate based on community support given to RBG residents. A gift in kind is included within income and expenditure to represent the market value of the rent gifted to the charity.

The charity has built key relationships with partner organisations with which it collaborates in delivering its charitable aims. This includes statutory bodies, the education sector and arts organisations.

Key Management Personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Trustees together with the Senior Management Team, itself comprising the Chief Executive Officer and the Executive Director. The overall responsibility for the charity lies with the Trustees who have delegated the day-to-day management of the charity to the Senior Management Team. The Trustees are not reimbursed for their role as Trustees but may reclaim expenditure incurred in the execution of their duties. No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2023 or the year ended 31 March 2022.

The salaries of the Chief Executive and Executive Director are set with reference to prevalent market rates and reviewed by the Trustees on an annual basis.

Staffing

We have a committed core team of 14 (2022 – 13) full and part time staff and engage in the region of 250 freelance facilitators, artists and other professionals each year (262 in 2022/23)

Volunteers

Tramshed has worked with Volunteer Centre Greenwich to develop our Volunteers Strategy and Policy. Beyond our Trustees and Development board, we have implemented volunteer support for events and a valued tier of support on our participatory programmes.

Volunteering also encompasses schoolwork experience, student placements (from relevant BA & MA courses). During 2022/23 we have supported 7 students from

- Goldsmiths, University of London
- Rose Bruford College
- The Royal Central School of Speech and Drama
- University of Greenwich
- Woolwich Polytechnic School for Boys

We are proactive in creating opportunities for volunteers to progress into paid work placements within the organisation, where possible.

Fundraising Practices

The charity continues its aim of achieving best practice in the way in which it communicates with supporters and the wider public. It takes care with both the tone of its communications and the accuracy of its data to minimise pressures on supporters. The charity is registered with the Fundraising Regulator and adheres to the Code of Fundraising Practice. The charity implemented an Ethical Framework & Due Diligence Policy in 2019 to help guide its practices. The charity applies best practice to protect supporters' data and never sells or swaps this with other organisations. It also ensures communication preferences can be changed at any time. The charity manages its own fundraising activities and from time to time employs the services of professional fundraisers to add capacity to the senior management team. The charity aims to react to and investigate any complaints regarding its fundraising activities and to learn from them and improve its service. The charity received no complaints about its fundraising activities this year.

OUR MISSION

We use the arts to bring people together to

- Build resilience, cohesion and understanding
- Challenge inequity, prejudice and barriers
- Inspire and equip people
- to engage better with self, society and the arts

Tramshed is committed to

- Co-curating a programme of work that equips participants to develop and maximise their creative talents and capabilities, enabling them to continue confidently on their own
- Bringing people together for fun, high-quality art that challenges preconceptions about people and place in a safe, supported and accessible space
- Prioritising work with underserved communities
- Building a sustainable business that maximises its value and continually looking for new sources of income with cross sector partnerships at the core

This requires Investments and Resources

- £500K+ of turnover from blended funding of awards and income generating activities
- Typically matching 25% Earned Income with 40% Grants and Awards
- Each £1 invested is matched by a minimum of £2 return
- Tramshed facilitates relationships with the expertise and resources of the team, partners and volunteers

For Our Beneficiaries

- Young People aged 5-18
- Adults with Learning Differences and Disabilities
- Community Partners
- Self-Defined Emerging Artists and Companies, Resident Artists, Freelance Artists

To Take Part in Our Activities

- Participation sessions including workshops, events and masterclasses
- Festivals and performances
- Co-curated platform events
- Family Arts seasons
- Tramshed venue "heritage" events – comedy, cabaret and music
- Social meet ups facilitation
- Skills development and information sharing
- Mentoring and peer support and placements

Our Beneficiaries

- Experience enjoyment, growth and commitment to the arts through new experiences and having a shared sense of belonging
- Are equipped with skills, confidence and knowledge
- Describe more cohesion and mutual understanding between diverse local communities
- Have more mutually beneficial and enriched networks and partnerships
- Develop their practice/performance and are recognised externally by peers and funders
- Understand and value Tramshed as an asset to and of our community and are inspired to be active advocates for our work

IMPACT

9
Regular Term Time Programmes

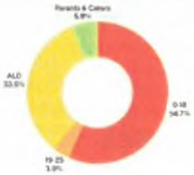
406
Unique Participants

174
Freelance artists employed

£126.7K
Invested in local creative economy



73%
Greenwich Residents



61%
Participants aged under 25

1/3
Adults with Learning Differences

17
Regular hires community or grassroots groups

500+
Average weekly users

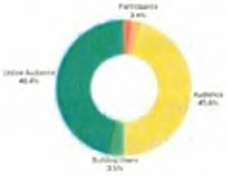
94
Public Performances

50%
Free of charge

£100K+
Value of space for community



77%
Use of space by community members



REACH
Almost half of our engagement happens online

OUR TRUSTEES

Alyson McGarrigle (Chair 2022) joined the Tramshed Board in 2006 after observing the company's work as Lewisham Council's Cabinet Member for Culture from 2004. Alyson is a freelance Administrator and has worked for many years with Felix's School of Rock, a small Music Charity based in Southeast London. She was a Primary School Governor for over 20 years, chaired Adoption Panels in Lewisham and Southwark and is a Trustee of Crownsavers Credit Union.

Amana Phillips joined Tramshed as a Kickstart Marketing Assistant (16-25s) in April 2021. A local resident and PR/Politics graduate, Amana led on Tramshed's Social Media Content for 12 months. Amana is now Marketing and Comms Executive at Arrival Education who help businesses attract, retain and develop socially and ethnically diverse talent following her Mentorship of Tesco Bank CFO.

Dhononjoy Ray (Vice Chair 2023) is an ACA qualified accountant with wide experience of business partnering, risk and control management and periodic reporting. Dhononjoy is a Treasury Finance Advisor at Shell, responsible for financial analysis and risk management. Previous roles included Finance Business Partner at Royal Mail, responsible for Property cost management, budget setting and month end financial reporting and Audit Senior with EY.

Councillor Jackie Smith was originally involved with Tramshed as an organisation when she joined the board from 2004-10 with her expertise as a Social Worker. She re-joined Tramshed board in 2015 as Councillor for Woolwich Riverside. She is currently a Member of the Audit and Risk Management and Corporate Finance and Performance Panels. Cllr Smith has also previously been a Director for Thamesmead Town, Peabody Investments and Community Foundation, Bexley Borough Citizen's Advice Bureau and 15Billion, an educational charity dedicated to promoting social mobility and raising aspirations among young people.

Kerri Newns is a Tramshed Alumni and Consultant Systemic Family Psychotherapist, Clinical Supervisor, Senior Lecturer and Author. She has worked in the NHS for over 20 years and specialised in child & adolescent mental health and working with families. She continues to work as an independent Psychotherapist and Consultant in both public and private sectors.

Lorena Pelayo has more than 20 years of experience in roles of financial analysis, business planning, strategy execution and customer management. Lorena Pelayo is VP, Head of Europe Financial Planning and Analysis at Mastercard. She is responsible for MasterCard Europe's planning process, business planning and financial reporting and analysis.

Richard Cowley is Pupil Premium lead for James Wolfe Primary School in Greenwich with Centre for Deaf Children. Richard has previously been Deputy Head and is a long-term Senior Manager at the school.

Roger Wilson (Chair 2023) has many years of experience on both sides of the stage as musician, educator, tour manager and administrator. Conservatoire trained, he has worked extensively in the commercial, jazz and classical sector with a wide range of artists from Lesley Garett and Bryn Terfel to James Brown and Quincey Jones. He has also played in some of London's most successful music theatre productions. As an instrumental teacher and lecturer, Roger has worked throughout the UK music education sector at all levels. In recent years, he has been dedicated in his support for the professional development of aspiring young jazz musicians.

OUR TRUSTEES

Rosie Thackeray joined Tramshed as a local Kickstart employee (16-25s) in May 2021 in the Box Office. She completed her placement in Nov 21, to take up a position as Assistant Director to Vicky Featherstone at the Royal Court. Rosie has been New Wave Producer for the Bloomsbury Festival and is now a reader for the Royal Court Literary Dept and Bruntwood Prize for Playwriting.

Ruth Ferris (Treasurer) Repo Sales and Funding for MUFG SECURITIES EMEA PLC from 2012 – Present, previously Mitsubishi UFJ Securities International. Ruth has also worked in Repo Sales and Funding for Citi Global Markets Ltd. 2006–12 and as an Analyst for Goldman Sachs 1999 – 2005. Ruth has a BSC in Financial Economics, Economics, Advanced Mathematics and Statistics.

Stuart Rankine (Interim Treasurer) joined Tramshed's Capital Development Committee in January 2017 and the Full Board in 2019. Stuart spent over 15 years in the private sector as a corporate finance adviser and in investment banking positions advising on mergers, acquisitions, disposals and debt and equity financings to public and private companies. Stuart is currently an Assistant Director at UK Government Investments (UKGI), the government's centre of excellence in corporate finance and corporate governance.

Tracey Sage FRSA is a Creative Consultant, Strategic Leader and Cultural Advocate who supports individuals and organisations to deliver successful passion-driven projects and create sustainable business models for social good. She has over 30 years' experience in culture, tourism, and heritage sector. Prior to founding Sage Culture Consulting, she played a pivotal role in the arts, culture, and heritage sector in the Royal Borough of Greenwich and across London

Veda Harrison FRSA (Tramshed Vice and Acting Chair) and a local resident of 20+ years. Veda is the Director of Creative Confident Communities at the Esmée Fairbairn Foundation. Her career spans a range of sectors, including as Associate Consultant for Creative Equals; a Senior Associate with Do It Now, developing gender equality/vulnerability strategy at the Money & Pensions Service and programme management for NESTA and Blueprint For All (Stephen Lawrence Charitable Trust)

PARTNERSHIPS AND STAKEHOLDERS

Partnership working is integral to all areas of our work. We see these collaborations as vital to optimising the benefit of both our assets and the resources that others entrust us with. This is particularly enabled through the strategic support we receive from the Royal Borough of Greenwich (RBG)

Funding Partners

Royal Borough of Greenwich (SLA, Community Innovation Fund)
Breslaff Foundation
Cockayne – London Community Foundation
Greenwich Festivals
Jubilee Fund (ACE/London Funders)
Kickstart Scheme
My London (lead partner Lewisham Youth Theatre)
NT Connections
Peter Harris Trust
Royal Borough of Greenwich Children's Commissioners
Royal Parks
ThriveLDN

Local Arts Partners:

Aircraft Circus
Caroline Hands
Creating Ground
Creative Pulse
Emergency Exit Arts
Greenwich and Docklands International Festival
Greenwich Cultural Forum
Greenwich Dance
Greenwich Music Hub
Greenwich Theatre
Lewisham Education Arts Network
Lewisham Music Service
Lewisham Youth Theatre
Lewisham Music Service
Lewisham Youth Theatre
Little Fish Theatre
National Maritime Museum
Old Royal Naval College
Punchdrunk
Rhythm Passport - partner on All Ears @ Greenwich Park
Shyaam Caine
Taru Arts
Trinity Laban
Woolwich Works

Local Community Partners

Al Anon
B Young Stars
Berkeley Homes (Royal Arsenal and Cator Park North, Kidbrooke Village)
Black Female Entrepreneur Greenwich
Brighter Futures
Caribbean Social Forum

Charlton Athletic Community Trust
Charlton House - venue partner
Ethnic Minority Advocacy and Disabilities
Friends of Eaglesfield Park - venue partner
Friends of Shrewsbury House - venue partner
Greenwich Dance (Gallions Park, Thamesmead)
Greenwich Inclusion Project
Greenwich Library Service - marketing
Greenwich Mencap
Greenwich Volunteer Service
Greenwich Young People's Council
Her Centre
Live Well Greenwich
Metro Charity
Mycenae House - venue partner
Nigerian Association Greenwich
PARKSfest (Avery Hill Park, Eaglesfield Park, Shrewsbury Park)
Peabody Trust (Moorings Sociable Club and Gallions Park)
Plumcroft Home School Association
St Georges Garrison Church
Tesco Woolwich - volunteering partner
Trinity Vineyard Church
Volunteer Centre Greenwich
Woolwich Carnival Association

Regional Arts, Cultural & Heritage Partners

Achates Philanthropy
Applause Rural Touring
Attic Theare Company
Bernardine Evaristo
Catch 22
Carnesky's Radical Cabaret School (with Marisa Carnesky)
Created A Monster
Darren Rapier (Spanner in the Works)
Delfont Mackintosh Theatres
Dusk Ensemble
Elle Dillon-Reams
Esprit Concrete
Family Arts Campaign
Frozen Light
History Riot
house theatre network
Jawbones Theatre
Mama G
Nick Bicat
Orange Skies
Petite Pantos - partner on Family Pride Day
Project Lockout

Shay D
The Royal Parks
Tunde Euba
Wild Geese Theatre Company
Yellow Coat Theatre
LAS Theatre
Jellyfish Theatre
Little Bean Theatre
Fever Birds
Wild Geese Theatre
Frank Wurzinger
AirCraft Circus
Enter Edem
Beautiful Creatures Theatre
Kaajel Patel
Caroline Hands
Feasible Ferret Theatre
Ballet in the Park
Penguin Random House
Pop'n'Olly
Starlighthcsaul
Lolly
Icykal & Laayiie
Asifa Lahore
Jeanne Willis
Don One
Kosmo
Dame Nation
Muntu Valdo
Modou Touré
BANdana
Gamelaning

Education / Health Partners:

Bathway Theatre, University of Greenwich
East 15
Goldsmiths, University of London
Greenwich CAMHS
Greenwich Mencap
OXLEAS NHS Trust
Plumcroft School
Rose Bruford College
Queen Marys University
The ACACIA group (a project across 6 African countries).
The National College Creative Industries
The Royal Central School of Speech and Drama
University of Greenwich

PARTICIPATION PROGRAMME:



In2Music Participants, photo Tramshed

- 406 individuals took part in our programme.
- 232 young people under the age of 25, 230 under 18
- 136 Adults with Learning Disabilities joined one or more of our 3 groups
- 24 parents and carers joined our Breathe Wellbeing Group
- 73 % Greenwich residents
- 31% from the 20% most deprived areas (Indices of Multiple Deprivation 2019) compared with 34.44% in the borough A total of 78% live in the 50% most deprived areas (IMD 2019), compared with 83.45% in the borough.
- A total of 78% live in the 50% most deprived areas (IMD 2019), compared with 83.45% in the borough.

Full Participant IMD (2019) Data Analysis	20% most deprived	50% most deprived
Indices of Multiple Deprivation	31%	78%
Income	32%	79%
Employment	22%	73%
Education	3%	47%
Health Inequalities	9%	51%
Affected by Crime	39%	83%
Barriers to Services	63%	93%
Living Environment	11%	80%
Income Deprivation Affecting Children Index	28%	79%
Income Deprivation Affecting Older People Index	48%	83%

Youth Groups

We ran our regular youth programme – 10 sessions per term, with the 3 academic terms April to July 2022, September to December 2022 and January to March 2023

- In2Music with Grime artist Capo Lee
- Inclusive Yoga
- Youth Theatre for Juniors (5-8), Middles (8-12), Seniors (13-18) with emphasis on inclusion and wellbeing
- Whatever Makes You Happy for 11-14s and 14-18s – a referral programme for young people facing specific mental health challenges

My son started [Whatever Makes You Happy] a few months ago now and it is the first group/setting that he has been so engaged in. He always looks forward to Wednesdays knowing he will be able to see and engage with people/children who makes him feel accepted and also have fun. I have for the first time seen a huge change as he always happy and smiling on a Wednesday Thank you to everyone that has helped him you all are truly amazing! Parent

During 2022 local providers for young people came together to find ways to give local young people their own space, time and support following the murder of 14 year old Tamim Ian Habimana outside the door of the Tramshed building. What emerged was a Friday Drop-In session, ran in partnership with Trinity Vineyard Church and Greenwich Youth for Christ. The collaboration includes groups and people with faith but this does not play a part in their provision. Tramshed have provided the space for early meetings and the young people's activities since December 2022. The groups started with about 30 boys but soon saw young people from 11-16 coming from at least 4 secondary schools.

- Not known 21%
- Black 42%
- Mixed ethinicity 10%
- Asian 3%
- White 26%
- Other >1%

A third of attendee's postcodes indicate their life chances are affected by living in the top 20% Indices of Multiple Deprivation, Income and Crime 88% are with the top 50% for these categories.

During sessions they have

- played video games, piano keyboards, chess, theatre games, ping pong
- asked for quiet space for study and crafts
- Food became an important part of the offer and attendees said it helped their "hunger". One parent told us directly that it was "one day a week I don't have to worry about"

We hope to be able to continue this programme with our partners, maintaining the space for people to meet in a safe, warm, and active space with trusted adults to support them.

ALD Programme

We now consistently run 3 activities for Adults with Learning Disabilities. The work enhances people's skills and how they feel, including about themselves, as well as their key relationships through

- 31 sessions of *Reach*: an established theatre group and company for adults with learning differences, with several members now having professional careers
- 29 *Dramatic Voices* sessions: weekly sessions involving drama, dance, music and more for adults with disabilities and learning differences including those with very high support needs – extending to two groups to meet demand. We typically run 44 sessions a year, 2022/23 was impacted by our move
- Tramtastic: a bimonthly club night for adults with disabilities and learning differences and their carers, providing dance and music and a regular club night



Reach Theatre Members, Photo Tramshed

These activities support participants and carers to develop confidence and skills, opening up new possibilities, as we help to strengthen connections and relationships both for those involved and more broadly, in their families and wider communities. This work helps to improve social isolation, remove barriers to support and change perceptions of the ALD community.

I'm here all the time (laughs), I love both groups they are so fun. I love performing and I have friends - a participant of Dramatic Voices and Reach

I love to dance, and it means I can dance in front of people where normally I would feel scared or like they were judging me. It can be lonely, yes, and I feel more happy and have friends at Tramtastic - Participant

People with Learning Disabilities vote with their feet. Participants arrive 60-90mins early for activities, to spend time in our foyer space socialising with each other, and this is an opportunity also embraced by families and carers.

We support carers to be participants too, particularly within Dramatic Voices and, after initial hesitance they now look forward to and value the activities and experiences. Following the long Covid period we have identified need for a new steering group for ALD members, carers/families and partner organisation leads and we are currently seeking funding to make that possible.

This is the only space within Greenwich that I know of [running ALD drama]. I have asked the other carers in the group but they all just shrug. We carers must search and it's hard to find the spaces for adults with ALD. Dramatic Voices is the only one that operates with this kind of energy and support – Carer

Parents/Carers

At the close of the calendar year in 2022 Tramshed was awarded funds to deliver a work challenging Health Inequalities for underrepresented groups. We were part of a longer-term project called Right to Thrive from ThriveLDN, a citywide public mental health partnership to ensure all Londoners have an equal opportunity for good mental health and wellbeing.

We were pleased to be able to work with young people on a performance piece and podcast which gave them more experience of theatre as a career path. We were also able to deliver a wraparound activity for parents/carers who wanted to join a group called Breathe. We had previously run this group online during the Covid Pandemic and received requests to offer support for parents/carers again.

We made a physical space for attendees to take part in activities, meet other carers and make time for themselves as we ran a creative creche for children under 7. We employed a community focussed co-ordinator to make a rich experience for participants with sessions including crafts, music, and signposting to services – as perceived and real barriers to services is a key challenge for people in our participant group, 63% are in the top 20% and 93% in the top 50% (IMD 2019)

The group shared experiences with each other including recommending places to go and things to do. They wrote this poem in March 2023 to remember how to find moments of calm in an often-stressful world.

Five Ways to Wellbeing

Smile, then
The day will take care of itself
Make time for those you care about
Walk for peace of mind
Walk faster for fitness
Move for joy
Learn to swim
Appreciate the beauty around you
Remark on the unusual, curiously
Focus on creating something
Enjoy your resolutions
Inspired by love Invest in yourself and your passions
To improve your self-esteem
Give a compliment every day
Give your peace of mind to others
Smile

Group members shared

It was an amazing experience, just loved it. I wish to have a chance to join another similar activity.

Coming here has made me feel more confident. It is good to meet other parents and not feel that I am on my own all of the time.

PARTICIPANT VOICE:

Youth Voice



Young Company Members, photo Aidan Brooks

Our Youth Advisory Panel meet monthly to discuss how they will shape events with Tramshed. They co-hosted our Launch Event speaking alongside the RBG Leader, Mayor and MP Matthew Pennycook. Their message to attendees was:

Being Alone in Tramshed doesn't exist! Tramshed, is a home…made for a house.
What do I mean by that?

Think of it this way…"The village is not the place, it's the people"
We've moved from house to house but have always been a home for each other.
I've met my friends here, my teachers, "Lived life to it's fullest"

I've seen me and my friends grow confident, experienced, and happy here.
I can tell just by that look in their eyes that they will never forget it. "I love Tramshed" it's imprinted on their faces.

I keep meeting such nice people, I hope that they keep appearing.
"I never feel alone here" isn't that great? We are never alone.

During 2022 we specifically co-opted 2 former Tramshed employees to our board of Trustees. Both joined us as a part of the Kickstart programme (2021-22 from the government to encourage and support employers to engage young people under the age of 25) Both are in their 20s, locally rooted and passionate about increasing opportunities for under-represented groups to lead activities and for governance. Both our younger trustees are fully engaged in decision making processes from committees to appointments and each brings a fresh, unique perspective which enriches our organisation immeasurably.

Amana Phillips was a part of our recruitment working group who designed the process to find a new Tramshed Chair and interviewing candidates and Rosie Thackeray has represented the organisation, speaking at the GLA launch of their *Culture off the Beaten Track* launch.

Tramshed /METRO GAD partnership supported by the Prokofiev family

We started work with Metro GAD in exploring the feasibility of a Disabled-led Disability Arts Festival in Greenwich. Tramshed were commissioned to carry out a consultation with members of the Borough of Greenwich's Disabled community. This was interpreted as the widest possible framework for Disability. The framework was to create a consultation group that would explore ideas for an arts project that would run over three years '24-'26; that would engage the wider D/deaf & Disabled community who live or work in Greenwich.

Additionally, we sought voices that didn't necessarily regularly already engage with the arts. A steering group was advertised widely in the borough. We

- Recruited 13 members (who attended on more than 3 occasions)
- Members were paid a consultation fee for their time
- This included 3 members of GADS current or previous committee
- 3 members of the group stated they regularly engaged with the arts (as audience members)
- 13 people engaged on 65 occasions across 11 sessions, 9 of those sessions took place in 2022/23 year with conclusions drawn in the following April and May 2023

- 2 external theatre / event trips were organised
- 4 professional practitioners led workshops with the group
- An additional consultation workshop was delivered with our REACH Theatre group of ALD performers



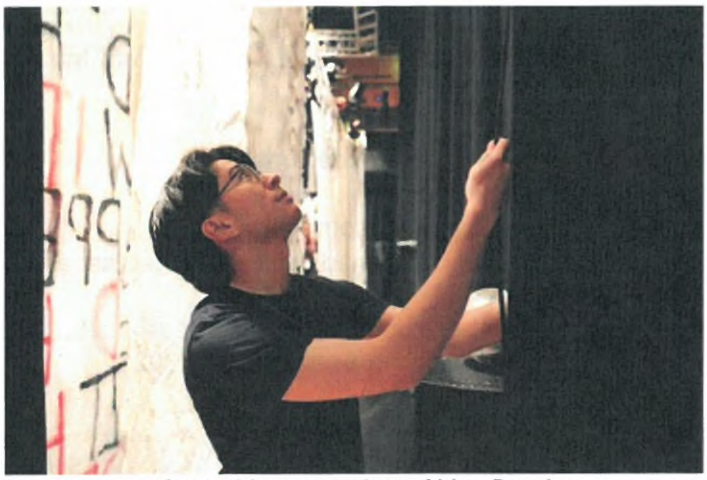
Reach Theatre Member, Photo Tramshed

Group members spoke about Disability History Month in (December) and how this focus was useful for getting attention for activities and rights. The group then discussed how Black History has moved to 365 days a year, and "the non-disabled community should be making an effort to engage and learn about us and our history all year around"

Throughout all aspects of the project, Tramshed became more tuned into being conscious of visible and invisible Disabilities.

"This ability not disability" was a phrase the group liked and the starting point for future creative product should be 'I'm Possible not impossible'.

ARTIST PROGRAMME



Alex Jaouen, Stage Manager, photo Aidan Brooks

During 2022/23 Tramshed engaged 129 freelance artists in 174 roles to join our programme as performers, tutors and technicians. We were able to invest £126,775 of largely restricted funds into creative employment, supporting the wider success of the cultural economy in London despite the challenging context. The *London's Creative Industries* report, from the office of the Mayor of London, found that the *"creative industries support job creation in London"* with *"more than 1.1 million jobs within the sector, accounting for one in five jobs in the capital"*. The report found that *most sub-sectors of the UK's creative industries have recorded higher than average growth between February 2020 to June 2023.*

Tramshed dedicated 2,025 hours of space to External arts programmes and organisations plus technical and marketing support and, in some cases, artistic mentorship.

We are developing our relationship with local arts groups such as Woolwich Singers who rehearse in the building every week during term time. During 2022/23 they have made plans to work with Reach Theatre company and confirmed they will play a key part of the *Ignatius* community choir for the production in Greenwich Park in June 2024.

We continued our work with self-defining emerging artists including Yellow Coat collective, Jawbones Theatre and a first collaboration with Dusk Ensemble. This partnership has grown organically on in 2023/24 from their first free workshops for young people joining the Youth Drop-In group on Fridays in March 2023.

We have also been able to offer a brand-new performance space for established artists such as Flabbergast, Frozen Light and Elle Dillon-Reams to capture, make or research projects in our theatre. In February and March 2023 we were able to offer space as co-producers to Attic Theatre Company for their production of Roy Williams' new work All Roads, with the world premiere here in Tramshed on 7th March 2023.





Roy Williams and All Roads cast: Kudzai Mangombe & Tristan Waterson, photo Huw Smallwood

SHARING THE SPACE – COMMUNITY AND ARTS PARTNERS

In 2022/23 77% of the use of the Tramshed building was dedicated to external hires from our community and arts partners. These relationships meet our Partnership Strategy commitments to:

- Engage in activities that also help us to meet our purpose
- To use our assets for the benefit of the community
- And build on the momentum of activity taking place in Woolwich

We were grateful to our long-term residents such as Caribbean Social Forum, Nigerian Association, Woolwich Singers, Trinity Vineyard Church and Potters House who were patient during the spring and summer as the new building completion date was pushed back twice. They trusted us and our landlords, Royal Borough of Greenwich, to resolve any issues before, during and after the move such as access requirements and provision of alternative arrangements at Woolwich Works.

All groups were excited to be back in the Tramshed during November 2022 and soon took ownership of the new layout and facilities:

Tramshed feels like home, I have to remember not to put my feet up!
Pamela Franklin, Caribbean Social Forum



Caribbean Social Forum weekly meeting, photo Rachel Ferriman

We are developing our relationship with local arts groups such as Woolwich Singers who rehearse in the building every week during term time. In 2022/23 they made plans to work with Reach Theatre company and confirmed they will play a key part of the *Ignatius* community choir for the production in Greenwich Park in June 2024.



Woolwich Singers, photo Anne Reyero

A major change for the organisation came in 2022 following a 3-year long relationship with Marisa Carnesky and the evolution of her Cabaret Course. Marisa credits a conversation with Tramshed CEO Jeremy James in her approach to our existing partners at Rose Bruford College. Her BA in Contemporary and Popular Performance is now welcoming its second year of students who make versatile performer[s] who can make their own work and own their own stage, taking inspiration from physical theatre, live art, experimental performance, cabaret, stand-up comedy, circus skills, immersive theatre, drag, spoken word, burlesque, stage magic and festivals.

Shortly after Marisa's class joined us, we welcomed events from the Theatre & Social Change course – the course leader wrote to share their thanks for our work together:

Thank you so much for your wonderful support and hospitality in hosting us for the 1st ever showcase - we hope that you found the afternoon as exciting, dynamic, necessary and inspiring as we did. I have really enjoyed working with you over, the past year on Open Talks, Placements and the Showcase - Thank you!! I really hope that the relationship with Theatre & Social Change will continue into the future. Take care for now and keep doing the amazing work that you do!

As an organisation Tramshed really thrives on the use of the resource by such a diverse range of partners – bringing energy, programme opportunities and exchange between groups.



Rose Bruford Students, Photo Rose Bruford

AUDIENCE ENGAGEMENT STRATEGY

We have been using the same feedback postcard based on the Audience Finder Survey Questions since 2021 in order to follow our story through quantitive and qualitative information across time.

In 2022/23 we held 94 public performances and events across the year – 50% of this total number took place during the July Greenwich Family Arts Festival and so we see lots of feedback that reflects this family focussed audiences.

In line with our Audience Engagement Strategy we also continued to work with

- Multi-Generational events curated with our community – such as the Muslim Nativity Story by Khyaal Theatre in December, co-produced with Greenwich Inclusion Project
- Families with adult dependents through Tramtastic Club Nights and hosting Frozen Light's work for adults with profound multiple learning disabilities.
- Youth engagement projects with local services such as the collaboration with Wild Geese to welcome local KS2 school groups at Tramshed to watch their performance of *Boudica* to meet curriculum requirements in a "proper theatre"
- Tramshed "Originals" - Audiences through 9 monthly Comedy events (we lost September, October and November during the move back into to the refurbished Tramshed building)

2022/23 feedback from our audiences was:



Audience data:

- We retained our 9.4 Average Customer Approval Rating out of 10 (9.4 2021/22)
- 99.9% thought the quality of the work was good or very good (97% in 2021/22)
- 62% attended for the first time (63% in 2021/22)
- 27% were returning within 12 months (21% in 2021/22)
- 12% returned after more than 1 year (16% in 2021/22)
- 69% came from within Greenwich Borough (60% in 2021/22)

Audience Motivation

We asked our audiences about their motivation to attend our performances and events:

- To spend time with friends/family 20%
- To be entertained 19%
- To entertain my children 15%
- To enjoy the atmosphere 12%
- To educate and stimulate my children 8%
- To do something new and out of the ordinary 7%
- To be inspired 5%
- To learn something 4%
- To be intellectually stimulated 3%
- Artform is an important part of who I am 3%
- To escape from everyday life 3%
- For a special occaision 1%
- For reflection 1%
- For professional reasons 1%
- For peace and quiet 0.9%
- For academic reasons 0.1%

Access and Inclusion

Our audience data shows that:

- 5% consider themselves Disabled (5% in 2021/22)
- 7% in Greenwich Borough say their daily activities are limited a lot by their health ONS Census 2011
- 1% prefer not to say
- 93% do not consider themselves Disabled

Ethnicities:	**Tramshed Audiences**	**Greenwich Borough (source GLA)**
Asian British	0%	*(40.8% categorised as BAME)*
Asian Other	8%	12.9%
Black British	2%	*(40.8% categorised as BAME)*
Black Other	3%	*(40.8% categorised as BAME)*
Mixed Ethnicity - Asian and White	0%	1%
Mixed Ethnicity - Black and White	1%	3.3%
Mixed Ethnicity Other	4%	1.6%
White British	43%	46.2%
White Other	10%	13%
Any Other Category	2%	1.3%
Prefer Not to say	1%	
Left blank	26%	

2022/23 Audiences IMD (2019) Data	20% most deprived	50% most deprived
Indices of Multiple Deprivation	13%	60%
Income Deprivation	19%	63%
Employment Opportunities	8%	55%
Education Inequalities	1%	36%
Health Inequalities	3%	38%
Crime	24%	76%
Barriers to Services	51%	90%
Living Environment	15%	73%
Income Deprivation Affecting Children Index	17%	67%
Income Deprivation Affecting Older People Index	34%	71%

The Tramshed team have worked hard to think about representation access from the point of planning and have valued feedback from our community recognising that we provided programmes that integrate across protected characteristics as standard:

- *Excellent! Great to see Indonesian culture in London. More please!*
- *Keep up these opportunities, a chance to escape the everyday stresses of life are rare at the moment. Well done to all!*
- *I really enjoyed the music and the fact that it is free is fantastic - makes it inclusive*
- *Nice use of BSL*
- *Drag queens & kings awesome*
- *Great event that celebrates Londons diverse community*
- *SEN [special educational needs] children really enjoyed the show*

FINANCE REVIEW

Donations	£58,101	12%
Grants receivable	£119,552	26%
Charitable activities	£246,687	52%
Other trading activities	£47,304	10%
Total	**£471,644**	

Expenditure on raising funds	£35,109	5%
Artists	£50,670	8%
Other direct staff costs	£28,987	5%
Architectural fees	£9,700	2%
Travel, transport and allowances	£5,074	1%
Production and running costs	£58,969	10%
Venue hire	£1,630	1%
Admin and Marketing	£18,768	3%
Support costs: premises	£65,401	10%
Support costs: Non-premises	£338,396	55%
Total	**£612,704**	

REPORT OF THE TRUSTEE

Summary of performance and position

- Income for the year amounted to £471,644 (2022 - £631,974)
- Expenditure totalled £612,704 (2022 - £585,601)
- The net movement in funds for the year was therefore a deficit of £141,060 (2022 – a surplus of £46,373), resulting in total funds at 31 March 2023 of £70,013 (2022 - £219,951)
- Included in total funds is an amount of £12,322 (2022 - £76,965) which is restricted to be carried forward into 2023/2024
- Full details of the restricted funds can be found in note 16 to the financial statements, together with an analysis of movements during the year
- Accordingly, the unrestricted general funds of the charity at 31 March 2023 totalled £66,569 (2022 - £142,985)
- The net book value of tangible fixed assets stood at £9,294 (2022 - £1,133)
- After excluding the net book value of tangible fixed assets, the unrestricted "free" reserves of the charity stood at £57,275 (2022 – £141,852) at the year end

Since the end of the pandemic and our return to our purpose-built venue inflationary pressures, increased competition for available funds and the most recent cost of living crisis has had a severe impact on the organisation. We brought £219K funds into 2022/23 but we have been forced by all these extraordinary external circumstances to use our unrestricted reserves.

The charity has maintained a dialogue with our major stakeholder, the Royal Borough of Greenwich throughout. There was a huge strength of feeling amongst both Council Officers and elected members to safeguard the organisation through this unprecedented period. This was recognition of our own value and our function as host to so many important local small charities. Therefore, Royal Borough of Greenwich has worked with Tramshed Arts Ltd to arrange a £200K Loan as a social investment in the charity for the benefit of the local residents and community partners. This loan must sit as a liability on our balance sheet for accounting purposes, but the organisation now has a good cashflow position for 2023/24 and a recovery plan which is monitored monthly.

Trustees are actively engaged in the substantive decisions for the organisation, overseeing the transition into the newly refurbished building and the opportunity to work and earn unrestricted income from 2 further new studios in 2-3 years' time.

With the support of our Trustees and partners the position we present here is well researched and completely transparent. We are confident that the charity will meet these figures and may very well be improved within the financial year.

TRAMSHED REFURBISHMENT PROJECT



Tramshed Building 2023, photo Rachel Ferriman

As we write our report in Autumn 2023, Phase1 refurbishment of the Tramshed has been complete for 1 year.

A journey that started with the 'breaking of ground or at least the removal of the no longer 'fit for purpose' interior of the building at the beginning of June 2021. By 23 July 2021 the building was literally gutted – and was ready for a 'new world' to be created inside.

During 2022/3 we watched the interior structure be put in place with the building of a new theatre of retractable 153 seats, 2 studios, a new small media studio and a workshop backstage along with the appropriate facilities for a 'state of the art' Arts Centre and Community Hub.

Alongside this journey has been the growing anticipation from all, from company members and Trustees to the local authority teams we work with, partners and community users, young people and elders. There was huge interest and many suggestions of how it should be. Allowing, as the project has developed, us to feed direct needs and wishes into the build team.

Of course, we will never satisfy all expectation, but remaining open to having conversations with all has allowed so many to feel they are part of the project. We heard a user say:

It would be lovely to have a pop–in area so we can come in and say hello, maybe sit with a laptop and feel part of the Tramshed community.

The new foyer delivered this. The plans included space with accessible plug sockets and chargers for participants, their friends and families and the wider community to work, socialise and stay warm. Even the colours of the walls have been debated - A Caribbean Social Forum member referred to the previous black walled theatre.

I'm not going back in there if it has gloomy black walls like the old building did.



Tramshed Building 2023, photo Rachel Ferriman

The foyer picks up colours of the red in the brick and the theatre is painted vibrant orange, whilst allowing for curtains to create a black box studio when required.

The delivery team have been able to restore and refurbish some of the heritage features of the old building including revealing some of the original ceramic tiles that covered many of the walls and drawing out the original steel and industrial structure – we have produced a new and modern building, warm or cool but energy efficient, but that also celebrates the local history and heritage that this much-loved building stands for.



Comedy Night 2022, photo Darren Salanson

We held 2 launch events in December in order to be able to welcome the number of valued partners, users, ex- and current peers and colleagues and we were overwhelmed by their response to the space and the difference it will make.

drawing out the original steel and industrial structure – we have produced a new and modern building, warm or cool but energy efficient, but that also celebrates the local history and heritage that this much-loved building stands for.

Our community users have shared with us the difference this space makes:

Tramshed feels like home, I have to remember not to put my feet up!
Pamela Franklin, Caribbean Social Forum

[Why does Tramshed matter to me?] Most of the time a lot of people want to do things and the platform is not there. It's one thing for you to have this amazing idea of what you want to do and it's another thing to have a place to do it. When you don't have a place to do it your amazing idea is left hanging – it is like a bed with no-where to pitch.
Lucy Isaiah, Black Female Entrepreneur Greenwich

And we had new interest in the new space:

I really hope we can be a resident organisation at Tramshed very soon
Creating Ground, working with Women and Girls, who joined us as regular hires in 2023

Moreover, a group of senior Local Authority Public Health Officials visited Tramshed during a Healthy Places Network tour of Woolwich, March 2023 and gave us a great accolade: *This [space] is Public Health*

Phase 2 of the project has already begun with the pulling down of the buildings next to the Tramshed in anticipation of the new Leisure Centre which will eventually be conjoined to the Tramshed creating a new leisure quarter in the centre of Woolwich for the community. In Phase 2 (as the leisure centre is completed) is estimated for Spring 2025. Tramshed will then gain 2 further studios, a designated Community Studio and a dance / rehearsal and small performance space (65 seats).

With a 153-seat theatre and 5 additional studio's Tramshed will be a key resource for the community and young emerging artists in Southeast London as well as become increasing sustainable with built in Income generation into the future.

ENVIRONMENTAL RESPONSIBILITY STATEMENT

Tramshed makes sustainability a positive part of our organisation by

- Applying the principle of Reduce, Reuse, Recycle
- Investing in people's re-making skills over new products
- Optimising our USP of thinking local first
- Using our creativity to propose suggestions and stimulate ideas
- Take personal responsibility whilst representing the organisation
- Engage participants in discussion and innovation

- Building on momentum we see around us from sector leadership e.g. referencing and sharing good practice from the Theatre Greenbook and Without Walls Outdoor Festivals
- Adding environmental responsibility as a standing agenda item for all team meetings from small ideas that make big differences to setting context for all project plans

During 2022/23 indicators of success were

- BREEAM rating for the new building with LED lighting, better insulation, renewable energy contracts
- Adding playful signs to our new space to get attention for users to recycle their waste
- Reducing landfill through a new waste service agreement including more recycling
- Carrying through good greener festival practice such as on site, re-useable cable ties, reusing banners, biodegrable bin bags
- Employing a Costume Supervisor to source and fit costumes rather than design and make new items
- Buying, selling and exchanging used items for production

CAPITAL PROJECT FINANCES AND A NEW LEASE:

The total refurbishment is £4 million with investment from RBG of £3.3 million and a target for Tramshed of £700,000 with £50,000 already achieved. Whilst the project has remained on budget the project has slipped in terms of delivery time scale creating challenges for all concerned, the Tramshed team, construction company and RBG. The final period (April through October) proved particularly challenging for Tramshed with the team awaiting completion. We had to wind down operations in the temporary base we had moved to in 2019 as clearance of that building became a necessity. As a result, we were not in a position to deliver all planned programme and certainly not develop new programmes or activities.

Tramshed have negotiated with Greenwich a lease framework ensuring longer-term sustainability will put the charity in a favourable position. We have been issued a lease with a 70% concession on rental value totalling £12,000 a year. Additionally, if at the end of Phase 2 Tramshed has been unable to raise all its capital requirement this will become a fit-out rent spread out across the 50-year lease on the building. This allows us to build upon the 50 years already spent serving the communities of Greenwich and SE London.

The approach to the remaining target of £650,000 across the next 3 years of Phase 2 will be targeting trusts, foundations and donors across joint revenue and capital approaches. Whilst the Trustees recognise the risk involved in any fund-raising targets, Phase 1 is now demonstrating the benefits of a fit for purpose space are evident along-side the strength of support and partnership working with the local authority.

Now with a 50-year lease, recognising the value and impact of the organisation and building with its key role as a community hub and leading cultural partner; Greenwich are now including The Tramshed as part of a wider redevelopment of the adjoining site with new opportunities and partnerships emerging.

TRAMSHED RISK MANAGEMENT

In the context of wider pressures and internal changes the Tramshed Senior Management team have worked with Trustees on a new Risk Register based on the Charity Commission's Guidance CC26. The document sets out

- Method Statement
- Scheme of Delegation
- Disaster Recovery Plan

And identifies and addresses risks using a heat map. We have taken into account legislation and regulations appropriate to the activities, size and structure of the charity in

- Governance
- Operations
- Finance
- Environment
- Compliance

We risk assessed likelihood from remote to highly probable and impact from insignificant to catastrophic. We assessed factors for our organisation in our sector we looked at good practice mitigation to find a residual risk factor. At no point did we find risks rated in the top 1/3 e.g. from probable with major impact. The remaining hot spots of concern remain in areas of available finance, especially those factors that are less within our control, such as the competition for and availability of grant and trust funding.

To tackle this significant challenge for the organisation we have

- Committed to planning in this context across the charity, using an external facilitator to support innovation
- Discussed all risks inherent in a change of landscape and how this will impact on our business planning
- Planned our budgets based only on confirmed income and focussing on increasing our unrestricted income stream
- Looked at the risk factors within our control and identified tasks we can do to continue to improve this
- Looked at the roles of and duties of everyone involved in running the charity to test if we are using the resources and assets we have most effectively
- Kept all staff informed of changes in programme, duties and responsibilities
- Worked with professional fund-raisers to support the work of the senior management team to increase likelihood of success
- Considered the overall risk profile of charity and included control of the narrative of change in our planning
- Included stakeholders in changes for the organisation, especially Royal Borough of Greenwich maintaining dialogue throughout

We are aware of the impact of change on the people in the organisation. Tramshed has always encouraged team and board members to take up professional development opportunities. We are particularly indebted to house theatre network, Arts Marketing Assocation and London Youth for setting low or no membership rates and providing highly relevant and detailed training. Our team have benefitted from courses on:

- Accessible Website Design
- Safer Recruitment
- Carbon Literacy
- Unconscious Bias
- Designated Safeguarding Refresher Training
- Diversifying Audiences
- Data Protection
- Fund-raising Strategy

In addition to this, our Participation Manager and Designated Safeguarding Lead attended a Mental Health First Aid refresher course in 2023 to support the team, participants, building users and to act as a reminder of his own need to seek supervision given the multiple, complex concerns many of our beneficiaries are facing – on-going stress, lost income and in some cases hunger.

We take a holistic approach to risk management at all times and never think of an individual situation out of context. We aim to discuss the pros and cons of decisions with relevant team and board members before committing to more complex decisions. During 2022 we developed a series of strategies to act as guiding documents to support good planning. These need to be dynamic and responsive enough but give the organisation a set of principles influenced by all the voices of people who take part in our work.

FINANCIAL PROCESSES

Budget-holder accountability has been sustained and systems are regularly reviewed e.g., second eyes on card transactions. The Finance Officer has added funder tracking to our Xero reports in addition to streamlined nominal and project codes.

As a VAT registered company Tramshed reports figures quarterly through Xero to HMRC following the Making Tax Digital initiative.

Our Finance & General Purposes sub-committee regularly review levels of risk to the financial position of the company. They meet in advance of quarterly board meetings to scrutinise management accounts and a new separate cash flow against budget. The sub-committee is made up of four Trustees (including the Treasurer), the Executive Director and Finance.

During 2023 the board has appointed Dhononjoy Ray, an ACA qualified accountant with senior audit experience as Vice Chair and remains on the F&GP group assessing process and risk. He provides corporate governance, as well assisting with exploration of new revenue streams and improving the control environment to ensure Tramshed continues to play a key part in the local community.

RESERVES AND POLICY

The Trustees have reviewed Tramshed's general reserve figure in line with the guidance issued by the Charity Commission. They are also particularly aware of the financial pressures that the past 4 years has placed on the sector and Tramshed particularly. Trustees were aware during 2021/22 that reserves the organisation had been able to build up during previous years might have to be drawn upon to support the viability of the organisation.

Trustees Reserve Policy has been to set a preferred level to match the costs of winding down the organisation and paying off all liabilities This is felt necessary to cover eventualities such as not meeting annual fundraising requirements, the temporary or permanent loss of its premises due to events such as fire or flood, or the sudden loss of a primary, statutory funding source, which the organisation is reliant on to deliver its charitable purposes and activities. This will ensure the charity can continue to run efficiently and maintain its programme of activities

General Reserves are therefore necessary to ensure the organisation can meet its obligations, particularly if intended funding sources fail to meet the required targets. The policy and the level of reserves held are reviewed annually by the Trustees.

The challenges of the later aspects of the Phase 1 Capital project made 2022/23 a more challenging year; It was anticipated that free reserves would potentially drop below the parameters of the preferred reserves as set out above. In 2022 Trustees agreed that if the organisation should fall slightly below the full amount they would look to redress that shortfall across the following 24 months confident that the new income opportunities the building will offer will increase the sustainability they are aimed at achieving.

Free reserves on 31 March 2023 amounted to £66,468.

This amount was sufficient to pay all redundancy costs that would be owed by the organisation if it were to close on that date. Redundancy packages at 31 March 2023 would stand at £33,313.59. Looking to the future, the organisation will be moving through a period of transition and require a smaller reserve to meet legal obligations. After 21 years as CEO and Artistic Director Jeremy James has reduced his working pattern in 2023/24 and will step down from the organisation completely at the close of the 2023/24 financial year.

The charity has created a detailed, conservative budget for 2023-27 with specific multiple potential income sources and targets to fund programme strands to inform strategic choices in succession planning for leadership at Tramshed in 2024/25.

The current Senior Management Team have cross checked amounts balance above and below the line as much as possible and discussed possible bids to resource activity with grant officers.

Statement of Trustees' responsibilities

The trustees (who are also the Directors of Tramshed Arts ltd for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees must prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they 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 Charitable Company for that period.

REPORT OF THE TRUSTEES

In preparing these 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charitable Company will continue to operate.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charitable Company's transactions and disclose with reasonable accuracy at any time the financial position of the Charitable Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees confirm that so far as they are aware, there is no relevant audit information (as defined by section 418(3) of the Companies Act 2006) of which the Charitable Company's auditors are unaware. They have taken all steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the Charitable Company's auditors are aware of that information.

ACCOUNTING EXEMPTIONS

In preparing this report the trustees have taken advantage of small companies exemptions provided by section 415A of the Companies Act 2006.

Signed for and on behalf of the Trustees

Trustee

Trustee

Approved by the Trustees on 5/12/23

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF TRAMSHED ARTS LTD

Opinion

We have audited the financial statements of Tramshed Arts Ltd (the Charitable Company) for the year ended 31 March 2023 which comprise the Statement of Financial Activities (including the Income and Expenditure Account), Balance Sheet, Statement of Cash Flows, and related notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charitable Company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the entity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees, which includes the Directors' Report prepared for company law purposes, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the Report of the Trustees and the Directors' Report included within the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of trustees' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Annual Report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 37 the trustees (who are also the directors of the Charitable Company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Charitable Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the Charitable Company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general commercial and sector experience, through discussion with the trustees (as required by auditing standards), inspection of the Charitable Company's regulatory and legal correspondence and discussed with the trustees the policies and procedures regarding compliance with laws and regulations. We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit. The potential effect of these laws and regulations on the financial statements varies considerably.

Firstly, the Charitable Company is subject to laws and regulations that directly affect the financial statements including financial reporting legislation and taxation legislation and we assessed the extent of compliance with these laws and regulations as part of our procedures on the related financial statement items.

Secondly, the Charitable Company is subject to many other laws and regulations where the consequences of noncompliance could have a material effect on amounts or disclosures in the financial statements, for instance through the imposition of fines or litigation. We identified the following areas as those most likely to have such an effect: safeguarding, health and safety, anti-bribery and corruption and GDPR. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the directors and other management and inspection of regulatory and legal correspondence, if any.

Auditor's responsibilities for the audit of the financial statements (continued)

Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: enquiries of management and those charged with governance as to whether the company complies with such regulations, enquiries of management and those charged with governance concerning any actual or potential litigation or claims, inspection of any relevant legal documentation, review of board minutes, testing the appropriateness of journal entries and the performance of analytical review to identify any unexpected movements in account balances which may be indicative of fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the Charitable Company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charitable Company and the Charitable Company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Tim Connor

TIMOTHY O'CONNOR (Senior Statutory Auditor)

For and on behalf of
SB Audit LLP
Chartered Accountants and Statutory Auditor
820 The Crescent
Colchester Business Park
Colchester
Essex
CO4 9YQ

Date: 7/12/23

TRAMSHED ARTS LTD
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
YEAR ENDED 31 March 2023

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £	Total Funds 2022 £
Income from:					
Donations and gifts	3	**48,101**	**10,000**	**58,101**	37,084
Grants receivable	4	**12,000**	**107,552**	**119,552**	367,300
Charitable activities	5	**178,987**	**67,700**	**246,687**	200,901
Other trading activities	6	**47,304**	**-**	**47,304**	26,689
Total income		**286,392**	**185,252**	**471,644**	631,974
Expenditure on:					
Raising funds	7	**35,109**	**-**	**35,109**	34,086
Charitable activities	8	**327,700**	**249,895**	**577,595**	551,515
Total expenditure		**362,809**	**249,895**	**612,704**	585,601
Net (expenditure)/income		**(76,417)**	**(64,643)**	**(141,060)**	46,373
Gross transfer between funds		**-**	**-**	**-**	-
Net movement in funds		**(76,417)**	**(64,643)**	**(141,060)**	46,373
Total funds brought forward at 1 May 2022		**142,986**	**76,965**	**219,951**	173,578
Total funds carried forward at 31 March 2023		**66,569**	**12,322**	**78,891**	219,951

All incoming resources and resources expended derive from continuing activities.

The Statement of Financial Activities includes all gains and losses recognised in the year.

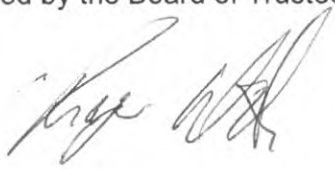
TRAMSHED ARTS LTD

BALANCE SHEET
AS AT 31 March 2023

	Notes	Total Funds 2023 £	Total Funds 2022 £
Fixed assets			
Tangible fixed assets	13	**9,294**	1,133
		9,294	1,133
Current assets			
Debtors	14	**105,530**	70,307
Cash and cash equivalents		**11,867**	182,470
		117,397	252,777
Creditors: amounts falling due within one year	15	**(47,800)**	(33,959)
Net current assets		**69,597**	218,818
Net assets		**78,891**	£ 219,951
Income funds			
Restricted funds	16	**12,322**	76,965
Unrestricted funds	16	**66,569**	142,986
		78,891	£ 219,951

The financial statements have been prepared in accordance with the special provisions applicable to charitable companies subject to the small companies' regime. In the directors' opinion the Charitable Company is entitled to these exemptions as a small company.

Approved by the Board of Trustees on 5 December 2023 and signed on its behalf by:



Chair of Trustees

Company registration number: 1029063
Charity registration number: 1026883

TRAMSHED ARTS LTD

STATEMENT OF CASH FLOWS
YEAR ENDED 31 March 2023

	2023 £	2022 £
Cash flows from operating activities		
Net (expenditure)/income	**(141,060)**	46,373
Depreciation of tangible assets	**1,524**	717
(Increase) in Debtors	**(35,223)**	(38,203)
Increase/(Decrease) in creditors	**13,841**	(13,252)
Net cash out flow from operating activities	**(160,918)**	(4,365)
Cash flows from investing activities		
Purchase of tangible fixed assets	**(9,685)**	-
Net cash used in investing activities	**(9,685)**	-
Change in cash and cash equivalents in the year	**(170,603)**	(5,615)
Cash and cash equivalents at 1 April 2022	**182,470**	188,085
Cash and cash equivalents at 31 March 2023	**11,867**	182,470
Analysis of changes in net debt		
Cash in hand and at bank	**11,867**	182,470

1 GENERAL INFORMATION

Tramshed Arts Ltd is a Charitable Company limited by guarantee, incorporated in England and Wales, registered company number 01029063 and registered Charity number 1026883. The address of the registered office is The Tramshed, 51-53 Woolwich New Road, London, SE18 6ES.

2 ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), Charities SORP (FRS 102) and the Charities Act 2011.

The financial statements have been prepared under the historical cost convention.

The Charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are prepared in pounds sterling and rounded to the nearest £1.

The following principal accounting policies have been applied:

Going Concern

The trustees consider that there are no material uncertainties about the Charitable Company's ability to continue as a going concern.

The results of the charity since the year end have come under pressure which have resulted in a deficit and negative unrestricted free reserves. We have had significant focus on fundraising activities, including time spent bidding for new income streams. We have also been working closely with the Royal Borough of Greenwich (RBG) and in August 2023 a social investment loan of £200,000 was arranged, with £125,000 being drawn upon immediately and the remainder being available going forwards. The agreed interest rate is 3% and the interest will be repaid via a social value model. The loan has 3 year repayment holiday, with payments due to start in August 2027. Whilst this resolves the cash flow issue a recovery plan has been developed and is constantly evolving in respect of returning funds to surplus as soon as possible. The development of additional facilities, in conjunction with RBG, due to be completed in late 2025 will be a major new source of income and surplus.

During the year Tramshed invested in new support for a sustainable future. A full time Operations Manager is building and maintaining efficient processes. Sector specialist development consultants Achates, with proven track record in building organisation resilience, are working with the team strategically to increase revenue funding. The development of the continuing financial uncertainty for all is constantly being reassessed from a risk management perspective.

ACCOUNTING POLICIES - Continued

As a result of the above, the Trustees of the charity are constantly monitoring costs and are developing formal recovery plans. Based upon this, the Trustees have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet it's liabilities as they fall due. The most significant areas of judgement that affect items in the financial statements are detailed above.

Income

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income consists of donations and grants, donated facilities, ticket sales for performances, fees for workshops, youth theatres and other activities, and income from theatre hire and bar sales.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Grants from government, other agencies and voluntary bodies have been included as income from charitable activities where these amount to a contract for services, but as grants where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income from ticket sales for performances is recognised on the date of the performance to which the tickets relate.

Income from youth theatres, workshops and other activities is recognised on the date the workshop or activity occurs.

Income from theatre hire is recognised on the provision of the rental space.

Income from bar sales is recognised at the point of sale.

2 ACCOUNTING POLICIES - Continued

Donated services and facilities

Donated services and facilities are recognised in income and expenditure when the charity has control over the item or service, conditions associated with the donated item or service have been met, the receipt of economic benefit from the use by the charity of the item or service is probable and that the economic benefit can be measured reliably.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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 measure reliably.

All expenditure is accounted for on an accrual's basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This comprises staff costs associated with fundraising, primarily time spent by the Chief Executive and Executive Director on fundraising activities.

- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the costs of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

  All expenditure is stated inclusive of irrecoverable VAT.

2 ACCOUNTING POLICIES - (continued)

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, PR and marketing, provision of office services and equipment, and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs with respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the ratio of direct costs under each of the charity's various programmes.

Tangible fixed assets

Fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected lives on the following basis:

Leasehold improvements	-	Over the term of the lease
Computer equipment	-	20% straight line
Fixtures and fittings	-	20% straight line

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such financial statements and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short-term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment

2 ACCOUNTING POLICIES - (continued)

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probably that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Designated funds comprise monies set aside out of unrestricted general funds for specific future purposes or projects.

Restricted funds comprise monies raised for, or restricted by donor-imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the Statement of Financial Activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the Statement of Financial Activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contribution and paying across the deductions for the employees' contributions.

3 DONATIONS AND GIFTS

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Donations	**26,634**	**10,000**	**36,634**
Donated services and facilities	**21,467**	**-**	**21,467**
	48,101	**10,000**	**58,101**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Donations	284	-	284
Donated services and facilities	36,800	-	36,800
	£ 37,084	-	£ 37,084

Donated services and facilities include a donation from the Royal Borough of Greenwich which represents the market value of the lease of the temporary property used by the charity, which is proved at no cost. The market value of the rent for the property has been estimated at £36,800 (2022 - £36,800) per annum based on the rateable value proved by the Royal Borough of Greenwich. The estimated value has been recognised within income as a donation, and an equivalent charge included within central premises costs.

4 GRANTS RECEIVABLE

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Greenwich – Children's Theatre Festival	-	19,000	19,000
Royal Greenwich Community Innovation Grants	-	9,967	9,967
Mayors Young Londoners Fund	-	6,886	6,886
Jublilee Fund	-	9,800	9,800
Kickstarter Grants	-	18,054	18,054
Berkeley Homes	-	3,000	3,000
Access Sport CIO	-	400	400
National Theatre	-	3,445	3,445
METRO Charity	-	4,000	4,000
Royal Free London NHS Foundation Trust	-	29,930	29,930
Lewisham Youth Theatre	-	3,069	3,069
Breslaff	12,000	-	12,000
Jack Petchey Foundation	-	1	1
2023 Total funds	12,000	107,552	119,552

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Arts Council England – Cultural Recovery Fund	-	197,604	197,604
BBC Children in Need – Small Grants	-	2,500	2,500
Greenwich – Children's Theatre Festival	-	20,000	20,000
Greenwich – Covid 19 Fund	-	31,000	31,000
Greenwich – Commissioners, Children's Services	-	3,150	3,150
Greenwich – Other project grants	-	14,310	14,310
Kickstarter Grants	-	26,482	26,482
Mayors Young Londoners Fund	-	20,652	20,652
Cockayne – London Community Foundation	-	50,000	50,000
Royal Victoria Hall Foundation	-	1,500	1,500
Government grants	102	-	102
2022 Total funds	£ 102	£ 367,198	£ 367,300

5 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Core funding			
- Royal Borough of Greenwich	**130,322**	**57,600**	**187,922**
Youth arts	**6,243**	**-**	**6,243**
Performances	**9,522**	**-**	**9,522**
Other activities	**32,900**	**10,100**	**43,000**
2023 Total funds	**£ 178,987**	**£67,700**	**£ 246,687**

	Unrestricted Funds £	Restricted Funds £	Funds 2022 £
Core funding			
- London Borough of Lewisham	35,000	-	35,000
- Royal Borough of Greenwich	80,000	-	80,000
Youth arts	11,373	-	11,373
Performances	9,020	-	9,020
Other activities	7,768	57,740	65,508
2022 Total funds	£ 143,161	£57,740	£ 200,901

6 INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Lettings income – theatre hire	**43,780**	**-**	**43,780**
Bar income	**3,524**	**-**	**3,524**
	47,304	**-**	**47,304**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Lettings income – theatre hire	24,620	-	24,620
Bar income	2,069	-	2,069
	£ 26,689	-	£ 26,689

7 EXPENDITURE ON RAISING FUNDS

	2023 £	2022 £
Staff costs	**35,109**	34,086
	£ 35,109	£ 34,086

8 EXPENDITURE ON CHARITABLE ACTIVITIES

	Core Capital Fund	Participatory	Theatre	Projects	Community Engagement	2023 Total
	£	£	£	£	£	£
Direct staff costs						
Artists	-	31,425	5,370	5,480	8,395	50,670
Other	-	14,346	2,390	688	11,563	28,987
Architect and consultancy fees	9,700	-	-	-	-	9,700
Travel, transport and allowances	3,064	668	726	4	612	5,074
Production and running costs (including staff costs	17,657	3,451	25,123	411	12,327	58,969
Venue hire and associated costs	-	-	1,630	-	-	1,630
Admin and marketing	12,791	473	3,193	456	1,855	18,768
Support costs: central premises costs	-	25,223	19,248	3,525	17,405	65,401
Support costs: non premises costs	-	130,507	99,592	18,240	90,057	338,396
Total expenditure	43,212	206,093	157,272	28,804	142,214	577,595

8 EXPENDITURE ON CHARITABLE ACTIVITIES - continued

	Core Capital Fund	Participatory	Theatre	Projects	Community Engagement	2022 Total
	£	£	£	£	£	£
Direct staff costs						
Artists	-	35,581	8,060	21,639	9,801	75,081
Other	-	17,383	3,131	10,953	430	31,897
Employer's on costs	-	-	-	328	-	328
Architect and consultancy fees	14,188	-	-	1,800	600	16,588
Travel, transport and allowances	-	238	3,605	2,374	42	6,259
Production and running costs (including staff costs)	-	3,969	23,169	30,552	1,844	59,534
Venue hire and associated costs	-	4,735	316	-	-	5,051
Admin and marketing	-	724	4,586	4,473	294	10,077
Support costs: central premises costs	-	21,449	14,681	24,699	4,456	65,285
Support costs: non-premises costs	-	92,457	63,282	106,467	19,208	281,415
Total expenditure	**14,188**	**176,536**	**120,830**	**203,285**	**36,675**	**551,515**

9 SUPPORT COSTS

	2023 £	2022 £
Support staff costs		
- Artistic	**49,141**	47,632
- Finance and admin	**134,881**	102,220
- Production and education	**90,793**	97,082
- Other staff costs	**12,323**	11,373
	287,138	£ 258,308
Governance costs		
- Audit and accountancy	**10,328**	9,065
- Board expenses	**7,521**	17
	17,849	£ 9,082
Other support costs		
- Depreciation	**1,524**	717
- Hospitality	**1,664**	604
- IT and telecommunications	**9,183**	13,561
- General office expenses	**11,183**	16,740
- Marketing and publicity	**7,031**	7,406
- Training and recruitment	**2,544**	7,075
- Travel, transport and allowances	**394**	463
- Sundry	**34,746**	1,544
	68,269	48,110
	373,256	£ 315,500

10 NET MOVEMENT IN FUNDS

Auditors' remuneration	2023 £	2022 £
Statutory audit	**7,950**	7,500
Other services	**-**	1,400
Depreciation	**1,524**	717

11 STAFF COSTS

	2023 £	2022 £
Wages and salaries	**227,365**	215,918
Social security costs	**16,771**	14,675
Pension contributions	**5,060**	4,572
	249,196	£ 235,165
Freelance staff costs	**119,626**	145,278
	368,822	£380,443

The average number of employees, calculated on a average headcount basis, during the period was 13 (2022 – 12.6).

No employee received emoluments in excess of £60,000 in the year (2022: None).

The key management personnel of the charity, comprise the Trustees, the Chief Executive Officer and Executive Director. The total employee benefits of the key management personnel of the charity were £85,560 (2022 - £82,648).

12 TRUSTEE REMUNERATION AND REIMBURSED EXPENSES

There were no Trustees' remuneration, expenses reimbursements or other benefits for professional or other services supplied to the Charity for the year ended 31 March 2023, nor for the year ended 31 March 2022.

13 TANGIBLE FIXED ASSETS

	Leasehold improvements £	Fixtures and fittings £	Computer equipment £	Total £
Cost				
At 1 April 2022	11,014	12,864	26,276	50,154
Additions	-	9,685	-	9,685
At 31 March 2023	11,014	22,549	26,276	59,839
Depreciation				
At 1 April 2022	11,014	12,864	25,143	49,021
Charge for the year	-	807	717	1,524
Disposals	-	-	-	-
At 31 March 2023	11,014	13,671	25,860	50,545
Net book value				
At 31 March 2023	-	8,878	416	9,294
At 31 March 2022	-	-	1,133	1,133

14 DEBTORS

	2023 £	2022 £
Trade debtors	**72,358**	22,372
Prepayments and accrued income	**33,172**	47,935
	105,530	£ 70,307

15 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade creditors	**20,372**	20,107
Other creditors	**7,889**	5,287
Accruals and deferred income	**19,539**	8,565
	47,800	£ 33,959

16 FUNDS

	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 202 £
Unrestricted Funds	142,986	286,392	(362,809)	**66,569**
Restricted funds				
Greenwich – Children's Theatre Festival	-	19,000	(19,000)	-
Greenwich Community Innovation Grant	-	9,967	(9,967)	-
Greenwich Core Funding	-	57,600	(57,600)	-
My London Youth Social Action	10,278		(7,150)	**3,128**
Mayors Young Londoners Fund	-	6,886	(6,886)	-
	-	-		-
Royal Parks	8,150	10,100	(18,250)	-
Berkeley Homes	3,437	-	(3,437)	-
RBG – Young Plumstead Mural	5,100	-	(5,100)	-
Jubilee fund	-	9,800	(9,800)	-
Kickstarter grants	-	18,054	(18,054)	-
Other restricted grants	-	43,845	(43,844)	**1**
Peter Harris Trust	-	10,000	(807)	**9,193**
	26,965	185,252	(199,895)	**12,322**
Restricted capital grants				
Cockayne – Grants for the Arts	50,000	-	(50,000)	-
	76,965	185,252	(249,895)	**12,322**
Total Funds	**219,951**	**471,644**	**(612,704)**	**78,891**

16 FUNDS - continued

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
Unrestricted Funds	138,364	**207,036**	**(202,412)**	**142,986**
Restricted Funds				
Arts Council England – Strategic Funds	-	197,604	(197,604)	-
BBC Children in Need – Small Grants	-	2,500	(2,500)	-
Big Lottery Fund (Reaching Communities)	11,149	-	(11,149)	-
Greenwich – Children's Theatre Festival	8,592	20,000	(28,592)	-
Greenwich – Covid 19 Fund	1,680	31,000	(32,680)	-
Greenwich Commissioners, Children's Services	-	3,150	(3,150)	-
Greenwich Growth Fund (Community)	-	-	(1,480)	-
Kickstarter Grants	-	26,482	(26,482)	-
My London Youth Social Action	2,000	10,300	(2,022)	**10,278**
Bonnie & Rose	-	83	(83)	-
Her Centre	-	17,990	(17,990)	-
Royal Parks	-	21,839	(13,689)	**8,150**
Peabody	-	710	(710)	-
Resolve Collective	-	150	(150)	-
Royal Victoria Hall Foundation	-	1,500	(1,500)	-
Berkeley Homes	-	6,668	(3,231)	**3,437**
RGB – One-off grant	-	6,840	(6,840)	-
RGB – Welcome Back Fund	-	2,370	(2,370)	-
RGB – Young Plumstead Mural		5,100	-	**5,100**
Young Londoners Fund	10,313	20,652	(30,695)	-
	35,214	374,938	(383,187)	**26,966**
Restricted capital grants				
Cockayne – Grants for the Arts	-	50,000	-	**50,000**
	35,214	424,938	(383,187)	**76,966**
Total	173,578	631,974	(585,599)	**219,951**

16 RESTRICTED FUNDS - continued

Arts Council England
This fund represents monies granted for Covid 19 relief from the Cultural Recovery Fund which enabled the organisation to continue to provide activities for young people (5-18), Adults with Learning Disabilities and Emerging Artists.

BBC Children in Need funds

These funds are restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioural difficulties or special educational needs.

Berkeley Homes
Funds from the housing developer from their community investment programme to bring relevant, engaging theatre activities to Peabody sites for their residents and wider neighbourhoods.

Big Lottery Fund (reaching communities)
This fund represents monies to support Tramshed's community engagement programme, carnival and arts activities across the communities that engage with Tramshed.

Cockayne – Grants for the Arts
A donation in relation to the new Tramshed **fit-out costs** (see note 16).

Greenwich Festivals – Family Arts Festival
Grant to deliver a free family arts festival across weekends in July including the half term period, both indoor and outdoor event.

Greenwich – Covid-19 Fund
These grants were restricted to support the Charity during the Covid-19 pandemic.

Greenwich – Commissioners, Children's Services
These funds are restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioural difficulties or special educational needs.

Greenwich – Community Innovation Grant
Funds administered by Live Well Greenwich to support Tramshed's Tramtastic Voices project, our programme of work with Adults with Learning Differences and Disabilities - Reach Theatre Company, Dramatic Voices and Tramtastic Nights.

Kickstarter Grants
Government funding in relation to support of staffing costs in recovery from the Covid-19 pandemic.

Young Londoners Fund
This fund is restricted to our youth arts programme for 12–18-year-olds and exclusively funds our In2Music programme, which includes the integration of young people from the Youth Offending Service into our arts programmes.

16 RESTRICTED FUNDS - continued

Peter Harris Trust
A donation to purchase a projector for the new Tramshed building.

Bonnie & Rose
Local traders supporting Tramshed activities through reduced prices for our events.

Her Centre
Domestic Abuse Charity and lead partner in the Greenwich partnership award from Thriving Communities, the Social Prescribing project from National Academy of Social Prescribing and Arts Council England. Other delivery partners were Little Fish Theatre Company, Live Well Greenwich and Charlton Athletic Community Trust.

Royal Parks
4-year commission awarded to Tramshed to deliver community engagement activities in Greenwich Park as a part of their Greenwich Park Revealed project. Funds were restricted to delivery of Youth Takeover Days, Bandstand Music Events and free Film in the Park nights.

Peabody
Funds from the Housing Association from their Community Investment Programme to bring relevant, engaging theatre activities to Peabody sites for their residents and wider neighbourhoods.

Resolve Collection
Fee for Tramshed Participation Manager for work on judging panel for Reclaim The River project.

Royal Victoria Hall Foundation
Funder award for The Hare and the Tortoise production created and toured to sites across London in 2021, free to attend in Greenwich as a part of the Family Arts Festival.

RGB – One-off grant
These funds were made available to Tramshed from the Commissioning team at Royal Borough of Greenwich Children's Services, restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioural difficulties or special educational needs.

RGB – Welcome back fund
Grant made by Royal Borough of Greenwich following their allocation of funding by the Government of European Regional Development Funds. The purpose of the grant was to raise footfall and the vibrancy of our town centres by encouraging people back into the town centres in a Covid19 safe environment and also to support local businesses.

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General funds	Restricted funds	2023 Total funds
	£	£	£
Fixed assets	**416**	**8,878**	**9,294**
Current assets	**113,953**	**3,444**	**117,397**
Current liabilities	**(47,800)**	**-**	**(47,800)**
	66,569	**12,322**	**78,891**

	General funds	Restricted funds	2022 Total funds
	£	£	£
Fixed assets	1,133	-	1,133
Current assets	175,812	76,965	252,777
Current liabilities	(33,959)	-	(33,959)
	142,986	76,965	219,951

18 OPERATING LEASES

At 31 March 2023 the total commitments under non-cancellable operating leases were as follows:

	2023	2022
	£	£
Expiry date:		
Within one year	**14,642**	-
Between two and five years	**24,871**	-
Later than five years	**-**	-
	39,513	-

During the year, the Charity incurred expenditure of £8,645 (2022 : £nil) relating to operating leases.

19 MEMBERS' LIABILITY

The Charitable Company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up the liability guaranteed by each member is £1.

20 RELATED PARTY TRANSACTIONS

Jackie Smith, a Trustee, sits on the council of the Royal Borough of Greenwich. The charity received £130,322, (2022 - £80,000) in grant funding from the Royal Borough of Greenwich for its core activities and £57,600 (2022 - £37,460) for various restricted projects. The charity also received £nil (2022 - £31,000) in respect of Covid-19 support from various Royal Borough of Greenwich funds.

For part of the year (and the whole of the prior year), the charity occupied temporary accommodation at 41 Woolwich New Road, a building owned by the Royal Borough of Greenwich before returning to the Tramshed following its refurbishment. The use of the temporary accommodation was provided for £nil rental consideration (2022 - £nil). The rateable value of these rentals was £21,467 (2022 - £36,800) as confirmed by the Royal Borough of Greenwich. This amount has been recognised as a gift in kind within income and expenditure.

The rent of the refurbished building has been as a fit out rent to offset the costs incurred by the Royal Borough of Greenwich in refurbishing the building, The rent payable under the lease will be 30% of the market rental value for the term of the lease. The tenant will therefore benefit from a concession from the Royal Borough of Greenwich amounting to 70% of the market rental value. This rent will be known as the concessionary rent and initially set at £12,000 per annum.

Tramshed Arts

England & Wales - Charity number 1026883

Accounts

Tramshed Arts Ltd

Annual Report and Financial Statements

31 March 2022

Company Limited by Guarantee
Registration Number
01029063 (England and Wales)

Charity Registration Number
1026883

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Reference and administrative details

Trustees	K A McGarrigle (Elected Chair, Resigned 28 July 2022) V Harrison (Acting/Vice Chair) H Binysh (Elected Treasurer, resigned 20 April 2021) S Rankine (Interim Treasurer from 20 April 2021, Resigned 28 July 2022) R Ferris (Appointed Treasurer 28 July 2022) R Cowley K Newns L Pelayo Fernandez (Appointed 22 July 2021) A Phillips (Appointed 28 July 2022) T Sage J Smith R Thackeray (Appointed 28 July 2022)
Company Secretary	B Tomlinson
CEO	J James
Ambassadors	Bernardine Evaristo OBE Anthony Horowitz OBE Tomi Ogbaro (Young Ambassador) Toyah Willcox
Charity registration number	1026883
Company registration number	01029063
Website	www.tramshed.org
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	National Westminster Bank Plc. 2 Greenwich Church Street London SE10 9BQ
Registered office	The Tramshed 51-53 Woolwich New Road London SE18 6ES
Temporary premises	41 Woolwich New Road London SE18 6ET

The Trustees present their report together with the financial statements of Tramshed Arts Limited for the year ended 31 March 2022. The report has been prepared in accordance with Part VIII of the Charities Act 2011 and constitutes a directors' report for the purpose of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 47 to 51 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 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 United Kingdom and Republic of Ireland (FRS 102).

The Organisation

Tramshed serves the diverse communities of Woolwich, Greenwich and South East London and has done for nearly 50 years. We are an arts centre, accessible venue and theatre company working at the heart of our community.

- We run an extensive participatory arts programme for young people aged 5 plus.
- We deliver an artist development programme for emerging theatre makers.
- We run a community engagement programme supporting diverse organisations, offering them a home and base in our building as well giving them and the wider community access to community arts programmes.
- We continue to produce and tour theatre in education and productions aimed at family audiences and programme our venue with theatre, comedy and music.

WELCOME

Tramshed opened the year with news of support from Arts Council England's Cultural Recovery Fund (round 2). This meant that, with our support from Royal Borough of Greenwich, we maintained all our participatory programmes throughout the year for young people, Adults with Learning Differences and Disabilities and Emerging Artists.

From the outset of 2021/22 Tramshed were beneficiaries of the Kickstart scheme. Supported by house theatre and Greenwich Local Labour and Business we have hosted 6 local young people. 2 of our initial cohort have now been co-opted as full Trustees in our board.

Covid continued to affect our work until the end of July 2021. Despite this the Family Arts Festival saw high numbers attending – relieved to be able to enjoy live work together again. This included performances made by our Creative Team - *Hare and Tortoise* and *La Confusione of Arlecchino and His Mates* - a Commedia dell 'Arte piece devised for Greenwich Park and performed by emerging artists. In summer 2021 we also created a bridging project for young company members to work with emerging artists and a Youth Takeover Day in Greenwich Park.

Resident community groups such as the Caribbean Social Forum and the Woolwich Singers came back to use the space on a weekly basis from autumn 2021. A second Cultural Recovery Fund (round 3) award and a grant from the Welcome Back Fund supported in person activities once more. *Tramstastic Club Night* took place and Marisa Carnesky lit up the space with her *Kabaret Kollective* ahead of a collaboration the new BA in Contemporary Performance from Rose Bruford - starting at Tramshed in September 2022.

Following a second year of disrupted support for emerging artists we delivered the first *Found Festival* in March 2022 sharing space, mentorship, panel events, workshops and showcases at no cost/low cost for 32 artists and 16 mentors making 12 accessible new events.

We closed the year with the Reach Performance of *The World of Theatre*. An inclusive group, our participants shared the production they had improvised, shaped and rehearsed over 10 weeks to audiences who said:

Wonderful evening, can't wait until the Tramshed returns to its home. The performance was brilliant, the cast so enjoyed performing. The hard work and dedication is exceptional - long may it continue

During 2021/2 Tramshed was selected to be the Mayor's Charity. The community raised £21k for our work in 2022/23 as we move back into the refurbished venue sharing our name. The Woolwich Tramshed now has accessibility and sustainability planned into the facilities – and our organisation has the opportunity to manage this lovely space with and for the community.

Veda Harrison, Acting and Vice Chair

Jeremy James, CEO and Artistic Director

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

Tramshed Arts Ltd (formerly Greenwich and Lewisham Young People's Theatre) is a company limited by guarantee (company registration number 01029063) and is registered for charitable purposes with the Charity Commission (charity registration number 1026883). The charitable company is governed by its Memorandum and Articles of Association and its charitable object is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama".

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up, the liability guaranteed by each member is £1.

Organisation

A board of Trustees, which convenes quarterly, administers the charity and takes overall responsibility for matters of governance, charitable purpose and risk management. A Chief Executive Officer (CEO) is appointed by the Trustees to manage the day-to-day operation of the charity and to deliver the artistic vision.

To facilitate effective operations, the Senior Management Team, comprising the CEO and Executive Director, have delegated authority within terms of delegation approved by the Trustees over areas including finance, fundraising, employment, operations and premises.

The Senior Management Team are supported by Heads of Department who take responsibility for managing discrete areas of the company, and who report to the Senior Management Team through regular routine and weekly staff meetings.

The charity currently operates with sub-committees nominated by the Board, which sometimes co-opt individuals or experts to look at specific areas of need. This includes a Finance & General Purposes Group and a working committee to progress the capital refurbishment programme, when required.

Recruitment and Appointment of New Trustees

We regularly review our priorities to ensure our Board of Directors reflect the skills and experience required by the organisation, and particularly seek Trustees from diverse backgrounds. An annual skills audit of Trustees is undertaken, and directors resign and are renewed on a three-year rotation.

As set out in the Articles of Association:

- The Chair of the Trustees is elected by the board of Trustees;
- As our key partner, the Royal Borough of Greenwich may nominate a representative to serve as a Trustee to the Board of Trustees or as an observer to the Board of Trustees;
- The remaining Trustees (a maximum of 12) are elected by the members of the charitable company and serve for a period of 3 years; and
- These Trustees have the power to co-opt up to 2 further members to fill specialist roles.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Induction and Training of New Trustees
All Trustees undergo an informal induction session and are presented with an induction pack. We endeavour to hold an annual board away day to deepen understanding of the organisation, its strategic direction and to help identify training needs.

Upon declaration of their interest to be a Trustee, a new Trustee receives

- The company's governing documents;
- Most recent Annual and Financial Reports; and
- Guides to good practice and good governance.

They meet with the Chair, Chief Executive and Company Secretary for briefing on the organisation and the responsibilities of Trustees, prior to being invited to attend a meeting of Trustees as an observer.

Related Parties
During the year the charity has a close relationship with the Royal Borough of Greenwich (RBG) and the London Borough of Lewisham (LBL), which provide funding to enable the organisation to carry out its core charitable objectives. The Royal Borough of Greenwich is the freeholder of the company's premises, The Tramshed, which it rents to the charity free of charge. A gift in kind is included within income and expenditure to represent the market value of the rent gifted to the charity.

The charity has built key relationships with partner organisations with which it collaborates in delivering its charitable aims. This includes statutory bodies, the education sector and arts organisations.

Key Management Personnel
The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Trustees together with the Senior Management Team, itself comprising the Chief Executive Officer and the Executive Director. The overall responsibility for the charity lies with the Trustees who have delegated the day-to-day management of the charity to the Senior Management Team. The Trustees are not reimbursed for their role as Trustees but may reclaim expenditure incurred in the execution of their duties. No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2022 or the year ended 31 March 2021.

The salaries of the Chief Executive and Executive Director are set with reference to prevalent market rates and reviewed by the Trustees on an annual basis.

Staffing
We have a committed core team of 13 (2021 – 12) full and part time staff and currently engage in the region of 225 freelance facilitators and artists each year.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Volunteers

Tramshed has a robust Volunteers Strategy. Beyond our Trustees and Development board, we have implemented volunteer support for events and a valued tier of support on our participatory programmes.

Volunteering also encompasses schoolwork experience, student placements (from relevant BA & MA courses). During 2021/22 we have supported students from

- Goldsmiths, University of London
- Rose Bruford College
- The Royal Central School of Speech and Drama
- University of Greenwich

We are proactive in creating opportunities for volunteers to progress into paid work placements within the organisation, where possible.

Fundraising Practices

The charity continues its aim of achieving best practice in the way in which it communicates with supporters and the wider public. It takes care with both the tone of its communications and the accuracy of its data to minimise pressures on supporters. The charity is registered with the Fundraising Regulator and adheres to the Code of Fundraising Practice. The charity recently implemented an Ethical Framework & Due Diligence Policy to help guide its practices. The charity applies best practice to protect supporters' data and never sells or swaps this with other organisations. It also ensures communication preferences can be changed at any time. The charity manages its own fundraising activities and from time to time employs the services of professional fundraisers to add capacity to the senior management team. The charity aims to react to and investigate any complaints regarding its fundraising activities and to learn from them and improve its service. The charity received no complaints about its fundraising activities this year.

OUR MISSION

We use the arts to bring people together to

- Build resilience, cohesion and understanding
- Challenge inequity, prejudice and barriers
- Inspire and equip people
- to engage better with self, society and the arts

Tramshed is committed to

- Co-curating a programme of work that equips participants to develop and maximise their creative talents and capabilities, enabling them to continue confidently on their own
- Bringing people together for fun, high-quality art that challenges preconceptions about people and place in a safe, supported and accessible space
- Prioritising work with underserved communities
- Building a sustainable business that maximises its value and continually looking for new sources of income with cross sector partnerships at the core

This requires Investments and Resources

- £500K+ of turnover from blended funding of awards and income generating activities
- Typically matching 25% Earned Income with 40% Grants and Awards
- Each £1 invested is matched by a minimum of £2 return
- Tramshed facilitates relationships with the expertise and resources of the team, partners and volunteers

For Our Beneficiaries

- Young People aged 5-18
- Adults with Learning Differences and Disabilities
- Community Partners
- Self-Defined Emerging Artists and Companies, Resident Artists, Freelance Artists

To Take Part in Our Activities

- Participation sessions including workshops, events and masterclasses
- Festivals and performances
- Co-curated platform events
- Family Arts seasons
- Tramshed venue "heritage" events – comedy, cabaret and music
- Social meet ups facilitation
- Skills development and information sharing
- Mentoring and peer support and placements

We Will See That Beneficiaries

- Experience enjoyment, growth and commitment to the arts through new experiences and having a shared sense of belonging
- Are equipped with skills, confidence and knowledge
- Describe more cohesion and mutual understanding between diverse local communities
- Have more mutually beneficial and enriched networks and partnerships
- Develop their practice/performance and are recognised externally by peers and funders
- Understand and value Tramshed as an asset to and of our community and are inspired to be active advocates for our work

OUR TRUSTEES

Alyson McGarrigle (Chair) joined the Tramshed Board in 2006 after observing the company's work as Lewisham Council's Cabinet Member for Culture from 2004. Alyson is a freelance Administrator and has worked for many years with Felix's School of Rock, a small Music Charity based in South East London. She was a Primary School Governor for over 20 years, chaired Adoption Panels in Lewisham and Southwark and is a Trustee of Crownsavers Credit Union.

Amana Phillips joined Tramshed as a Kickstart Marketing Assistant (16-25s) in April 2021. A local resident and PR/Politics graduate, Amana led on Tramshed's Social Media Content for 12 months. Amana is now Marketing and Comms Executive at Arrival Education who help businesses attract, retain and develop socially and ethnically diverse talent following her Mentorship of Tesco Bank CFO.

Howard Binysh (Treasurer) joined Tramshed in 2009. Howard is/has been a Fellow of Chartered Association of Certified Accountants. He has a degree in Physics from University of Wales and MSc Alternative Energy for Developing Countries (Reading University). He is experienced in industry and financial institutions, focussing on credit roles specifically for the last 20 years, currently Director, Credit Risk Review Group at Barclays Bank plc. Howard was previously a Director of Bromley Little Theatre and works with Lewisham Refugees Welcome to recruit and support volunteer befrienders who welcome refugees who have been resettled in Lewisham.

Councillor Jackie Smith was originally involved with Tramshed as an organisation when she joined the board from 2004-10 with her expertise as a Social Worker. She re-joined Tramshed board in 2015 as Councillor for Woolwich Riverside. She is currently a Member of the Audit and Risk Management and Corporate Finance and Performance Panels. Cllr Smith has also previously been a Director for Thamesmead Town, Peabody Investments and Community Foundation, Bexley Borough Citizen's Advice Bureau and 15Billion, an educational charity dedicated to promoting social mobility and raising aspirations among young people.

Kerri Newns is a Tramshed Alumni and Consultant Systemic Family Psychotherapist, Clinical Supervisor, Senior Lecturer and Author. She has worked in the NHS for over 20 years and specialised in child & adolescent mental health and working with families. She continues to work as an independent Psychotherapist and Consultant in both public and private sectors.

Lorena Pelayo has more than 20 years of experience in roles of financial analysis, business planning, strategy execution and customer management. Lorena Pelayo is VP, Head of Europe Financial Planning and Analysis at Mastercard. She is responsible for MasterCard Europe's planning process, business planning and financial reporting and analysis.

Richard Cowley is Pupil Premium lead for James Wolfe Primary School in Greenwich with Centre for Deaf Children. Richard has previously been Deputy Head and is a long term Senior Manager at the school.

Rosie Thackeray joined Tramshed as a local Kickstart employee (16-25s) in May 2021 in the Box Office. She completed her placement in Nov 21, to take up a position as Assistant Director to Vicky Featherstone at the Royal Court. Rosie is now New Wave Producer for the Bloomsbury Festival and reader for the Royal Court Literary Dept and Bruntwood Prize for Playwriting.

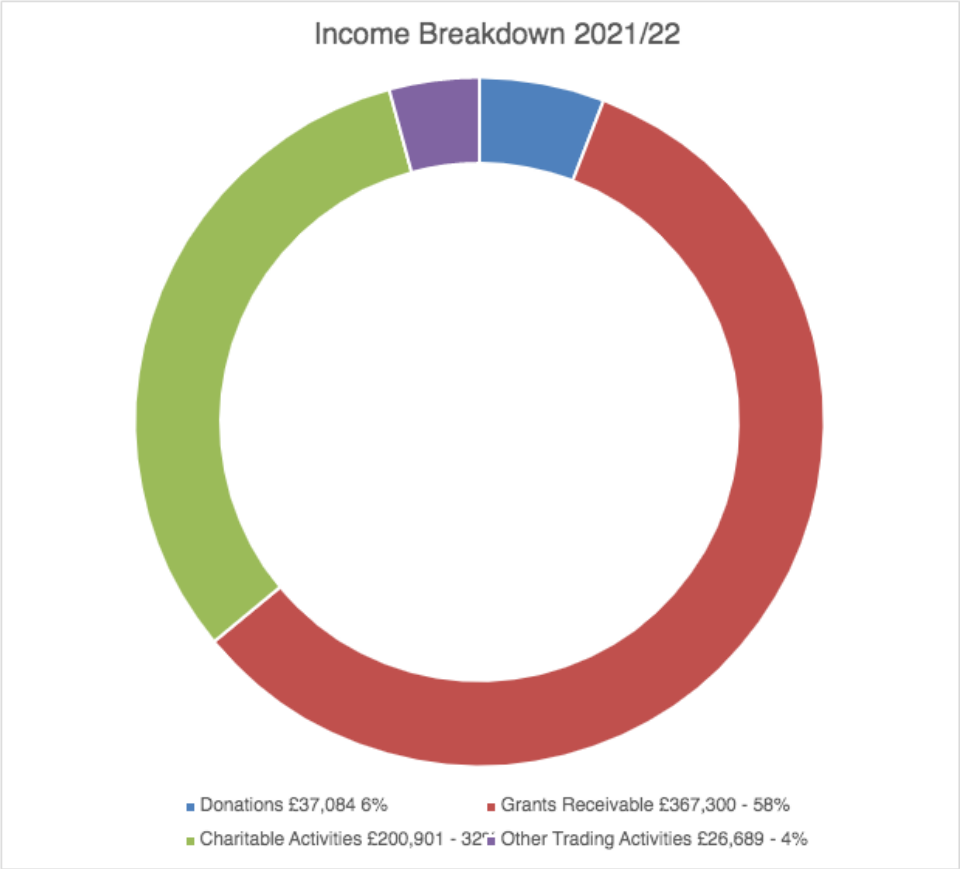
Ruth Ferris (Treasurer) Repo Sales and Funding for MUFG SECURITIES EMEA PLC from 2012 – Present, previously Mitsubishi UFJ Securities International. Ruth has also worked in Repo Sales and Funding for Citi Global Markets Ltd. 2006–12 and as an Analyst for Goldman Sachs 1999 – 2005. Ruth has a BSC in Financial Economics, Economics, Advanced Mathematics and Statistics.

Stuart Rankine (Interim Treasurer) joined Tramshed's Capital Development Committee in January 2017 and the Full Board in 2019. Stuart spent over 15 years in the private sector as a corporate finance adviser and in investment banking positions advising on mergers, acquisitions, disposals and debt and equity financings to public and private companies. Stuart is currently an Assistant Director at UK Government Investments (UKGI), the government's centre of excellence in corporate finance and corporate governance.

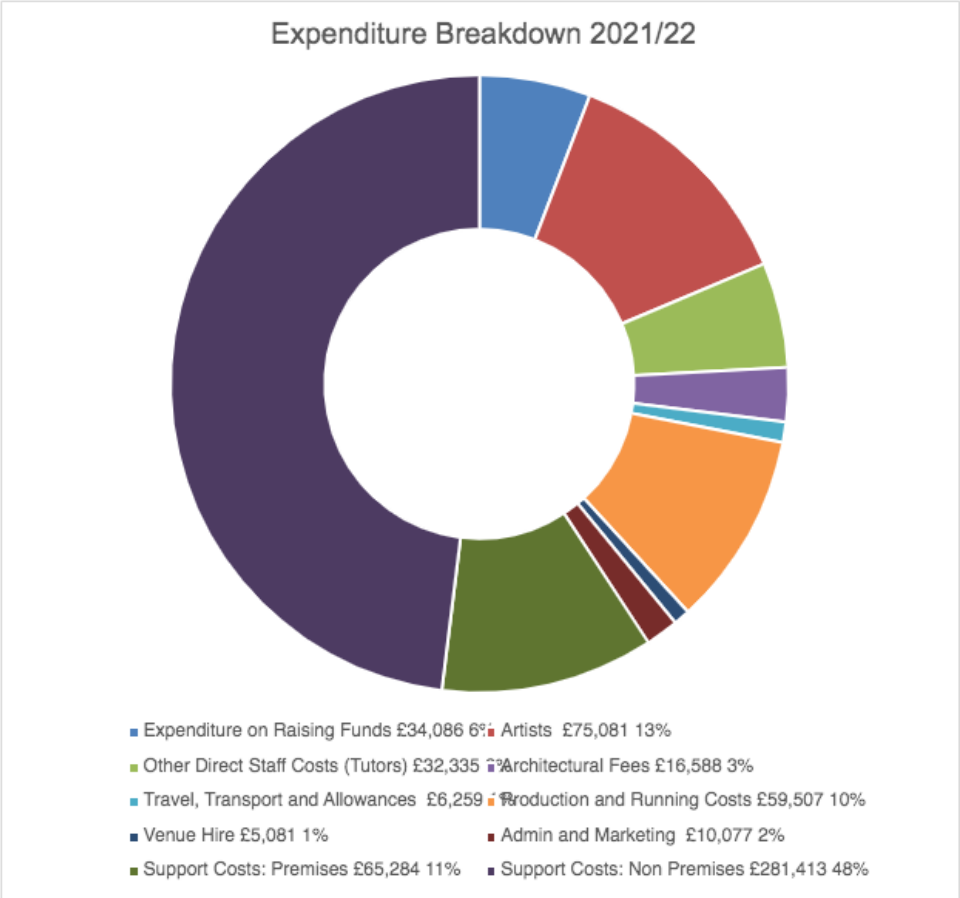
Tracey Sage FRSA is a Creative Consultant, Strategic Leader and Cultural Advocate who supports individuals and organisations to deliver successful passion-driven projects and create sustainable business models for social good. She has over 30 years' experience in culture, tourism, and heritage sector. Prior to founding Sage Culture Consulting, she played a pivotal role in the arts, culture, and heritage sector in the Royal Borough of Greenwich and across London.

Veda Harrison FRSA (Tramshed Vice and Acting Chair) and a local resident of 20+ years. Veda is the Director of Creative Confident Communities and a Fairer Future at the Esmee Fairbairn Foundation. Her career spans a range of sectors, including as Associate Consultant for Creative Equals; developing gender equality/vulnerability strategy at the Money & Pensions Service.

FINANCE REVIEW



Donations	£37,084	6%
Grants Receivable	£367,300	58%
Charitable Activities	£200,901	32%
Other Trading Activities	£26,689	4%
TOTAL	**£631,974**	



Expenditure on raising funds	£34,085	6%
Artists	£75,081	13%
Other Direct Staff Costs	£32,225	6%
Architectural fees	£16,588	3%
Travel, Transport and allowances	£6,259	1%
Production and running costs	£59,534	10%
Venue Hire	£5,051	1%
Admin and Marketing	£10,077	2%
Support Costs: Premises	£65,284	11%
Support Costs: Non-Premises	£281,413	48%
TOTAL	**£585,599**	

Summary of performance and position

- Income for the year amounted to £631,974 (2021 – £526,826)
- Expenditure totalled £585,599 (2021 – £486,924)
- The net movement in funds for the year was therefore a surplus of £46,373 (2021 – a surplus of £39,902), resulting in total funds at 31 March 2022 of £219,951 (2021 – £173,578)
- Included in total funds is an amount of £76,966 (2021 – £35,214) which is restricted to be carried forward into 2022/2023
- Full details of the restricted funds can be found in note 15 to the financial statements, together with an analysis of movements during the year
- Accordingly, the unrestricted general funds of the charity at 31 March 2022 totalled £142,985 (2021 – £138,364)
- The net book value of tangible fixed assets stood at £1,133 at 31 March 2022 (2021 – £600)
- After excluding the net book value of tangible fixed assets, the unrestricted "free" reserves of the charity stood at £142,985 (2021 – £137,764) at the year end

Tramshed's finances in 2021/22 were challenged with huge fluctuations across the year and Trustees increased frequency of board meetings to ensure good governance and nimble response.

The organisation had set conservative Earned Income targets for the year given ongoing lockdown as we prepared for 2021/22. However, we exceeded our budget and Participation programme, Bar takings and Hire income doubled our targets

The Tramshed building was once again closed as a venue for until July 2021 and during periods in December 2021. Performances that we were able to deliver were sold as low cost/no cost both to ensure that cost was not a barrier to access and to encourage public confidence to return to our space. Total ticket income was just £9K despite serving 9315 audience members.

As mitigation for these macro concerns Tramshed received Covid response funds from central and local Government during 2021/22 including:

- £102 Coronavirus Job Retention Scheme
- £26,482 Kickstart Scheme to train and employ 16–25-year-olds
- £31,000 Retail, Hospitality and Leisure Grant Fund

The organisation also applied for, and was awarded, 2 rounds of funding from the Arts Council Cultural Recovery Fund totalling £197,604.

PARTNERSHIPS AND STAKEHOLDERS

We work closely with all our partners and stakeholders. We see these collaborations as vital to optimising the benefit of both our assets and the resources that others entrust us with. Our staff and premises are available to our communities to draw upon and to obtain best value from.

Partnership working is integral to all areas of our work. This is particularly enabled through the strategic support we receive from the Royal Borough of Greenwich (RBG)

Funding Partners

- Royal Borough of Greenwich
- London Borough of Lewisham
- Arts Council England
- BBC Children In Need
- Big Lottery Reaching Communities
- Cockayne – London Community Foundation
- Kickstart Scheme
- Mayors Young Londoners Fund
- Royal Borough of Greenwich Children's Commissioners
- Royal Victoria Hall Foundation

Local Arts Partners:

- Greenwich and Docklands International Festival
- Greenwich Cultural Forum
- Greenwich Dance
- Greenwich Theatre
- Lewisham Education Arts Network
- Lewisham Music Service
- Lewisham Youth Theatre
- Little Fish Theatre
- National Maritime Museum
- Old Royal Naval College
- Protein Dance
- Punchdrunk
- RBG Music Hub
- Taru Arts
- Trinity Laban

Local Community Partners

- B Young Stars
- Berkeley Homes
- Black Female Entrepreneur Greenwich
- Caribbean Social Forum
- Charlton Athletic Community Trust
- Greenwich Children's Services (Short Breaks)
- Greenwich Inclusion Project
- Her Centre
- Live Well Greenwich
- Metro Charity
- Nigerian Association Greenwich

- Peabody Trust
- St Georges Garrison Church
- Volunteer Centre Greenwich
- Woolwich Carnival Association

Regional Arts, Cultural & Heritage Partners

- Achates Philanthropy
- Arts Marketing Association
- Bernardine Evaristo
- Breakin' Convention
- Carnesky's Radical Cabaret School (with Marisa Carnesky)
- Created A Monster
- Delfont Mackintosh Theatres
- Elle Dillon-Reams
- Esprit Concrete
- Harrow Arts Centre
- History Riot
- house theatre network
- Justice In Motion
- Laura Shoebottom
- Mama G
- Matthew Rawcliffe
- Popcorn & Morocco
- Project Lockout
- Shay D
- The Royal Parks
- Tunde Euba
- Unblurred Lines Theatre Company
- Wild Geese Theatre Company

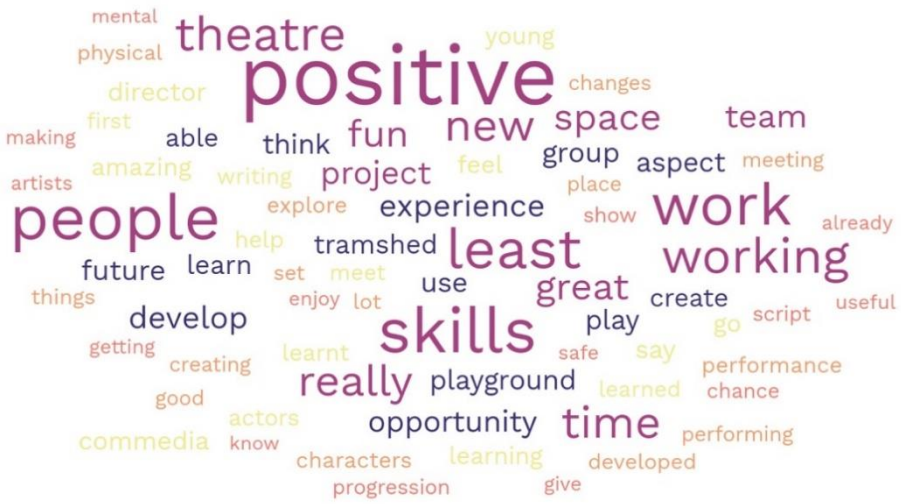
Higher Education / Health Partners:

- Bathway Theatre, Greenwich University
- East 15
- Goldsmiths, University of London
- Greenwich CAMHS
- Greenwich Mencap
- OXLEAS and SLAM NHS Trusts (CAMHS)
- Plumcroft School
- Rose Bruford College
- Queen Marys University
- The ACACIA group (a project across 6 African countries).
- The National College Creative Industries
- The Royal Central School of Speech and Drama
- University of Greenwich

PARTICIPATION PROGRAMME:

- 477 young people/Adults with Learning Disabilities took part
- 83% Greenwich residents
- 27% from the 20% most deprived areas (Indices of Multiple Deprivation 2019) compared with an average of 22% in the borough
- A total of 73% live in the 50% most deprived areas (IMD 2019), compared with 74% in the borough

Word Cloud for participants across our programmes:



During our term-time programmes we heard that young people and Adults with Learning Disabilities had been able to re-discover the value of the sharing space. There was a strong theme of gaining confidence:

- *I think this group is important for young people because it is a way to learn drama skills, meet up with friends and to boost confidence*
- *It shows that people with autism can be actors*
- *[the most enjoyable thing was] Performing outside school for the first time*
- *[The group] helps young people communicate*
- *Good because it helps gain confidence and brings people together to feel less alone*

and recognition of Tramshed as a Safe Space:

- *it is a safe space in which we can all relate to each other and enjoy ourselves away from stressful environments like school*
- *I love it here, I don't want to leave*
- *It lets young people express themselves and calm down*
- *I really like coming here, it has been more authentic*

Young people spoke about specific industry skills they had learned from our experienced tutors:

- *I learned new things I didn't know before e.g., mixing vocals, using logic pro x software plugins, live reverb and compression*
- *I explored the area and wrote and recorded a banger today with some light mixing. I really stepped out of my comfort zone*
- *[I learnt] How to take on feedback, teamwork, how to play the character and not myself - all skills needed to be apart [sic] of a successful production and to play your character successfully*
- *I have learnt more about my photography and videography skills*
- *Clowning and engaging the audience in future immersive theatre projects and when breaking the 4th wall*
- *Critical analysis, facilitating, improvising*

Our participants were offered wraparound opportunities thanks to creative industry partnerships. A key member of the Delfont Mackintosh Group came across our Youth Takeover Day in the Greenwich Park Revealed project. As a result, our Whatever Makes You Happy group were offered free tickets for a matinee performance of Hamilton the musical in November 2021 and he visited the Tramshed to share his technical experience with young people the following February.

Tramshed were approached by History Riot, a theatre collective, that work across heritage sites such as the Tower of London and Dover Castle, to collaborate on a project aimed at emerging artists and creatives with Learning Disabilities and Difficulties. This enabled our Progression and ALD participants to take part in a number of days of Research & Development for a site-specific production at the Old Royal Naval College in Greenwich. The R&D led to a successful Project Grant from Arts Council England and a fully realised run of performances with Tramshed participants.

In 2021, Tramshed partnered with Charlton Athletic Community Trust, Trinity Laban, Lewisham Youth Theatre and Metro Charity to deliver a Youth Social Action Project that would support youth voice and mental wellbeing in young people using social action. The first 6 months were a Design Lab phase in which partners explored activism, youth-led work, and created a model for the next 2 years of delivery. Tramshed launched its Youth Advisory Panel in February 2022, with monthly meeting taking place throughout the year. To date, the youth panellists have supported with recruiting new facilitators, have represented Tramshed as part of a My London steering group for a Youth Summit event, and have planned and delivered a Youth Takeover Day in Greenwich Park.

Tramshed was a partner in 1 of 35 Thriving Communities Project's nationally – collaborative work funded by the National Academy for Social Prescribing Arts Council England exploring how social prescribing models might bring greater sustainability into arts and voluntary sector organisations partnership working and more effective, joined-up benefits for participants. Tramshed worked with the Her Centre, Charlton Athletic Charitable Trust, Live Well and Little Fish Theatre in establishing a new role in social prescribing for young people in Greenwich, signposting into a range of positive activities including our Whatever Makes You Happy Programme.

Case Study: New Levels with Lewisham Music

Music is my therapy, and you know what's best? This therapy is free!

Lewisham Music worked in partnership with arts charity Tramshed to deliver a series of artist development workshops in brand new studio spaces at The Fellowship. The workshops were led by Run by MOBO nominee Capo Lee and industry professional music producer Intalekt. Whilst on tour with Ocean Wisdom in Manchester, Liverpool and Leeds, Capo travelled over 1500 miles to and from Lewisham just so he didn't break his promise to a group of young people. 10 emerging artists aged 15-19, took part in the artist development series and gained opportunities to; share their music, receive feedback, gain insight on the music industry and collaborate with Capo and Intalekt to explore lyric writing, music production and performance skills.

WHO WE WORKED WITH:

- 10 young creatives
- 80%of young people are from areas ranked as the most deprived (measured against the IMD)
- 70% are from the African diaspora
- 10% were from other ethnically diverse communities
- 25% are aged 15-16
- 75% aged 17-19
- 30% are in receipt of free school meals
- 10% are living in care
- 20% identify as having a disability

OUTCOMES

Following their artist development workshops....

- 100% of young people felt better able to express their own ideas through music
- 80% of young people felt they had learned new skills
- 90% of young people reported having a better understanding of how to release their music
- 100% of young people felt they developed a deeper understanding of lyric writing and/or music production
- 90% of young people felt the workshop had inspired them to continue my journey into developing lyricism

FEEDBACK FROM YOUNG CREATIVES

- *Essentially, music helps me express myself in different ways. I'm not just a boy who is a young carer. Music basically made me who I am today (Young artist, 18)*
- *Music is a way to express yourself freely, 'cause when you're young you don't really have that sort of platform. Well, now with projects like this, you do. Music is like a gateway into that, and being able to just express where you come from and who you are (Young person, 17)*
- *Music's made me more confident 'cause I've always had talent, but I never really showcased it. And when I did, I get praise from it, which has made me become more willing to show everyone what I can actually do, and made me realise, rah, I am talented, I can make others happy with my lyrics and make them more aware basically (Young artist, 15)*

- *I don't write lyrics or rap or sing or anything, even though I just make music, music still helps express my emotions.... I remember a few months ago I was feeling quite sad at school and then I produced this song and it's quite like a sad sounding song and it kind of helped me express how I felt (Young artist, 16)*
- *I started music in school, since I was in Year 7. When I first got into the music studio in my school, I was like. What do I do? And I was just confused, but now I've come to this studio, I can put what I've learned there into practice. I am a artist and producer. I've been making a mixture, so, I do some hip hop, some drill.*

What does music mean to you?

- *Music has made a really big difference to my life because... It makes me happy and producing does as well and I think without music I wouldn't really know what to do.*
- *Music has really helped me. It just really helps me regulate my emotions basically*
- *What music means to me is that you can use it in many ways, like to represent your background and where you're coming from, you can use it to broadcast to people your feelings and changes that you want to happen around to you*
- *I'm working on an EP right now, just about everything I've been through, starting to cater to everyone 'cause no one's life is perfect. So yeah, planning on dropping some singles before the EP, little visuals here and there that. Just yeah, put myself on the map.*



Where do you see yourself in five years' time:

- *Five years, I just hope to be a producer for other people. Yeah, just other artists in the UK. So in five years, I'd just like to produce for other artists, maybe I'd like to do some stuff with bands as well*
- *I'm 14 now, so yeah when I'm 19 I will hopefully be working with some artists who I listen to regularly like Dave and Tion Wayne.*

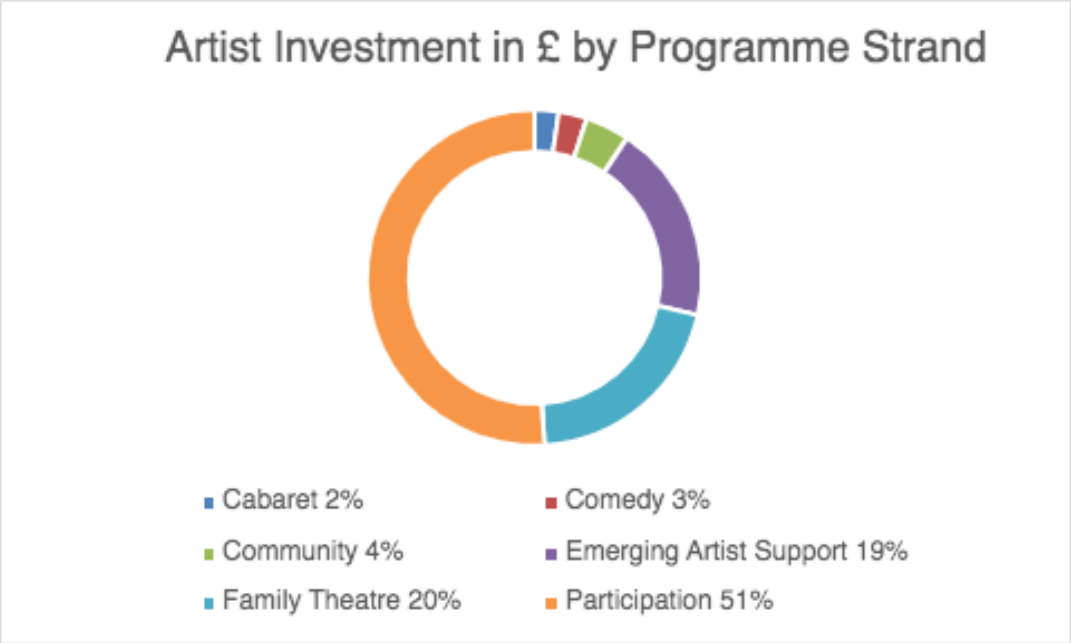
FEEDBACK FROM PROJECT FACILITATOR:

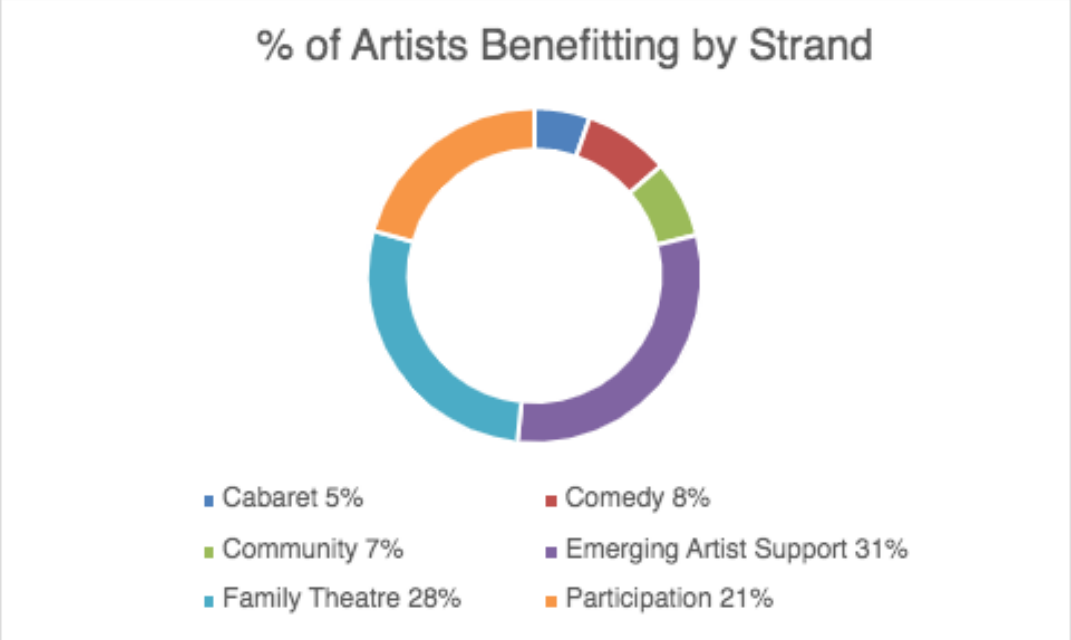
- *This project was such a uniquely transformative experience for these young artists. Working alongside people from within the music industry equipped this group of emerging young artists with new opportunities to collaborate, refine their craft and the confidence to push their comfort zones.*

Huge thanks to Keith Sykes, Community Music Manager at Lewisham Music for working with us on the New Levels project and collating all these experiences from the young people taking part.

EMERGING ARTIST PROGRAMME

Investment in Artists





Artists taking part shared that they valued the collaborative nature of the support programme:

- *If [artists] are looking to be part of a wonderful group where they can share, give, create and learn, this is the right place to be!!*
- *Talented team, excellent costumes and an enjoyable, playful development process, facilitated by a knowledgable [sic] and compassionate director; who was encouraging during the process*
- *An excellent way for emerging artists to develop skills and add to their portfolio, without spending a fortune*
- *[I enjoyed] collaboration with new artists in unconventional spaces*

- *The best aspect of this project was the amount of work we managed to get done in two days due to the amazing collective we had. Least positive aspect was that it was too short…. a collection of great opportunities to develop and network.*

During a range of masterclasses, scratch events, showcases and artists celebrated the opportunities we programmed to learn new skills for creative industries -

- *I learnt many things during this incredible experience. I got to know the world of Commedia dell'arte with a fantastic teacher\director, I discovered how powerful divising [sic] with other great actors can be, how to work as a group, how to lead and go with the flow of an improvisation, how to be major and minor in a scene, how to create pictures within the scene, the use of the space on stage, how to walk and talk and the power of the mask through all the characters of commedia. These skills are golden and I will always be grateful :)*
- *[I learnt] sound design skills, my first credit as musical director*
- *Audience interaction, playfulness, problem solving will all help in the world of creating theatre.*

and transferable skills

- *Working to a deadline, theatre making, script writing, designing, working with commissioning organisations, [the] opportunity (time, space, money) to develop our own work and really supportive environment to share it*
- *Playfulness, critical thinking, creativity. I will definitely use the skills from theatre playground for devising my own work*
- *[I enjoyed] team-work, flexibility - the most positive: Working with [the Tramshed director] & making friends and colleagues for a lifetime. The least positive: it wasn't long enough*
- *Broaden your perspective on the arts. In all forms. Go where you might otherwise not*

71% accessing free programme would not have been able to take part if there had a been a fee to pay. We also extended our age range to welcome self-defining emerging artists during this period. By the end of 2021 it was becoming clear that the previous target to support16 to 25-year-olds was no longer relevant for our community, the average age of artists benefitting from *Found Festival* by March 2022 was 38.

- *A free masterclass in this space that is all about supporting emerging artists and independent/marginalised voices, the space is lovely and the guests are always incredible.*
- *There are many aspects of this project: the incredible people I met, the skills I have learnt, an inclusive environment at the Tramshed. To be truly honest it is really difficult to think of a "least positive" aspect.*
- *It was great community and wonderful people, plus it's financially accessible!*
- *Openness to working with those with Disabilities. Engaging in history we are not familiar with and how we can learn from it constructively.*
- *Working with passionate young people was a great experience.*

We have been open to new ideas for the programme and space:

- *[It would be good to have] an artistic theme amongst the performing artists* (being implemented for 2023-4)
- *It would be useful to have staff pictures on the wall - so that coming in you could easily identify contacts and who works in the office - more accessible.*

We have added images to our website and have copies ready to install in the new venue.

AUDIENCES

In 2021/22 our audiences said:



Audience data:

- 9.4 Average Customer Approval Rating out of 10
- 97% thought the work was good or very good
- 63% attended for the first time
- 21% were returning within 12 months
- 16% returned after more than 1 year
- 31% hear of us by Word of Mouth

2021/22 Audience Demographics:

- 61% were not White British
- 5% consider themselves Disabled
- 60% from Greenwich
- 30% were from the 20% most deprived Indices of Multiple Deprivation (2019)
- 69% were from the 50% most deprived Indices of Multiple Deprivation
- 42% were from the 20% Income Deprivation Affecting Children Index
- 76% were from the 50% Income Deprivation Affecting Children Index

AUDIENCES (continued)

Audiences attended because they wanted to be



We asked all our audiences to complete the same feedback form underlining how valuable this was for us to help improve our practice and for our wider stakeholders. We heard that Tramshed's programme is recognised for quality arts events; typical comments included:

- *Fantastic. Great quality. Wonderfully diverse. Vitally important subject matter Brilliantly & magnificently staged & executed. Inspiring throughout*
- *It was brilliant quality music, great atmosphere. The best day out this year*
- *I was walking in the park and stumbled across the play... What a joy. Really shocked about the quality - so good!*
- *We love that this is on our doorstep! A part of the excitement of the area for us. The comics are great, this has great potential*
- *Brilliant! Keep supporting culture, we need it.*

63% of our audiences were new to Tramshed – others returned for new experiences:

- *My 3-year-old loved it. First theatre experience very good!*
- *On Edge performance was very moving, expressive and impressive. The team took such a serious topic and exposed and explained it to the audience with grace and professionally well done! Was so good to see what you've created!*
- *My son is 8 and when questioned could explain exactly what the topic was about which was great!*
- *One of the best, most original kids events I've ever been to. Won't forget it anytime soon*
- *Do more of same Woolwich needs this type of fun!*
- *Haven't been [to Tramshed venue] for 35-40 years! Will be back*

We saw audience members using the word *Inspiring* and synonyms to describe their experience:

- *So good! it was clever, funny, moving and beautiful. So much done with so little.*
- *I am so encouraged by the passion, dedication and flawless conduct I saw in all of these young actors and the whole team.*
- *I feel so inspired and I celebrate that you are sharing out-of-the-norm theatre*
- *I would love to see this venue advertised in uni's for drama students.*
- *Tramshed seems like a fab artist and community focused venue doing really interesting stuff.*
- *Thank you so much for putting on these incredible events. Great to have something to look forward to.*
- *Thank you. I'm inspired and it's a lovely community*

The team are always looking at our processes – we were pleased to read that audiences appreciated our inclusive approach for a range of protected characteristics. People attending reflected that we aimed to remove barriers to access by providing a range of low cost/no cost options, intergenerational work, work led by Global Majority artists, in places that were flat access and could be reached by public transport:

- *I appreciate the efforts that Tramshed have made to make this performance as inclusive as possible by being free. I really enjoyed the performance and my children did too.*
- *Great fun as I always wanted to try it! My son loved it too*
- *Thought provoking actors were well connected during performance. Loved. The music held the play together lovely young people liked the diversity thank you!*
- *Really enjoyed last weekend at Kidbrooke village and looking forward to Woolwich next week*
- *It was fun, exciting and I got to get involved*
- *Was a good show given the range of ages in the audience*

Ideas for the future incorporated in 2022

Introduced more information into pre-event emails with local amenities and What 3 Words locations following several messages about locations:

- *It would be better if more detailed address was provided for this show. Google maps directed me to the train station*

Applications for new funding for 2023-7 would diversify our provision and increase our reach across Greenwich Borough following typical feedback:

- *Do events in other locations*
- *Lovely. You should make it more often*

We are working with partners to create more pathways for artists to make a more diverse programme

- *Would like to see more and different performers! :)*

Case study: Greenwich Family Arts Festival 2021



- 20 workshops
- 67 performances
- 83 artists engaged
- 34 emerging artists mentored or supported
- 4 volunteers
- 25 local partners or organisations involved in the delivery

Tramshed successfully tendered for Greenwich Festivals funding from Royal Borough of Greenwich to deliver Greenwich Family Arts Festival (GFAF) building on a legacy of 7 years of similar funded summer family outdoor activity.

GFAF took place over the 5 weekends in July 2021 and consisted of 87 individual performances and events across 22 performance sites at 17 locations across the Borough. At this point in the pandemic, following various lockdowns January to April 2021 and high-levels of zoom-fatigue, families were desperate to have engaging live arts activity for all to enjoy.

The activity included high-quality touring work by companies such as Justice in Motion, LAS Theatre and Dizzy O'Dare which was a mix of theatre, storytelling and interactive or workshop activity for family members of all ages to partake in. The programme also consisted in supporting local community groups or emerging artists through commissioning and programming. 70% of our workshops were delivered by locally bases artists. Black Female Entrepreneur Greenwich were commissioned to create AfroBeats Dance workshops

for the public building on our new partnership and their own AfroBeats Dance classes hosted at Tramshed.

Local emerging bi-lingual theatre company Little Bean were commissioned to create and deliver engaging sensory workshops for ages 0-3.

A strong relationship with large housing developers and associations Peabody and Berkeley Homes have emerged and strengthened through GFAF as we worked on both of their sites and fed into their community engagement agendas. The legacy of this is additional funding agreed into other programmes including Carnival and GFAF 2022, and arts programming partnerships for future community events on their sites.

GFAF engaged 5,680 audience members plus 1,926 participants engaging in workshops.



Wild Geese Theatre Company perform *Boudica* Oxleas Woods, Family Arts Festival 2021

They said:

@Tramshed has cared for and supported our company with the kind of dedication and compassion you rarely expect in this industry. We wouldn't be where we are now without them.

AUDIENCES (continued)



Las Theatre perform *The Lion Inside* at Royal Arsenal Riverside, Family Arts Festival 2021



ACCESS AND INCLUSION

Our audience data shows that

- 37% were from the 20% most deprived income deprivation
- 70% were from the 50% most deprived income deprivation
- 43% were from the 20% most deprived crime deprivation
- 79% were from the 50% most deprived crime deprivation
- 52% were from the 20% most deprived barriers to services
- 92% were from the 50% most deprived barriers to services

The Tramshed team have worked hard to think about access from the point of planning and have valued feedback from our community recognising that we targeted support without stigma and provided programmes that integrate across protected characteristics:

- *Great environment. Really appreciate the bursary tickets, thank you!*
- *Excellent show, thank you and a huge help that the entry fee was removed for Universal Credit*
- *Multi racial, multi age, music, fabulous, more events like this please*
- *Without the patience and foresight of Tramshed the Caribbean Social Forum would not be what it is today, the team and the ethos they create in the building makes us all feel at home*
- *Tramshed team are open for everything, their staff and team have an ethos of no eyebrow raising, no stigma, the building feels like home. They make you feel welcome all resources are accessible and there is understanding of our needs.*

Audiences and participants have shared ideas for future engagements. Some are practical

- *Have refreshments in mugs as cup and saucers are awkward for my dyspraxia*
- *Excellent performance. Making a performance more accessible to deaf people with BSL interpreter would be great*

We have plans to include BSL and captioned performances in each season we run in 2023/4.

Operating from the heart of a hyper-diverse area we are aware that, as one participant put it:

- *Some audience members within the community, or that use the Tramshed a lot more regularly may become uncomfortable and may feel they have lost ownership of Tramshed. It's that conflict between who they want to be and who they are. If that makes sense. The community of Woolwich is quite diverse you know and multicultural, and there's lots of different types of people, but in the wider community, for example of Greenwich, that isn't necessarily the case and there are pockets where they use and see Tramshed, or have ownership of Tramshed, but they don't want to lose that by I guess seeing other people also reflected within that vision*

As an organisation that has inclusion at its core Tramshed has taken time in 2021/22 to refresh the ways we listen to our community to be sure they feel safe, welcome and a sense of belonging at Tramshed.

We worked with experts, Inc Arts, on diversity and inclusion in the arts to have open and honest conversations about what an inclusive Tramshed is and how we can improve our approach to our programme and processes. We held an organisation training day for Team

and Trustees together dedicated to Equity, Diversity and Inclusion as a pro-active stance to anti-oppressive, anti-discriminatory practice.

We provided a list of questions for a listening exercise hosted by IncArts so that participants could be assured all conversation would be confidential, that contributions would be anonymised. Following an open invitation 13 people shared their view of our work and we are really grateful to all who shared their thoughts with us. We invited wider views of inclusion and the feedback was clear in that better access nwould make for a creative, safe, and respectful environment. A place that would welcome all and make for a supportive space

- *A space where everyone feels represented and included and there's a mutual understanding of difference, but also an acknowledgement that we're all human beings as well.*
- *For me inclusive is just a non-judgemental way of supporting people, irrespective of their background, irrespective of their barriers, irrespective of, you know, who they are personally and their circumstances*
- *Inclusion is also an attitude and I think that's what really makes us feel included, and enabled, and empowered. A willingness to be open to whatever possible obstacles are and address them in a way that is helpful and meaningful*
- *I always learn from people and organisations that are inclusive and take that back to my own work. On a broad, social level, I want to be around other citizens of all flavours, not just those who are superficially similar to me. Ironically, you can't make resonant work if you are in an echo chamber. Plus, it's great to find common ground, and to keep curious about others, and changing because of them*

People taking part shared their optimism about Tramshed's approach

- *I've been excluded a lot in my life. Having an organisation like Tramshed there to offer events and workshops that are open to all gives me hope for future generations of people that are struggling with exclusion.*
- *The local community can connect and benefit from the opportunities that Tramshed are providing. Woolwich is diverse in many ways and successfully cater[ing] to the community this is fundamental.*
- *the mere fact that they're willing to have a conversation, to me, that's the start that I want from any kind of organisation*

Participants discussed that they knew Tramshed as an organisation wants to continue to make changes to represent our beneficiaries. We heard that

- *When I say diversity, I think you learn there is a broader spectrum, there are people from everywhere around the world and some how I think when you go to Tramshed, for being a community element or company working within the community and trying to bring all the elements together, I think is a big task*
- *I love the occasional genuinely honest blogpost - if you tell me of specific things that happen as you progress - an event that went wrong/right/made you cry/you are super proud of, things that you are tackling, thinking about, angry about, I will read with great curiosity, because I'll want to steal your ideas and keep up with the cool kidz, and I will trust what you tell me is true*

In 2021/22 we sought out more training about recruitment practices to broaden the experience of our team and board and we have been successful in making a much more representative group of people across the whole organisation from welcome team to Trustees. In 2022/23 we have created and are implementing in a new Equity, Diversity and Inclusion Policy and Action Plan based on our learning, journey and opportunities.

DIGITAL PLATFORMS

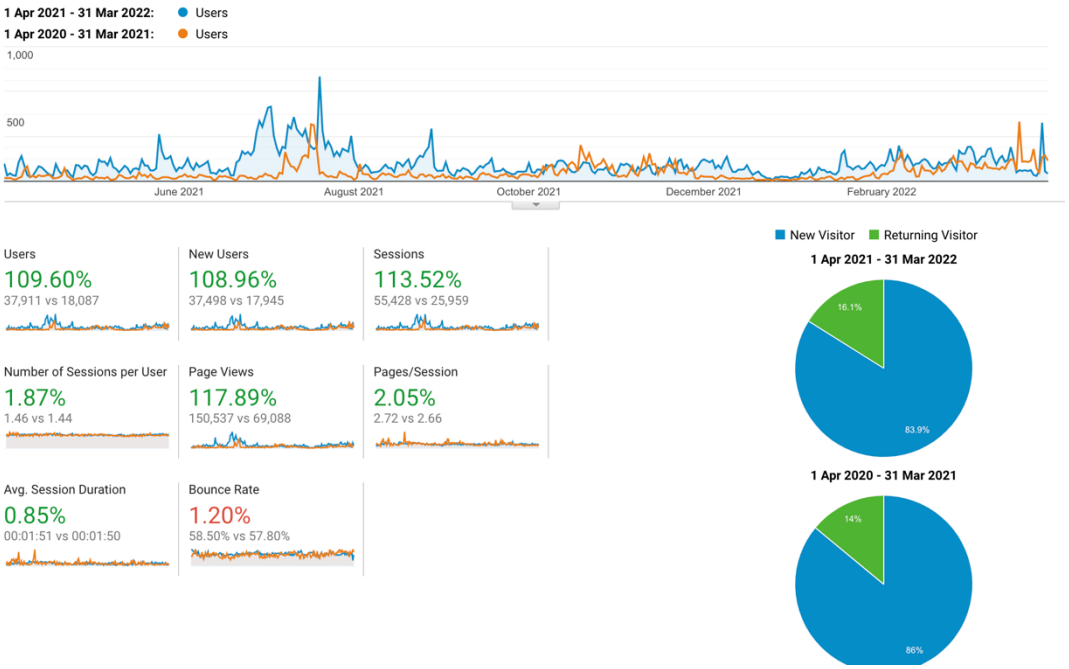
Digital Reach

- Website Users 37,911
- Twitter Followers 2,908
- Facebook Likes 2,051
- Instagram Followers 2,155
- Total 45,025

Compared to the previous year, there has been a marked increase in digital content across Tramshed's website and social media channels. The overall impact has been a greater number of people reached. However, all metrics pertaining to deeper engagement slowed in growth. This is most likely due to users visiting for specific pages rather than being drawn into other content. The team always aim to signpost to other Tramshed programme and wider community opportunities, during 2022/3 we will aim to address this digitally looking at the nature of the content, specialised approach on specific channels whilst being realistic about our capacity.

Tramshed.org

Metrics such as Users, New Users, Session and Page Views all saw increases of +100% compared to the previous twelve months. However, metrics such as Sessions Per User, Pages Per Session and Average Time Per Session grew at between 0.85-2.05%. This strongly indicates that although by every useful metric we can see that more users engaged with the website, how they used the site did not change much if at all.



With the lift on COVID-19 restrictions allowing for more activity, it can be assumed that increased content and information on tramshed.org drew more people to our services (something the COVID-19 section of this report explores in more detail). This happened while the basic function of the website, i.e., informing the public of our activities, remained constant, thus users old and new engaged with the site in the same ways as before.

Based on the main aims of the website and the capacity of the team, i.e., part-time Digital Marketing Kickstart position, this can be viewed as a positive outcome.

Social Media

The general trend of increased users for specific content can be observed across Tramshed social media channels too. Typically, we saw:

- Post impressions stand between 8,000-12,000 across platforms
- Shares ranged between 11-68
- Comments ranged between 3-17
- Overall engagement rate
    - Facebook 4.5%
    - Instagram 3.8%
    - Twitter 2.6%

Unlike our website social media channels do not only serve the purpose of informing audiences and we have greater possibility to entertain, teach, build brand awareness and loyalty etc. Though not exclusively working on Digital Marketing, Tramshed's current Marketing Manager has identified specific times during the current year to create content that can aim to for greater engagement, including video and high-quality imagery not linked to programming output.

COVID 19

Although devasting economic and social impacts of the Covid19 pandemic were felt from the outset of 2020/21, the cultural and creative sector started 2021/22 closed for in person, public activities. The Stay at Home order was lifted on 29 March 2021 but people were asked to stay local with a limit of 6 people/2 households meeting outdoors only. In line with government guidance, we recommenced our participation programme only in the building from 12 April 2021 with regularly updated guidelines for sharing space safely.

Tramshed's temporary space at 41 Woolwich New Road was over 500 meters sq 4 floors enabling us to offer lots of socially distant room for activities. "Zoom fatigue" had challenged many during the 2021 Spring lockdown. Participants, such as those in our improving mental health programme *Whatever Makes You Happy*, were relieved they were able to resume their sessions in person. Online group meetings and outreach calls were managed as well as possible by our team in 2020/21- but we knew that our cohort of 11-18-year-olds were desperate to able to share time and space with peers who understood their experiences, trusted adults and therapists to support their expression and choices.

As we were unable to offer in person events from March to May 2021, we used funds strategically to offer hybrid activities for people at home. *All Together Now* was delivered via Zoom/YouTube with resources to download or pick up from our venue and displays of the community's work in a prominent window. Participants said:

- *The lockdown has affected my mental health adversely, as I am not able to socialize to the same degree as before. This session has helped give me a focus for a small task that I can do to help spark creativity at home.*

- *I'm very creative and I feel [lockdown has] boosted my engagement with the arts. Accessing online is wonderful and I've done more than before lockdown!*
- *I already have mental health conditions and it really helps when I can vary my surroundings, which of course has been very difficult since March 2020. I'm lucky to be mobile but sometimes find it hard to get myself motivated. Really loved today's session. So much fun - great host and organisation*
- *Have missed the arts, it formed part of my socialising. Have not engaged in online arts projects before now*

Facilitators shared:

- *The team were amazing at explaining and exploring the resources that I had available and making sure they were used to enhance the session.*
- *I have never felt better supported by an arts organisation*
- *It was an exciting experience to develop what would be "live" work into something "on-line" or streamed. The digital world and relationships to material are evolving. I look forward to working with Tramshed again remotely and in the flesh.*

We have re-employed 7 Artists in our programme since the *All Together Now* call out. As an example, we offered space, mentorship and fees to Elle Dillon Reams for her developing work and to curate scratch events in 2022 and 2023. The project won a Fantastic for Families Award in November 2021 for Best Family Arts Activity.

As we planned in the first quarter of the year for the month-long programme in July it became clear that we should plan to work outdoors as much as possible. By 14.5.21 there was still a limit of 30 people mixing outdoors, indoor venues were able to reopen for events. There was still a lot of uncertainty and, indeed, a delay to lifting restrictions during June. As a result, we made a decision to use free ticketing for our outdoor events to be able to understand the numbers likely to attend, what practical implications this may have and added the benefit that we could communicate better information about the day directly to them. Audiences responded well – we had a total of 7,606 attendees for free performances and workshops. Some specifically referenced the care we had taken for their safety:

- *So good to be outside with people again. Spacing felt safe. Plenty of room for children to dance too. Good to see smaller children interacting with others - they have missed out over the last year.*
- *More like this please, lovely atmosphere and activity for coming out of lockdown*
- *The set and the actors were amazingly engaging and entertaining, particularly with restrictions in place. I loved it being in the round and the props used. My daughter loved it and I was quite emotional seeing her watching and loving theatre again.*

Adults with Learning Differences and Disabilities had been able to continue to join our partnership programme with Greenwich Mencap Dramatic Voices, Reach Inclusive Theatre Company and a Tramtastic Dance Party on zoom. During 2021/2 we could bring these groups back together and make more opportunities such as the integrated, devised work with History Riot for professional performance.

- *We missed more than anything coming to Tramshed – the drama and whilst it was ok online and we want to have the Club nights back on.*
- *Such a joyous and witty show – what theatre is all about*
- *[I loved] researching historical accounts of 18th century Londoners and working with other actors face-to-face again! (Instead of Zoom)*

TRAMSHED REFURBISHMENT PROJECT

As we write our report in Autumn 2022, Phase1 refurbishment of the Tramshed is almost completed. Audiences and the community eagerly awaiting returning to the transformed building in early November. A journey that started with the 'breaking of ground or at least the removal of the no longer 'fit for purpose' interior of the building at the beginning of June 2021. By 23 July 2021 the building was literally gutted – and was ready for a 'new world' to be created inside.

Gradually we have watched as the interior structure be put in place with the building of a new theatre (153 seats), 2 studios, a new small media studio and a workshop backstage along with the appropriate facilities for a 'state of the art' Arts Centre and Community Hub. Alongside this journey has been the growing anticipation from all, from company members and Trustees to the local authority teams we work with, partners and community users, young people and elders. There is huge interest and many suggestions of how it should be. Allowing, as the project has developed, us to feed direct needs and wishes into the build team.

Of course, we will never satisfy all expectation, but remaining open to having conversations with all has allowed so many to feel they are part of the project. We heard a user say:

"It would be lovely to have a pop–in area so we can come in and say hello, maybe sit with a laptop and feel part of the Tramshed community"

The new foyer will deliver this. Even the colours of the walls have been debated - A Caribbean Social Forum member referred to the previous black walled theatre.

"*I'm not going back in there if it has gloomy black walls like the old building did"*

And the theatre will have vibrant colour whilst allowing for curtains to create a black box studio when required.

The team have been able to restore and refurbish some of the heritage features of the old building including revealing some of the original ceramic tiles that covered many of the walls and drawing out the original steel and industrial structure – we hope to produce a new and modern building, warm or cool but energy efficient, but that also celebrates the local history and heritage that this much-loved building stands for.

Phase 2 of the project has already begun with the pulling down of the buildings next to the Tramshed in anticipation of the new Leisure Centre which will eventually be conjoined to the Tramshed creating a new leisure quarter in the centre of Woolwich for the community. In Phase 2 (as the leisure centre is completed) is estimated for Spring 2025 Tramshed will gain 2 further studios, a designated Community Studio and a dance / rehearsal and small performance space (65 seats).

With a 153-seat theatre and 5 additional studio's Tramshed will be a key resource for the community and young emerging artists in Southeast London as well as become increasing sustainable with built in Income generation into the future.

CAPITAL PROJECT FINANCES AND A NEW LEASE:

The total refurbishment is £4 million with investment from RBG of £3.3 million and a target for Tramshed of £700,000 with £50,000 already achieved. Whilst the project has remained on budget the project has slipped in terms of delivery time scale creating challenges for all concerned, the Tramshed team, construction company and RBG. The final period (April through October has proved particularly challenging for Tramshed with the team awaiting completion. We have had to wind down operations in the temporary base we had moved to as clearance of that building became a necessity. As a result, we were not in a position to deliver all planned programme and certainly not develop new programmes or activities.

Tramshed have negotiated with Greenwich a lease framework ensuring longer-term sustainability will put the charity in a favourable position. We have been issued a lease with a 70% concession on rental value totalling £12,000 a year. Additionally, if at the end of Phase 2 Tramshed has been unable to raise all its capital requirement this will become a fit-out rent spread out across the 50-year lease on the building. This allows us to build upon the 50 years already spent serving the communities of Greenwich and SE London.

The approach to the remaining target of £650,000 across the next 3 years of Phase 2 will be targeting trusts, foundations and donors across joint revenue and capital approaches. Whilst the Trustees recognise the risk involved in any fund-raising targets, Phase 1 is now virtually complete and the benefits of a fit for purpose space are evident along-side the strength of support and partnership working with the local authority. Now with a 50-year lease, recognising the value and impact of the organisation and building with its key role as a community hub and leading cultural partner; Greenwich are now including The Tramshed as part of a wider redevelopment of the adjoining site with new opportunities and partnerships emerging.

TRAMSHED RISK MANAGEMENT

We continually review the risks faced by the organisation and carry out risk assessments on an annual basis at a board level. **Funding remains our significant risk:** Achieving fundraising targets has again been identified as a high risk due to the impact of cuts in our local authority grant from London Borough of Lewisham and an increasingly competitive funding climate. The charity remains successful at securing funding from public funders, trusts and foundations. There is a continuing team approach to fundraising by the Senior Management team and additional support of external agencies. However, it recognises the need to diversify funding further and has initiated new relationships with children's commissioners to support our referral programmes. In 2022 we have recruited a 2-day a week Development Manager for bids with a 3/4-year stability and to nurture our relationships with individual givers.

FINANCIAL STABILITY

Budget-holder accountability has been sustained and systems are regularly reviewed e.g., second eyes on card transactions. The Finance Officer has added funder tracking to our Xero reports in addition to streamlined nominal and project codes.

As a VAT registered company Tramshed now reports figures quarterly through Xero to HMRC following the Making Tax Digital initiative.

Our Finance & General Purposes sub-committee ensures robust financial processes are in place and regularly review levels of risk to the financial position of the company. They meet in advance of quarterly board meetings to scrutinise management accounts and cash flow against budget. The sub-committee is made up of four Trustees (including the Treasurer), the Executive Director and Finance Officer.

RESERVES AND POLICY

The Trustees have reviewed Tramshed's general reserve figure in line with the guidance issued by the Charity Commission. They are also particularly aware of the financial pressures that Covid-19 has placed on the sector and Tramshed itself and are aware that these reserves may be drawn upon to support the viability of the organisation. At the end of 2021/22 our reserves remained in a strong position with Trustees having set a preferred level of £102,888 to match the costs of winding down the organisation and paying off all liabilities This is felt necessary to cover eventualities such as not meeting annual fundraising requirements, the temporary or permanent loss of its premises due to events such as fire or flood, or the sudden loss of a primary, statutory funding source, which the organisation is reliant on to deliver its charitable purposes and activities. This will ensure the charity can continue to run efficiently and maintain its programme of activities.

General Reserves are therefore necessary to ensure the organisation can meet its obligations, particularly if intended funding sources fail to meet the required targets. The policy and the level of reserves held are reviewed annually by the Trustees.

Free reserves on 31 March 2022 amounted to £142,686.

However as indicated above the challenges of the later aspects of the Phase 1 Capital project are making 2022/23 a more challenging year; It is anticipated that free reserves will be at the level of £90,000 - £103,000 potentially dropping below the parameters of the preferred reserves as set out above. If the organisation should fall slightly below the full amount the Trustees will look to redress that shortfall across the following 24 months confident that the new income opportunities the building will offer will increase the sustainability they are aimed at achieving.

Tramshed has operated with robust financial management and has had considerable success securing grant income. However, a decrease in unrestricted funding, impacted particularly by pressure on the sector and many funds closing during the Covid-19 pandemic, have affected the charity's reserves position. The organisation continues to be highly

proactive with fundraising with a strategy is in place to broaden its income base, which includes a major donor's initiative, to ensure its free reserves remain at the appropriate level.

The charity has created a detailed, conservative budget for 2023-27 with specific multiple potential income sources and targets to fund programme strands. The Senior Management Team have cross checked amounts balance above and below the line as much as possible and discussed possible bids to resource activity with grant officers.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company 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 income and expenditure of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in 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)
- Make judgements and estimates that are reasonable and prudent
- State whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company 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 Companies Act 2006.

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.

Each of the Trustees confirms that:

- So far as the Trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware
- The Trustee has taken all the steps that he/she ought to have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

This report was approved by the Trustees and signed on their behalf by:



Chair of Trustees: VEDA HARRISON

Date: 9th December 2022

Independent auditor's report to the members of Tramshed Arts Limited

Opinion

We have audited the financial statements of Tramshed Arts Limited (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Conclusions relating to going concern (continued)
Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information
The Trustees are responsible for the other information. The other information comprises the information included in the Annual Report and Financial Statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the Trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

Matters on which we are required to report by exception (continued)

- certain disclosures in respect to the remuneration of Trustees specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Trustees' report and from the requirement to prepare a strategic report.

Trustees' responsibilities

As explained more fully in the Trustees' responsibilities statement, the Trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

Auditor's responsibilities for the audit of the financial statements (continued)

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice Accounting and Reporting by Charities preparing this accounts in accordance with the Financial reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, and the Companies Act 2006), those that relate to data protection (General Data Protection Regulation), fundraising regulations and those in relation to safeguarding.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls we:

- performed analytical procedures to identify any unusual or unexpected relationships; and

- tested journal entries to identify unusual transactions; and

- assessed whether the judgements and the assumptions made in determining accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and

- enquiring of management as to actual and potential litigation and claims.

Auditor's responsibilities for the audit of the financial statements (continued)

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the Trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of this report

This report is made solely to the charitable company's Trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's Trustees those matters that we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company's and the company's Trustees as a body, for our audit work, or the opinions we have formed.



Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 19 December 2022

Statement of financial activities (including an income and expenditure account)
Year to 31 March 2022

	Notes	Un-restricted Funds £	Restricted Funds £	Total Funds 2022 £	Un-restricted Funds £	Restricted Funds £	Total Funds 2021 £
Income from:							
Donations							
. Donations and gifts	1	**37,084**	—	**37,084**	31,997	—	31,997
. Grants receivable	2	**102**	**367,198**	**367,300**	65,857	241,104	306,961
Charitable activities	3	**143,161**	**57,740**	**200,901**	125,503	8,240	133,743
Other trading activities	4	**26,689**	—	**26,689**	3,592	—	3,592
Other sources							
. Coronavirus Job Retention Scheme funding		—	—	—	50,533	—	50,533
Total income		**207,036**	**424,938**	**631,974**	277,482	249,344	526,826
Expenditure on:							
Raising funds	5	**34,085**	—	**34,085**	32,691	—	32,691
Charitable activities	6	**168,327**	**383,187**	**551,514**	203,974	250,259	454,233
Total expenditure		**202,412**	**383,187**	**585,599**	236,665	250,259	486,924
Net income (expenditure) and net movement in funds	8	**4,622**	**41,750**	**46,373**	40,817	(915)	39,902
Balances brought forward at 1 April 2021		**138,364**	**35,214**	**173,578**	97,547	36,129	133,676
Balances carried forward at 31 March 2022		**142,986**	**76,965**	**219,951**	138,364	35,214	173,578

All of the charity's activities derived from continuing activities during the above two financial years.

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

Balance sheet 31 March 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible fixed assets	12		**1,133**		600
Current assets					
Debtors	13	**70,307**		32,103	
Cash at bank and in hand		**182,470**		188,085	
		252,777		220,188	
Liabilities					
Creditors: amounts falling due within one year	14	**(33,959)**		(47,210)	
Net current assets			**218,818**		172,978
Total net assets			**219,951**		173,578
The funds of the charity:					
Restricted funds	15		**76,965**		35,214
Unrestricted funds					
. General funds			**142,986**		138,364
Total funds	16		**219,951**		173,578

The financial statements were approved by the board of Tramshed Arts Ltd, Company Registration No. 01029063 (England and Wales) on and signed on its behalf by:

Chair of Trustees VEDA HARRISON

Date: 9th December 2022

Statement of cash flows Year to 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	**A**	**(4,365)**	43,666
Change in cash and cash equivalents in the year		**(5,615)**	43,666
Reconciliation of net cash flow to movement in net funds:			
Cash and cash equivalents at 1 April 2021		**188,085**	144,419
Cash and cash equivalents at 31 March 2022	**B**	**182,470**	188,085

Notes to the statement of cash flows for the year to 31 March 2022.

A Reconciliation of net income (expenditure) to net cash provided by operating activities

	2022 £	2021 £
Net income (expenditure) for the reporting period (as per the statement of financial activities)	**46,373**	39,902
Adjustments for:		
Depreciation charges (note 12)	**717**	300
(Increase) decrease in debtors	**(38,203)**	21,867
Decrease in creditors	**(13,252)**	(18,403)
Net cash provided by operating activities	**(4,365)**	43,666

B Analysis of changes in net debt

	2021 £	Cash flows £	**2022 £**
Cash at bank and in hand	188,085	(5,615)	**182,470**
Total net debt	188,085	(5,615)	**182,470**

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2022.

These financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the Trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- the allocation of support costs;
- estimating the value of donated services and facilities; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The Trustees are aware the charity's reserves have and continue to come under pressure as a result of the impact of Covid-19, inflation and the additional needs of Tramshed's capital programme. However, in 2021/22 the organisation has also benefitted from the Kickstart Scheme and Restart grants in order to be able to re-open the building. With the additional

Assessment of going concern (continued)

support that has been made available to Tramshed from emergency funds such as the Cultural Recovery Fund, a small projected surplus for 2021/22 was realised.

Since 1 April 2022 our budgeted financial plans have been challenged by significant delays to the building Project Completion date. The Trustees have worked with the Senior Management Team and our major funders to respond to this evolving picture and ensure realistic planning for the upcoming year is in place.

Over the last 2 years Trustees have reviewed spending and enacted cost-cutting measures as necessary. They also note that if applications for project funding are not successful, the charity discontinues the relevant programme strands.

Tramshed has invested in 2 new roles in 2022/3 that support a sustainable future. A full time Operations Manager is building and maintaining efficient processes and a part time, experienced Development Manager is working strategically to increase revenue funding. The development of the continuing financial uncertainty for all is constantly being reassessed from a risk management perspective.

As a result of the above, the Trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due. The most significant areas of judgement that affect items in the financial statements are detailed above.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income consists of donations and grants, donated facilities, ticket sales for performances, fees for workshops, youth theatres and other activities, and income from theatre hire and bar sales.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Grants from government, other agencies and voluntary bodies have been included as income from charitable activities where these amount to a contract for services, but as grants

where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income recognition (continued)
Income from ticket sales for performances is recognised on the date of the performance to which the tickets relate.

Income from youth theatres, workshops and other activities is recognised on the date the workshop or activity occurs.

Income from theatre hire is recognised on the provision of the rental space.

Income from bar sales is recognised at the point of sale.

Donated services and facilities
Donated services and facilities are recognised in income and expenditure when the charity has control over the item or service, conditions associated with the donated item or service have been met, the receipt of economic benefit from the use by the charity of the item or service is probable and that the economic benefit can be measured reliably.

Services provided by volunteers
For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure recognition
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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.

All expenditure is accounted for on an accrual's basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This comprises staff costs associated with fundraising, primarily time spent by the Chief Executive and Executive Director on fundraising activities.

- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, PR and marketing, provision of office services and equipment, and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs with respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the ratio of direct costs under each of the charity's various programmes.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- Leasehold improvements — Over the term of the lease
- Computer equipment — 20% straight line
- Fittings and equipment — 20% straight line

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such financial statements and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short-term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost. Prepayments are not financial instruments.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments, and are measured at amortised cost.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Designated funds comprise monies set aside out of unrestricted general funds for specific future purposes or projects.

Restricted funds comprise monies raised for, or restricted by donor-imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Donations and gifts

	Unrestricted funds £	Restricted funds £	**Total funds 2022 £**
Donations	284	—	**284**
Donated services and facilities	36,800	—	**36,800**
2022 Total funds	**37,084**	—	**37,084**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2021 £*
Donations	*4,997*	—	*4,997*
Donated services and facilities	*27,000*	—	*27,000*
2021 Total funds	*31,997*	—	*31,997*

Donated services and facilities include a donation from the Royal Borough of Greenwich which represents the market value of the lease of the property used by the charity, which is provided at no cost. The market value of the rent for the property has been estimated at £36,800 (2021 – £27,000) per annum based on the rateable value provided by the Royal Borough of Greenwich. The estimated value has been recognised within income as a donation, and an equivalent charge included within central premises costs.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	**Total funds 2022 £**
Arts Council England – Cultural Recovery Fund Grant	—	197,604	**197,604**
BBC Children in Need – Small Grants	—	2,500	**2,500**
Greenwich – Children's Theatre Festival	—	20,000	**20,000**
Greenwich – Covid-19 Fund	—	31,000	**31,000**
Greenwich – Commissioners, Children's Services	—	3,150	**3,150**
Greenwich – Other project grants	—	14,310	**14,310**
Kickstarter Grants		26,482	**26,482**
Mayors Young Londoners Fund	—	20,652	**20,652**
Cockayne – London Community Foundation	—	50,000	**50,000**
Royal Victoria Hall Foundation	—	1,500	**1,500**
Government grants	102	—	**102**
2022 Total funds	**102**	**367,198**	**367,300**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2021 £*
Arts Council England – Cultural Recovery Fund Grant	—	*34,995*	*34,995*
Arts Council England – Progression	—	*9,985*	*9,985*
BBC Children in Need – Booster	—	*3,537*	*3,537*
BBC Children in Need – Large Grants	—	*26,830*	*26,830*
BBC Children in Need – Small Grants	—	*7,500*	*7,500*
Big Lottery Fund (Reaching Communities)	—	*69,922*	*69,922*
D'Oyly Carte Charitable Trust	—	*3,000*	*3,000*
Esmée Fairbairn Foundation	*17,500*	—	*17,500*
Greenwich – Children's Theatre Festival	—	*20,000*	*20,000*
Greenwich – Covid-19 Fund	—	*9,627*	*9,627*
Greenwich – Covid-19 Fund (Rate Relief)	*23,357*	—	*23,357*
Greenwich – Neighbourhood Growth Fund	—	*10,650*	*10,650*
Greenwich – Small Leisure Industry Grants	*25,000*	—	*25,000*
Maudsley Charity	—	*1,000*	*1,000*
Mayors Young Londoners Fund	—	*44,058*	*44,058*
2021 Total funds	*65,857*	*241,104*	*306,961*

3 Income from charitable activities

	Unrestricted funds £	Restricted funds £	**Total funds 2022 £**
Core funding			
. London Borough of Lewisham	35,000	—	**35,000**
. Royal Borough of Greenwich	80,000	—	**80,000**
Youth arts	11,373	—	**11,373**
Performances	9,020	—	**9,020**
Other activities	7,769	57,740	**65,509**
2022 Total funds	**143,161**	**57,740**	**200,901**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2021 £*
Core funding			
. London Borough of Lewisham	*35,000*	*—*	*35,000*
. Royal Borough of Greenwich	*80,000*	*—*	*80,000*
Youth arts	*3,222*	*—*	*3,222*
Performances	*2,152*	*—*	*2,152*
Other activities	*5,129*	*8,240*	*13,369*
2021 Total funds	*125,503*	*8,240*	*133,743*

4 Other trading activities

	Unrestricted funds £	Restricted funds £	**Total funds 2022 £**
Lettings income – theatre hire	24,620	—	**24,620**
Bar income	2,069	—	**2,069**
2022 Total funds	**26,689**	—	**26,689**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2021 £*
Lettings income – theatre hire	*3,505*	*—*	*3,505*
Bar income	*87*	*—*	*87*
2021 Total funds	*3,592*	*—*	*3,592*

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	**Total funds 2022 £**
Staff costs	34,085	—	**34,085**
2022 Total funds	34,085	—	**34,085**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2021 £*
Staff costs	*32,691*	*—*	*32,691*
2021 Total funds	*32,691*	*—*	*32,691*

6 Expenditure on charitable activities

	Core Capital Fund £	Participatory £	Theatre £	Projects £	Community engagement £	**Total 2022 funds £**
Direct staff costs						
. Artists	—	35,581	8,060	21,639	9,801	**75,081**
. Other	—	17,383	3,131	10,953	430	**31,897**
. Employer's on costs	—	—	—	328	—	**328**
Architect and consultancy fees	14,188	—	—	1,800	600	**16,588**
Travel, transport and allowances	—	238	3,605	2,374	42	**6,259**
Production and running costs (including staff costs)	—	3,969	23,169	30,552	1,844	**59,534**
Venue hire and associated costs	—	4,735	316	—	—	**5,051**
Admin and marketing	—	724	4,586	4,473	294	**10,077**
Support costs: central premises costs	—	21,449	14,681	24,699	4,456	**65,284**
Support costs: non-premises costs	—	92,457	63,282	106,467	19,208	**281,413**
Total expenditure	14,188	176,536	120,830	203,285	36,675	**551,514**

6 Expenditure on charitable activities

	Relocation Fund £	*Participatory £*	*Theatre £*	*Projects £*	*Community engagement £*	*Total 2021 funds £*
Direct staff costs						
. Artists	*225*	*36,370*	*800*	*11,386*	*5,420*	*54,201*
. Other	*240*	*17,963*	*350*	*2,779*	*1,916*	*23,248*
. Employer's on costs	*—*	*—*	*—*	*580*	*90*	*670*
Architect and consultancy fees	*18,688*	*—*	*—*	*—*	*—*	*18,688*
Travel, transport and allowances	*—*	*10*	*16*	*666*	*—*	*692*
Production and running costs (including staff costs)	*—*	*4,281*	*1,374*	*34,890*	*9,733*	*50,278*
Venue hire and associated costs	*—*	*680*	*—*	*—*	*—*	*680*
Admin and marketing	*336*	*204*	*622*	*9,577*	*1,239*	*11,978*
Support costs: central premises costs	*—*	*18,895*	*1,004*	*19,013*	*5,842*	*44,754*
Support costs: non-premises costs (note 7)	*—*	*105,144*	*5,588*	*105,802*	*32,510*	*249,044*
Total expenditure	*19,489*	*183,547*	*9,754*	*184,693*	*56,750*	*454,233*

7 Support costs

	2022 £	2021 £
Support staff costs		
. Artistic	**47,632**	47,512
. Finance and admin	**102,220**	61,289
. Production and education	**97,082**	79,817
. Other staff costs	**11,373**	18,920
	258,308	207,538
Governance costs		
. Audit and accountancy	**9,065**	8,900
. Bank charges	**—**	18
. Board expenses	**17**	13
	9,082	8,931
Other support costs		
. Depreciation	**717**	300
. Hospitality	**604**	122
. IT and telecommunications	**13,562**	9,187
. General office expenses	**16,740**	16,165
. Marketing and publicity	**7,406**	4,523
. Training and recruitment	**7,075**	60
. Travel, transport and allowances	**463**	195
. Sundry	**1,544**	2,023
	48,110	32,575
	315,500	249,044

8 Net movement in funds

This is stated after charging:

	2022 **£**	2021 £
Auditor's remuneration		
. Statutory audit	**7,500**	7,500
. Other services	**1,400**	1,400
Depreciation	**717**	300
Operating lease rentals	**—**	1,418

9 Staff costs

	2022 **£**	2021 £
Wages and salaries	**215,918**	208,500
Social security costs	**14,675**	12,646
Pension contributions	**4,572**	4,237
	235,165	225,383
Freelance staff costs	**145,278**	116,506
	380,443	341,889

The average monthly number of employees, calculated on an average headcount basis, during the period was 12.6 (2021 – 11.1).

No employees earned in excess of £60,000 during the year (2021 – £nil).

The key management personnel of the charity, comprise the Trustees and the Senior Management Team, comprising the Chief Executive Officer and Executive Director. The total employee benefits of the key management personnel of the charity were £82,648 (2021 – £76,228).

9 Trustee remuneration and reimbursed expenses

No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2022 or the year ended 31 March 2021.

10 Taxation

Tramshed Arts Ltd is a registered charity and is therefore not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

11 Tangible fixed assets

	Leasehold improve-ments £	Fittings and equipment £	Computer equipment £	**Total £**
Cost				
At 1 April 2021	11,014	12,864	25,026	**48,904**
Additions	—	—	1,250	**1,250**
At 31 March 2022	11,014	12,864	26,276	**50,154**
Depreciation				
At 1 April 2021	11,014	12,864	24,426	**48,304**
Charge	—	—	717	**717**
At 31 March 2022	11,014	12,864	25,143	**49,021**
Net book value				
At 31 March 2021	—	—	600	**600**
At 31 March 2022	—	—	1,133	**1,333**

12 Debtors

	2022 £	2021 £
Trade debtors	**22,372**	13,725
Prepayments and accrued income	**47,935**	18,378
	70,307	32,103

13 Creditors

	2022 £	2021 £
Trade creditors	**20,106**	26,950
Other creditors	**5,287**	4,855
Accruals and deferred income	**8,565**	15,405
	33,959	47,210

Included in the accruals and deferred income total are the following deferred income balances which pertain to grant funding received in advance of the grant period:

	2022 £	2021 £
Brought forward at 1 April 2021	**—**	3,000
Released during the year	—	(3,000)
Deferred during the year	—	—
Carried forward at 31 March 2022	—	—

No income was deferred as at 31 March 2022.

15 Restricted funds

Year ended 31 March 2022	Balance at 1 April 2021 £	Income £	Expenditure £	**Balance at 31 March 2022 £**
Restricted revenue grants				
Arts Council England – Strategic Funds	—	197,604	197,604	—
BBC Children in Need – Small Grants	—	2,500	2,500	—
Big Lottery Fund (Reaching Communities)	11,149	—	11,149	—
Greenwich – Children's Theatre Festival	8,592	20,000	28,592	—
Greenwich – Covid-19 Fund	1,680	31,000	32,680	—
Greenwich – Commissioners, Children's Services	—	3,150	3,150	—
Greenwich Growth Fund (Community)	1,480	—	1,480	—
Kickstarter Grants	—	26,482	26,482	**—**
My London Youth Social Action	2,000	10,300	2,022	**10,278**
Bonnie & Rose	—	83	83	—
Her Centre	—	17,990	17,990	—
Royal Parks	—	21,839	13,689	**8,150**
Peabody	—	710	710	**—**
Resolve Collective	—	150	150	—
Royal Victoria Hall Foundation	—	1,500	1,500	—
Berkeley Homes	—	6,668	3,231	**3,609**
RGB – One – off grant	—	6,840	6,840	—
RGB- Welcome Back Fund	—	2,370	2,370	—
RBG – Young Plumstead Mural	—	5,100	—	**5,100**
Young Londoners Fund	10,313	20,652	30,965	—
	35,214	374,938	(383,187)	**26,965**
Restricted capital grants				
Cockayne – Grants for the Arts	—	50,000	—	**50,000**
	35,214	424,938	(383,187)	**76,965**

15 Restricted funds (continued)

Year ended 31 March 2020	*Balance at 1 April 2020 £*	*Income £*	*Expenditure £*	*Balance at 31 March 2021 £*
Arts Council England – Strategic Funds	*—*	*44,980*	*(44,980)*	*—*
BBC Children in Need – Booster	*—*	*3,537*	*(3,537)*	*—*
BBC Children in Need – Large Grants	*—*	*26,830*	*(26,830)*	*—*
BBC Children in Need – Small Grants	*—*	*7,500*	*(7,500)*	*—*
Big Lottery Fund (Reaching Communities)	*—*	*69,922*	*(58,773)*	*11,149*
Centre for Genomics/QMUL (Asthma Programme)	*—*	*6,240*	*(6,240)*	*—*
D'Oyly Carte Charitable Trust	*—*	*3,000*	*(3,000)*	*—*
Esmée Fairbairn Foundation	*35,000*	*—*	*(35,000)*	*—*
Greenwich – Children's Theatre Festival	*—*	*20,000*	*(11,408)*	*8,592*
Greenwich – Covid-19 Fund	*—*	*9,627*	*(7,947)*	*1,680*
Greenwich Growth Fund (Community)	*1,129*	*10,650*	*(10,299)*	*1,480*
Lewisham Youth Theatre	*—*	*2,000*	*—*	*2,000*
Maudsley Charity	*—*	*1,000*	*(1,000)*	*—*
Young Londoners Fund	*—*	*44,058*	*(33,745)*	*10,313*
	36,129	*249,344*	*(250,259)*	*35,214*

Arts Council England
This fund represents monies granted for **Progression** supporting young people (aged 16-25) to find routes into the creative industries and for emerging and early career artists to create new work.

BBC Children in Need funds
These funds are restricted to the provision of **Whatever Makes You Happy**, a free programme for young people in Greenwich who have emotional and behavioral difficulties or special educational needs.

Big Lottery Fund (reaching communities)
This fund represents monies to support Tramshed's **community engagement** programme, carnival and arts activities across the communities that engage with Tramshed.

Centre for Genomics/ Queen Mary, University of London (Asthma Programme)
These funds represent monies restricted to the producing of **In Control**, a theatre production and workshop as part of a wider research intervention with the University's Centre for Genomics and Child Health.

D'Oyly Carte Charitable Trust
This grant is restricted to support a tutor initiative across specialist and mainstream participatory theatre groups in 2020/21.

15 Restricted funds (continued)

Esmée Fairbairn Foundation
These funds are restricted to establishing Tramshed as a focal point for **emerging artists** and companies to create an organisation that is driven artistically and organisationally from this work.

Greenwich – Children's Theatre Festival
Grant to deliver a **free family arts festival** across 9 days in May including the half term period, both indoor and outdoor events.

Greenwich – Covid-19 Fund
These grants were restricted to support the Charity during the Covid-19 pandemic.

Greenwich – Commissioners, Children's Services
These funds are restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioral difficulties or special educational needs.

Greenwich – Growth fund (community)
Funds to support Tramshed's role with the community and work with **Carnival**, specifically the development role of an assistant community arts worker.

Kickstarter Grants
Funding in relation to support of staffing costs in recovery from the Covid-19 pandemic.

Lewisham Youth Theatre
This funding is restricted to the provision of Youth Theatre Services in Lewisham.

Maudsley Charity
These funds are restricted to support the delivery of the **mental health and wellbeing programme (WMYH)** in Lewisham.

Young Londoners fund
This fund is restricted to support our **youth arts programmes** for 12–18-year-olds and exclusively funds our **In2Music** programme, which includes the integration of young people form the youth offending service into our arts programmes.

Boris Karloff Charitable Foundation
This fund supported Tramshed's **Progression**, emerging artists programme

Children and the Arts (Start Hospices)
This fund represented monies restricted to an **engagement** programme with the Demelza Children's Hospice for families and children with life limiting illness. Families were invited to the Tramshed to see performances and be involved in arts-based workshop programmes.

Cockayne – Grants for the Arts
A donation in relation to the new Tramshed **fit-out costs** (see note 20)

15 Restricted funds (continued)

Edward Gostling Foundation
A fund which supported Tramshed's participatory programme and specifically our support tutors across all **youth arts activities**.

Greenwich – Short breaks
This fund supported **holiday and short breaks arts activities** for children with profound learning disabilities and difficulties and their families

Greenwich – Relocation
This fund represented monies received for **relocation support** and making good the charity's new premises.

Souter Charitable Trust
This fund was restricted to supporting Tramshed support tutors working on our **participatory arts program**.

Henry Smith Charity
This fund represented monies granted for the **Support Tutor Programme** creating a new tier of tutors across all of Tramshed's participatory programmes and providing training for their development.

16 Analysis of net assets between funds

	General funds £	Restricted funds £	**2022 Total funds £**
Fixed assets	1,133	—	**1,133**
Current assets	175,812	76,965	**252,777**
Current liabilities	(33,959)	—	**(33,959)**
	142,986	76,965	**219,951**

	General funds £	*Restricted funds £*	*2021 Total funds £*
Fixed assets	*600*	*—*	*600*
Current assets	*184,974*	*35,214*	*220,188*
Current liabilities	*(47,210)*	*—*	*(47,210)*
	138,364	*35,214*	*173,578*

17 Operating lease commitments

At 31 March 2022, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Furniture and Equipment	
	2022	2021
	£	£
Amounts due:		
Within one year	—	—
	—	—

18 Members' liability

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up the liability guaranteed by each member is £1.

19 Related party transactions

Jackie Smith, a Trustee, sits on the council of the Royal Borough of Greenwich. The charity received £80,000 (2021 – £80,000) in grant funding from the Royal Borough of Greenwich for its core activities and £37,460 (2021 – £30,650) for various restricted projects. The charity also received £31,000 (2021 – £57,984) in respect of Covid-19 support from various Royal Borough of Greenwich funds. There were no sums receivable at 31 March 2022 (2021 – £9,985).

During the year, the charity occupied temporary accommodation at 41 Woolwich New Road, a building owned by the Royal Borough of Greenwich. In previous years, the charity occupied the Tramshed, which is also owned by the Royal Borough of Greenwich. The use of both buildings was provided for £nil rental consideration (2021 – £nil). The rateable value of these rentals was £36,800 (2021 – £27,000) as confirmed by the Royal Borough of Greenwich. This amount has been recognised as a gift in kind within income and expenditure.

20 Events after the reporting period

Following the year end date, the charity has agreed heads of terms with the Royal Borough of Greenwich for lease of the refurbished Tramshed premises. Annual payment is to be made by the charity under the lease at an initial concessionary rent of £12,000, estimated to be 30% of the annual market rent value.

In addition, a sum of up to £700,000 in relation to fit out costs is to be paid by the Royal Borough on behalf of the charity. Any capital grants donations received in relation to the project will reduce the amount to be advanced by the Borough. At 31 March 2022, a total of £50,000 had been raised (see note 15).

Tramshed Arts

England & Wales - Charity number 1026883

Accounts

Tramshed Arts Ltd

Annual Report and Financial Statements

31 March 2021

Company Limited by Guarantee
Registration Number
01029063 (England and Wales)

Charity Registration Number
1026883

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Reference and administrative details

Trustees	K A McGarrigle (Elected Chair) V Harrison (Vice Chair) H Binysh (Elected Treasurer, resigned 20 April 2021) S Rankine (Interim Treasurer from 20 April 2021) J Smith K Newns L Pelayo Fernandez (Appointed 22 July 2021) M Senior (Resigned 20 October 2020) R Cowley R Ferris (Appointed 11 June 2020) T Sage (Appointed 20 October 2020)
Company Secretary	M Rose (Resigned 3 May 20) B Tomlinson (Appointed 4 May 2020)
CEO	J James
Ambassadors	Bernardine Evaristo OBE Anthony Horowitz OBE Tomi Ogbaro (Young Ambassador) Toyah Willcox
Charity registration number	1026883
Company registration number	01029063
Website	www.tramshed.org
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	National Westminster Bank Plc. 2 Greenwich Church Street London SE10 9BQ
Registered office	The Tramshed 51-53 Woolwich New Road London SE18 6ES
Temporary premises	41 Woolwich New Road London SE18 6ET

Trustees' report

The Trustees present their report together with the financial statements of Tramshed Arts Limited for the year ended 31 March 2021. The report has been prepared in accordance with Part VIII of the Charities Act 2011 and constitutes a directors' report for the purpose of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 52 to 56 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 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 United Kingdom and Republic of Ireland (FRS 102).

The Organisation

Tramshed serves the diverse communities of Woolwich, Greenwich and South East London and has done for nearly 50 years. We are an arts centre, accessible venue and theatre company working at the heart of our community.

- We run an extensive participatory arts programme for young people aged 5 plus.
- We deliver Progression – an artist development programme for emerging young theatre makers aged 16 – 25.
- We run a community engagement programme supporting diverse organisations, offering them a home and base in our building as well giving them and the wider community access to community arts programmes.
- We continue to produce and tour theatre in education and productions aimed at family audiences and programme our venue with theatre, comedy and music.

WELCOME

This has been one of the strangest and most challenging years across the cultural sector and beyond and for Tramshed this was no exception – who would have believed that even we would have to close the building for 5 months, a hard thing for an organisation that holds its doors open to its communities as a matter of course.

Although, sadly, the pandemic has dominated this year Tramshed has proved adaptable and remained a 'go to' organisation for our young people, communities and partners. From the beginning of April 2020 our participatory programme went live online, delivering 12 weekly participatory programmes within a couple of weeks of the first lockdown. All our participatory programmes have run throughout the year, returning to the building as soon as they could and reverting to online as lockdowns occurred.

Tramshed proved resilient and completely adaptable throughout our programme of work. Our emerging artists programme moving online, offering a huge range of activities from supporting leading freelance artists; to delivering online masterclasses; to the creation of a digital online festival of new work - 27 companies were mentored and presented new shows over 3 days across 11 platforms in July 2020.

A dynamic staff team, most of whom came together in the early part of 2020, have bonded and grown into a strong and resilient team – not only have they kept our core programmes going but also facilitated work for many of our freelancers throughout this period.

We developed new programmes within our Community Engagement including the hugely successful *All Together Now*, currently shortlisted for the best national arts activity for families by the Family Arts Campaign.

We have been grateful to receive significant emergency support through grants from Royal Borough of Greenwich, Children In Need and Esmée Fairbairn, with an additional bonus of an Arts Council Recovery grant.

Towards the end of the year, we produced *Hare and Tortoise* (originally planned as a festive show in 2020 then moved to Easter and finally moving outdoors for the summer) a delightful new outdoor show and a collaboration with Harrow Arts Centre for families that toured throughout the summer 2021 largely as a free production.

We have also been able to progress the Capital project through the pandemic, although capital fund raising has been very challenging due to so many funders redesigning their priorities. However, the actual project plans have moved on with designs now complete and the refurbishment commencing in late summer 2021.

On behalf of the Board, I would like to say a huge 'Thank You' to all of our team at Tramshed for meeting and overcoming all these challenges across this year with such enthusiasm and proving hugely adaptable and resilient. We are now looking forward to moving into our refurbished home and continuing the valuable work that Tramshed does in our local community and beyond.

Alyson McGarrigle (Chair)

Trustees' report

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

Tramshed Arts Ltd (formerly Greenwich and Lewisham Young People's Theatre), is a company limited by guarantee (company registration number 01029063) and is registered for charitable purposes with the Charity Commission (charity registration number 1026883). The charitable company is governed by its Memorandum and Articles of Association and its charitable object is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama"

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up, the liability guaranteed by each member is £1.

Organisation

A board of Trustees, which convenes quarterly, administers the charity and takes overall responsibility for matters of governance, charitable purpose and risk management. A Chief Executive Officer (CEO) is appointed by the Trustees to manage the day-to-day operation of the charity and to deliver the artistic vision.

To facilitate effective operations, the Senior Management Team, comprising the CEO and Executive Director, have delegated authority within terms of delegation approved by the Trustees over areas including finance, fundraising, employment, operations and premises.

The Senior Management Team are supported by Heads of Department who take responsibility for managing discrete areas of the company, and who report to the Senior Management Team through regular routine and weekly staff meetings.

The charity currently operates with sub-committees nominated by the Board, which sometimes co-opt individuals or experts to look at specific areas of need. This includes a Finance & General Purposes Group and a working committee to progress the capital refurbishment programme, when required.

Recruitment and Appointment of New Trustees

We regularly review our priorities to ensure our Board of Directors reflect the skills and experience required by the organisation, and particularly seek Trustees from diverse backgrounds. An annual skills audit of Trustees is undertaken, and directors resign and are renewed on a three-year rotation.

As set out in the Articles of Association:

- The Chair of the Trustees is elected by the board of Trustees;
- As key partners, the Royal Borough of Greenwich and the London Borough of Lewisham may each nominate a representative to serve as a Trustee to the Board of Trustees or as an observer to the Board of Trustees;
- The remaining Trustees (a maximum of 12) are elected by the members of the charitable company and serve for a period of three years; and
- These Trustees have the power to co-opt up to two further members to fill specialist roles

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Induction and Training of New Trustees

All Trustees undergo an informal induction session and are presented with an induction pack. We endeavour to hold an annual board away day to deepen understanding of the organisation, its strategic direction and to help identify training needs.

Upon declaration of their interest to be a Trustee, a new Trustee receives

- The company's governing documents;
- Most recent Annual and Financial Reports; and
- Guides to good practice and good governance

They meet with the Chair, Chief Executive and Company Secretary for briefing on the organisation and the responsibilities of Trustees, prior to being invited to attend a meeting of Trustees as an observer.

Related Parties

The charity has a close relationship with the Royal Borough of Greenwich (RBG) and the London Borough of Lewisham (LBL), which provide funding to enable the organisation to carry out its core charitable objectives. The Royal Borough of Greenwich is the freeholder of the company's premises, The Tramshed, which it rents to the charity free of charge. A gift in kind is included within income and expenditure to represent the market value of the rent gifted to the charity.

The charity has built key relationships with partner organisations with which it collaborates in delivering its charitable aims. This includes statutory bodies, the education sector and arts organisations.

Key Management Personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Trustees together with the Senior Management Team, itself comprising the Chief Executive Officer and the Executive Director. The overall responsibility for the charity lies with the Trustees who have delegated the day-to-day management of the charity to the Senior Management Team. The Trustees are not reimbursed for their role as Trustees but may reclaim expenditure incurred in the execution of their duties. No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2021 or the year ended 31 March 2020.

The salaries of the Chief Executive and Executive Director are set with reference to prevalent market rates and reviewed by the Trustees on an annual basis.

Staffing

We have a committed core team of 12 (2020 – 15) full and part time staff and currently engage in the region of 180 freelance facilitators and artists each year.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Volunteers

Tramshed has a robust Volunteers Strategy. Beyond our Trustees and working committee to progress the capital refurbishment programme, volunteers offer a valued tier of support on our participatory programmes, as well as supporting our community and theatre events.

Volunteering also encompasses schoolwork experience, student placements (from relevant BA & MA courses). We are proactive in creating opportunities for volunteers to progress into paid work placements within the organisation, where possible.

Fundraising Practices

The charity continues its aim of achieving best practice in the way in which it communicates with supporters and the wider public. It takes care with both the tone of its communications and the accuracy of its data to minimise pressures on supporters. The charity is registered with the Fundraising Regulator and adheres to the Code of Fundraising Practice. During 2019, the charity implemented a new Ethical Framework & Due Diligence Policy to help guide its practices. The charity applies best practice to protect supporters' data and never sells or swaps this with other organisations. It also ensures communication preferences can be changed at any time. The charity manages its own fundraising activities and from time to time employs the services of professional fundraisers to add capacity to the senior management team. The charity aims to react to and investigate any complaints regarding its fundraising activities and to learn from them and improve its service. The charity received no complaints about its fundraising activities this year.

OUR MISSION

- We use the arts to build community resilience, break down barriers, challenge inequality, prejudice and isolation and we inspire and equip the next generation for life and engagement with the arts

Our Vision

- We believe that arts and culture can build community resilience

Our Values

- We are locally connected and welcoming
- We ask questions and reflect on feedback to make transformative programme and broaden perspectives
- Excellent quality creativity is at our artistic core

Our Resources

- We work with participants, volunteers, work placements, audiences and artists
- Our board of Trustees offer expertise across the arts and best business practice
- Our friendly, responsive team with valuable experience of this organisation and our peers

OUR MISSION (continued)

Our Activities

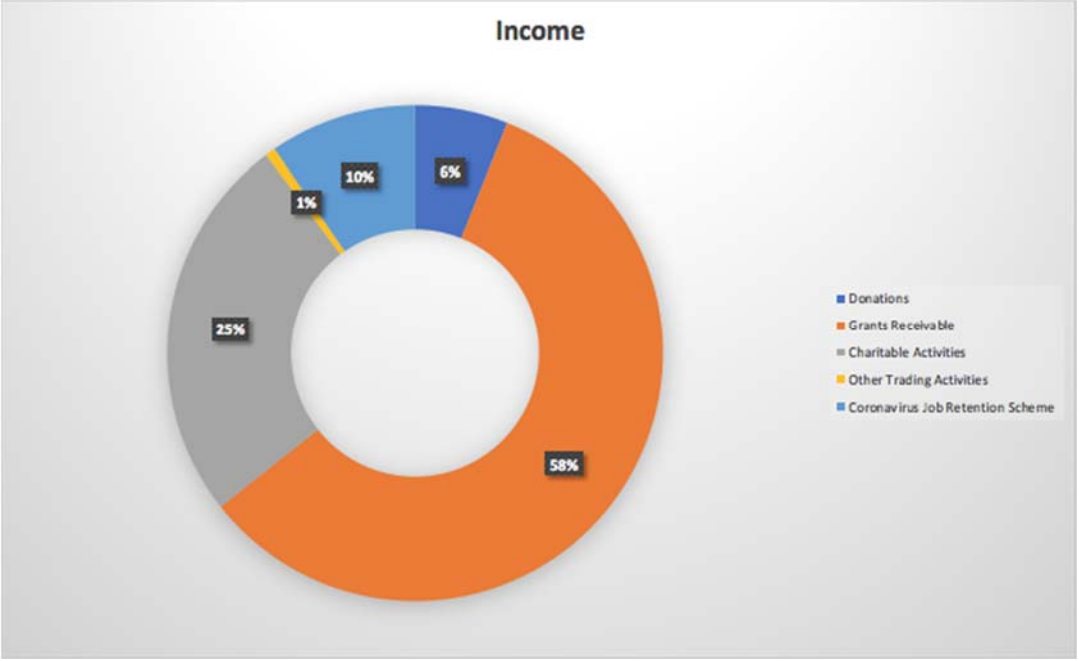
- Easily accessible drama sessions for young people aged 5+ and Adults with Learning Difficulties
- Artist development opportunities for 16-25-year olds in our Progression strand
- Facilitated space for our communities with exchange and sign-posted follow up social events and theatre

Our Aims

- We break down barriers, challenge inequality, prejudice and isolation
- We inspire and equip the next generation for life and engagement with the arts
- We make and tour flexible theatre to reach into schools and build a lifelong sense of a right to the arts

FINANCE SUMMARY

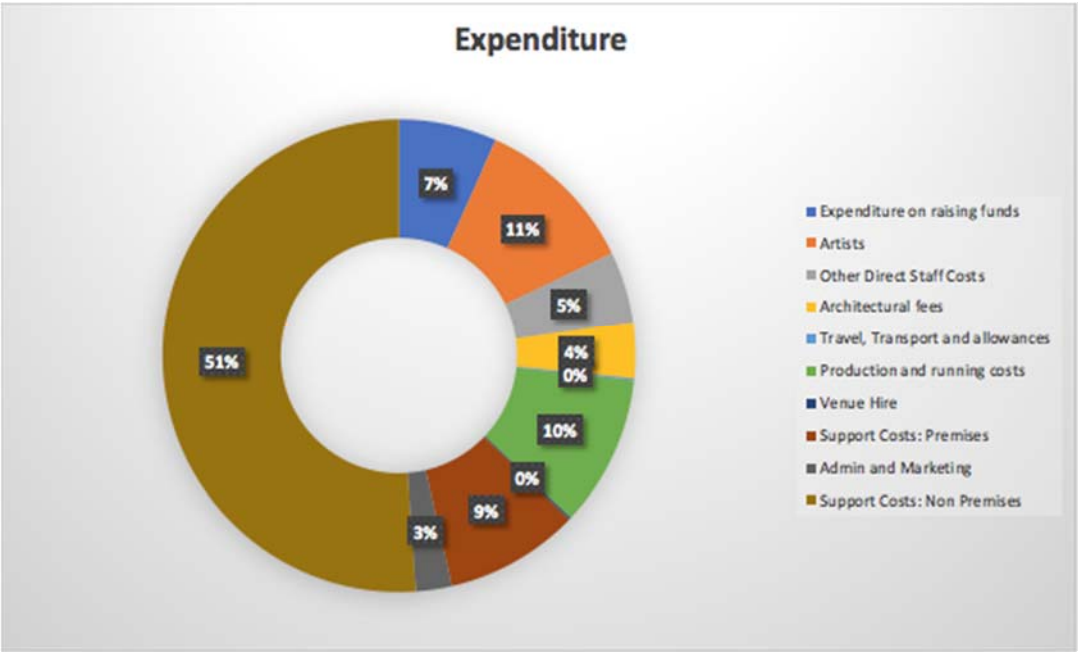
Income Breakdown



Donations	£31,997	6.07%
Grants Receivable	£306,961	58.27%
Charitable Activities	£133,743	25.39%
Other Trading Activities	£3,592	0.68%
Coronavirus Job Retention Scheme	£50,533	9.59%
TOTAL	**£526,826**	

FINANCE SUMMARY (continued)

Expenditure Breakdown



Expenditure on raising funds	£32,691	6.71%
Artists	£54,201	11.13%
Other Direct Staff Costs	£23,918	4.91%
Architectural fees	£18,688	3.84%
Travel, Transport and allowances	£692	0.14%
Production and running costs	£50,278	10.33%
Venue Hire	£680	0.14%
Admin and Marketing	£11,978	2.46%
Support Costs: Premises	£44,754	9.19%
Support Costs: Non-Premises	£249,044	51.15%
TOTAL	**£486,924**	

Summary of performance and position

- Income for the year amounted to £526,826 (2020 – £624,997)
- Expenditure totalled £486,924 (2020 – £695,708)
- The net movement in funds for the year was therefore a surplus of £39,902 (2020 – a deficit of £70,711), resulting in total funds at 31 March 2021 of £173,578 (2020 – £133,676)
- Included in total funds is an amount of £35,214 (2020 – £36,129) which is restricted to be carried forward into 2021/2022

FINANCE SUMMARY (continued)

Summary of performance and position (continued)

- Full details of the restricted funds can be found in note 15 to the financial statements, together with an analysis of movements during the year
- Accordingly, the unrestricted general funds of the charity at 31 March 2021 totalled £138,364 (2020 – £97,547)
- The net book value of tangible fixed assets stood at £600 at 31 March 2021 (2020 – £900)
- After excluding the net book value of tangible fixed assets, the unrestricted "free" r eserves of the charity stood at £137,764 (2020 – £96,647) at the year end

PARTNERSHIPS AND STAKEHOLDERS

We work closely with all our partners and stakeholders. We see these collaborations as vital to optimising the benefit of both our assets and the resources that others entrust us with. Our staff and premises are available to our communities to draw upon and to obtain best value from.

Partnership working is integral to all areas of our work. This is particularly enabled through the strategic support we receive from the Royal Borough of Greenwich (RBG) and London Borough of Lewisham (LBL).

Funding Partners

- Royal Borough of Greenwich SLA
- London Borough of Lewisham SLA
- Arts Council England Covid Emergency Grant
- Arts Council England Project Grant
- BBC Children In Need Large Grants
- BBC Children In Need Small Grants
- BBC Children In Need Booster Grants
- Big Lottery Reaching Communities
- D'Oyly Carte Charitable Trust
- Esmée Fairbairn Foundation
- Maudsley Charity
- Mayors Young Londoners Fund
- Royal Borough of Greenwich Neighbourhood Growth Scheme

PARTNERSHIPS AND STAKEHOLDERS (continued)

Funding Partners (continued)

- Royal Borough of Greenwich Short Breaks Programme

Local Arts Partners:

- Greenwich and Docklands International Festival
- Greenwich Cultural Forum
- Greenwich Dance
- Greenwich Theatre
- Lewisham Education Arts Network
- Lewisham Music Service
- Lewisham Youth Theatre
- Protein Dance
- Punchdrunk
- RBG Music Hub
- Stepz Dance
- Tunde Euba

Local Community Partners

- Berkeley Homes
- Black Female Entrepreneur Greenwich
- Caribbean Social Forum
- Greenwich Children's Services (Short Breaks)
- Greenwich Inclusion Project
- Live Well Greenwich
- St Georges Garrison Church
- Woolwich Carnival Association

Regional Arts, Cultural & Heritage Partners

- Alien Jefferson Theatre
- Arts Marketing Association
- Bernardine Evaristo

PARTNERSHIPS AND STAKEHOLDERS (continued)

Regional Arts, Cultural & Heritage Partners (continued)

- Breakin' Convention
- Carnesky's Radical Cabaret School (with Marisa Carnesky)
- Eliza Cass
- Esprit Concrete
- Harrow Arts Centre
- house theatre network
- Jason Caffrey, Creative Kin
- Laura Shoebottom
- National Maritime Museum
- Nell Hardy
- The ACACIA group (a project across 6 African countries).
- Yellow Coat Theatre

Higher Education / Health Partners:

- Bathway Theatre, Greenwich University
- Central School of Speech and Drama
- East 15
- Goldsmiths University
- Greenwich CAMHS
- Greenwich Mencap
- London South East Colleges (LSEC)
- OXLEAS and SLAM NHS Trusts (CAMHS)
- Plumcroft School
- Rose Bruford College
- The National College Creative Industries

PARTICIPATION

As the venue closed mid-March 2020, we moved and sustained programme online which was described as a "lifeline" by many parents and carers. We offered all planned 477 sessions for young people aged 5-18 and Adults with Learning Disabilities.

As restrictions came and went, online-only programme for holidays was adapted into a hybrid model. We used the large, ventilated spaces at the Tramshed Pop Up space to hold socially distanced activities for urgently needed in-person strands e.g. our Short Breaks respite events for young people with Special Educational Needs and Disabilities (SEND) and the Whatever Makes You Happy programme for young people (11-18) referred for drama therapy.

We continued to offer Zoom Youth Theatre sessions for families as children returned to school in Summer 2020 – adults were concerned about increasing the number of physical contacts. We offered activities outdoors when possible, such as Parkour with Esprit Concrete and dedicated one of our floors to a youth takeover, e.g. In2Music led by MOBO nominee Grime Artist Capo Lee, Big Zuu and artists from Breakin' Convention, such as Shay D.

Working online and in real life way brought different challenges. Young people and their adults reported Zoom Fatigue, especially during the second, Winter lockdown. Young people were often spending 6 + hours a day learning with schools online and then connecting with their social networks via screens. There was a drop off for some programmes and we experienced a dip in requests to join classes.

The hyper-diversity of our location meant that some families we engage with were the first and most severely impacted by job and income losses, isolation/wellbeing concerns and the Covid virus itself. Our participants shared their concerns with us and we took action by:

- Seeking additional funding at short notice to offer continuation programme across the summer for almost 80 young people in need
- Offering the Breathe group session for parents and carers to share experiences with each other and one of our regular therapists
- Creating more stringent online working policies, including creating an online safeguarding guide and making use of breakout rooms to create space for young people to talk to trusted adults. Covid restrictions created much more anxiety, uncertainty, strong decline in mental health and more safeguarding disclosures in-person which had been kept "bottled up" when sessions operated on Zoom
- Increasing our training in Behaviour Management and Trauma Informed Practice
- Supporting the local creative economy maintaining a team of 34 facilitators across the year and running practice-sharing training opportunities for tutors (drama games, storytelling)
- Maintaining essential pastoral support check-ins for those most vulnerable participants throughout. We are seeking to scale this up for more programmes in the future.

PARTICIPATION (continued)

- We continued to deliver programmes for Adults with Learning Disabilities online including showcases as milestones and celebratory events. Reach Theatre group shared one-person shows and took part in the Digitally Charged festival, Tramtastic Party and Dramatic Voices continued for isolated adults, the majority of whom were shielding.

- We empowered emerging artist companies to work with 3 of our groups which prompted Young People to produce their own creative work receiving great 360 feedback from all involved (Young People, staff, tutors, artists)

- We continued relationships with CAMHS, Greenwich Mencap, Access Sport, Breakin' Convention and Greenwich Dance. Two new significant successful partnership bids were made in January 2021 for our Participation Strand in 2021/2.

Tramshed, Lewisham Youth Theatre, Trinity Laban, Metro Gavs and Charlton Athletic Community Trust were granted a My London: Enabling Youth Social Action award from Team London and #iwill Fund, to "put frontline youth sector organisations at the heart of developing models of youth engagement for young people in their communities". A co-designed model of activity by young people and the partnership will be planned and delivered in 2021/2.

Tramshed worked with The Her Centre, Live Well Greenwich, Charlton Athletic Community Trust (Young Greenwich) and Little Fish Theatre on a successful bid to the Thriving Communities programme from Arts Council England and the National Academy for Social Prescribing. One of 37 pilot projects nationally, the partners are embedding referrals and signposting in our work with the support of a newly created link worker post.

PARTICIPATION VOICES

"Just had my first zoom youth theatre sessions with @Tramshed__ and had a lovely couple hours! We got to dance, sing, play games and be silly. We were summoning a genie from candles, boomerangs, aubergines, and stuffed toys - lots of magical items at home already."
Youth Theatre Tutor on Twitter

"I enjoyed the whole thing Shay [guest artist] is just a great inspiration for change."
Women in Hip Hop participant

"Having the opportunity to ask Big Zuu certain questions that help my understanding of the music industry."
In2Music participant

"My fav part was just being able to express my opinion."
Creative Signing: BSL to Music participant

"After saying she had nothing to share, she read us a poem that she had written about lockdown which she said she was really happy with."
Tutor feedback

PARTICIPATION VOICES (continued)

"Thank you so much for this! D has been socially isolated and this is just what they needed!"

"Can I just say that despite S being really anxious about this to start she is now really enjoying the sessions."

"Many thanks… brilliant for our young people to see their peers and try and grab some normality as it stands at the moment… great for us adults too."

Parent/carers

"We at Greenwich CAMHS really value having the Tramshed and in particular the 'whatever group' to refer our young people to. Feedback we receive from our young people in the past has said they have 'so enjoyed attending', they have made friends more easily and it is easier to talk to people there, 'we feel understood'."

Principal Family and Systemic Therapist & Interim Team Manager, Greenwich CAMHS

CASE STUDY: EMMA LAMOND - PLACEMENT, PROGRESSION AND PARTICIPATION

I first came into contact with Tramshed in 2016 as a placement student. As part of my degree from the Royal Central School of Speech and Drama I was based at The Tramshed for 8 weeks. I had a very rounded experience; my roles included Front of House; research for the Executive Director; administration for Progression; Participation and Youth Theatre and practitioner for SHOUT, Whatever Makes You Happy 11-14, Youth Theatre and schools workshops.

I was able to join Progression to developing my own practice on the Creating Solo Performance from Personal Experience course, as well as benefiting from the masterclasses and free theatre tickets.

Immediately after my placement ended, I was invited back for paid work on a show as Support Practitioner for the young people involved, and as a Creative Practitioner for the Demelza project for young people with profound and multiple learning disabilities and their families.

Since 2016, I have worked with Tramshed in various capacities. First as a Support Tutor on the Whatever Makes You Happy programme in Lewisham, and as a Support and Lead Practitioner across a range of programmes, as well as providing ad-hoc administration support. In 2019, I joined the office team at Tramshed as the Participation Officer. In this role I was able to expand my knowledge and experience of providing administration support, whilst also stepping up my facilitation experience; leading the Whatever Makes You Happy 8-11s in Lewisham and taking on responsibility for the Lewisham branch of Youth Theatre. The part time role allowed me to develop my own practice with Unblurred Lines and Yellow Coat Theatre Company.

I stepped up to Interim Participation Manager in 2019 and it provided a period of intense growth and development. I managed 10 weekly programmes, holiday programmes, 20 freelancers, and over 120 young people. I became the lead contact for several funders, and managed the budget, monitoring, evaluation, and accreditation This whole experience provided me an opportunity to rapidly upskill, and has resulted in me applying for jobs I had never previously dreamed of applying for at such a young age.

CASE STUDY: EMMA LAMOND - PLACEMENT, PROGRESSION AND PARTICIPATION (continued)

During lockdown, Tramshed was one of the first organisations I knew of to offer an online creative programme. This was at times stressful – but so was the whole of lockdown! It enabled me , along with the rest of the team, to be a "pioneer of the new normal". Not only did we offer a safe and familiar space for our existing participants, but we were able to engage with new participants and also offer our learning to other youth organisations in the borough.

I have been generously supported by the Progression team. I have thoroughly benefitted from courses on offer; I have learnt new skills in lip-synching, solo performance and comedy, plus much more. I have been able to attend masterclasses that would otherwise be unobtainable to me as they can cost well over £200! I have performed twice; at the comedy showcase at the Amersham Arms in 2018, and my cabaret piece at the Tramshed in 2020.

Tramshed have also been incredibly generous with space, and my theatre company, Yellow Coat Theatre Company, have been able to rehearse at the Tramshed on numerous occasions. Our shows have been performed at The Broadway at Catford's Fringe Festival in 2018, Camden Festival 2018 and VAULT Festival 2019.

In addition to my work as a writer and performer, I often produce and manage Yellow Coat's work, and I can wholeheartedly say any skills I have in managing companies of performers and communicating with venues etc. comes from my work with young people. Working with young people has taught me about communication, empathy and how to co-create successfully with a group of people with different creative ideas and life experiences. I can definitely say I would not be the artist I am today if it wasn't for the years of work I have done with children and young people.

The most surprising part of working during 2019/20 was the impact and response to lockdown. My first day as Interim Participation Manager was March 16th 2020 - the day that the Government announced that all youth activities outside of school should shut down, a week later the country was in total lockdown. This period of profound difference presented no end of challenges and required us all to adapt and work in new ways, but I saw the continued importance of Tramshed to our young people, the commitment of the delivery teams and the participants' families to keep Tramshed's offer relevant and present in the lives of the young people we work with and the willingness of the freelancer practitioners to adapt and work in new and unknown ways across all of Tramshed's core programmes.

This time required a much higher level of communication between the Participation department and the parents and carers of the young people. The Pastoral Support Worker for the Whatever Makes You Happy programme and I we were making upwards of 40 wellbeing calls to our young people and their families a week during the height of the pandemic. It highlighted to me the importance of participatory work for the participants involved, and its absolute necessity for some for their wellbeing. This has helped to reinvigorate my commitment to providing excellent arts education for all young people, regardless of background, and although it may have come about through awful social circumstances, I am grateful for that learning opportunity.

Tramshed have been integral to my personal, professional and artistic growth, I am incredibly grateful for the support and guidance I have received during my time there. **CASE**

STUDY: EMMA LAMOND - PLACEMENT, PROGRESSION AND PARTICIPATION (continued)

Working with Tramshed has helped me to expand my skillset as a performer, provided me with experience in the administrative side of the job, and supported me to flourish as a Creative Practitioner. I hope to be involved with Tramshed – in some capacity – for a long time to come.

PROGRESSION

- 3 Seasons
- 464 participants
- 2407 audience members
- 78 events
- 6 Podcasts
- 100% of those who responded felt the Progression programme encouraged them in a creative career

Professional Artists working on the programme included:

- Charlotte Dubury, Theatre Rites
- Chris Elwell, Half Moon
- James Macdonald, Director
- Judith Hope, Puppet Maker
- Justin Audibert, The Unicorn
- Kevin Lewis, Theatr Iolo
- Marisa Carnesky, Cabaret
- Matthew Rawcliffe, Contemporary Dancer
- Naomi Cortes, Drama in Education Theatre-maker
- Peter Glanville, Polka Theatre
- Rory Mullarky, Playwright
- Samantha Lane, Little Angel
- Sarah Argent, Theatr Iolo
- Tim Webb, Oily Carte

We paid a total of 84 artists £29,654 for work during the year – 2/3^{rds} of these were emerging artists.

PROGRESSION (continued)

Support for Freelance Artists during this period was understandably harder to find as organisations were focussed on their survival. The funding landscape was completely transformed – e.g. there were no Developing Your Creative Practice Awards from Arts Council England between Jan-Dec 2020. We invested £43,162 into a range of freelance support – professional mentorship, technical support, design.

"It's stimulating, and gives you an opportunity and space to be creative that you wouldn't otherwise get as an emerging artist."

Masterclass Participant

In this new landscape where artists were not able to meet or perform in person, we committed to continue to work to provide virtual and physical spaces for conversation, experimentation and platforming.

As part of our offer for young people and emerging artists during lockdown, we started Progression Lab. It was a space on Zoom where people could come together and experiment with making theatre online. It was a great success and the work the group made was shared as part of Digitally Charged Festival (July 2020). We were an early adaptor to the format and caught some graduates, retaining their hope to work as professional artists.

- *"It was a good way to slowly, safely and softly get into the industry after three years of acting school."*
- *"Taking part in the festival motivated us to find an exciting way of making digital theatre that doesn't feel 'second best' to live theatre, but rather explores something else! It allowed us to*
- *explore something more in the realm of 'installation theatre' which is something we are very interested in."*
- *"Regarding the future, the festival may lead to a future collaboration. Andre helped us connect to potentially create a double-bill with both of our pieces."*
- *"This Festival gave me the chance to feel creative and productive again, even during these horrible times we are living. Us artists need those moments to fly and survive."*

Progression Artists

"It gave the young artists a purpose, they commented they were feeling lost and this came at the perfect time to help them have a purpose and something to engage with, we learnt about online performance and skills in screen performance/acting, they felt empowered and it introduced them to Tramshed."

Professional Mentor, Digitally Charged

Although we were able to briefly reopen the venue during September/October 2020 plans for physical residencies and use of our rehearsal spaces had to be postponed. We offered access to professional Zoom accounts for meetings instead with mentorship given online.

PROGRESSION (continued)

Masterclasses took place across the year and – as one attendee put it – "*going on Zoom for workshops with world-famous theatre directors has never been easier!"* (James Macdonald)

As we had been awarded funds for a 10th Family Arts Festival, we themed our Autumn Season around Children's Theatre. We wanted to seed fund new ideas, test them to present fully formed productions in Summer 2021 from Progression Artists alongside established performers.

We developed our Generator Digital Scratch sessions and performance. Interactive pieces were really successful – bringing a new sense to live theatre. FOLD // ER by Ella Tighe was a performance through video conferencing which investigated an interactive space of the desktop as a place for performance. Audience members took control of the artist's computer and were given permission to open any file. *Lockdown Listening: Paper 1* by Poor Mother/Luce Stewart was a performative exam, where participants took part in a shared experience of mock, test paper in a live link to Google Forms. Audience members' anonymised answers were shared and given an opt-in to receive their answers.

EPIC DIY Blockbuster (March 2021) showcase featured our youngest Progression contributor who, at 16, made a brilliant, funny and touching pastiche of the Marvel universe. We also premiered a new choose your own adventure piece with two possible endings from Matthew Rawcliffe - known for winning the contemporary category of BBC Young Dancer. His recent work includes Manchester International Festival, Homotopia, Kneehigh Theatre and he returned to work with Tramshed on a project for SEND young people and Adults with Learning Difficulties in 2021.

The objectivity of performance on screens helped young artists see their work though a different "lens" which seemed to markedly increase their understanding of audiences and marketing. Progression artists observed:

- *"Not everyone is technologically competent and if it is gets harder than watching a Netflix movie or a YouTube video, then it will be hard to compete and gather a large audience."*
- *"Since the festival was online and free to attend, people who would not have been able to come to a London performance venue or afford a ticket were able to watch the work from different cities, countries, and this felt like a giant leap towards making our work more accessible."*
- *"I believe it has a future for people who may not be able to access live performance as well if social-distancing remains (e.g. very vulnerable people or people with health conditions, cancer, disabilities who may wish to continue shielding for the next year). It could be great for people who find movement difficult e.g. who are in hospital or care homes etc. It could also just be a great 'extra' or pre-curser to a live performance."*
- *"Main learning has been to observe how the work stands out (or not!) amongst a full programme."*

PROGRESSION (continued)

Working in new forms also brought about deeper understanding around organisational development and the variety of roles they needed to consider around the making process. Young people said:

- *"Learned admin skills, learned to think about rights, credits, commitments and responsibilities within a theatre group."*
- *"I have learned to multi-role, deal with situations within the company and external to it in a professional way."*
- *"We definitely grew up as a company, and this venue marked a step from student company into a professional one."*

We did our best to be flexible and seek out what Progression artists needed from us at this point. They said:

- "*The funding and space available (theatre/zoom account!). This meant we could pay additional creatives to be involved, providing work opportunities at a time when many arts freelancers do not have enough work. It also provided us the resources to get our piece off the ground (buy a tripod for filming etc). The theatre hosting us for their showcase allowed us to gain invaluable feedback and the deadline helped give us something to work towards."*
- *"It was accessible due to the agency you allowed the performers, this help when scheduling rehearsals around work commitments."*

By the time Progression was planning for our final season in January there was some hope of a return to live performance in summer 2021. There was a focus for consideration around implementing lessons for theatre makers *to work with technology instead of against it* as we saw in the development of Unblurred Lines ACE funded project Exploding Emily, exploring consensual touch for Yr 5/6/7 through stop-frame animation, video diary, live music and facilitated in person sessions.

Working largely online did present strand specific challenges:

- We could not guarantee connectivity or technology and, very occasionally, activities were affected by loss of sound or broadband speed as we worked from home locations. We introduced a leased line for dedicated broadband to the business in October 2020 and worked with specialist digital platform technicians to increase our skillset for the future
- Tramshed has worked throughout its history to offer access to opportunity and to taking part. On the one hand the free presentation of workshops online certainly reduced barriers of cost to attend but could not completely remove it through digital poverty, e.g. lack of device or data. Participants could not really join workshops from libraries even when they were open
- Participants missed being in the same room and having hands on experiences, especially for the sessions on Sensory Theatre and Puppetry

PROGRESSION (continued)

- It was labour intensive with a steep learning curve for the core and freelance team and we could develop future programmes with the knowledge gained. One participant made a great suggestion to secure partnership audiences for performances online – e.g. schools for children's work

- It was much more difficult to secure earned income around the programme. We requested donations from audiences and identified the benefits directly for artists but online performances were more difficult to "sell". One artist observed "*There are clear issues with 'monetisation'".* This was in the context of financial insecurity for many but a subject we will need to reconsider in future

Though the vaccine was in place by the close of the year Progression participants had experienced a full 12 months of uncertainty whereby 16-25-year olds had been disproportionally affected by unemployment whilst being more vulnerable to the virus for a longer period. We have been able to maintain a "joyful and creative, organic and playful" place for young creatives and audience members throughout.

PROGRESSION VOICES

"Getting the chance to play: over the last few months my room has been: a bedroom, an office, a studio… But never a playground. Getting to explore last week left me feeling free! Throughout the week I looked for chances to play and find lightness in whatever I was doing."
Progression Lab participant

"A very creative, curious and bold festival committed to trusting and elevating upcoming artists."
Audience Member, Digitally Charged

"I learnt so much about directing, how to run a rehearsal room, approaching new writing and classics, how to approach theatres - so much. The most positive parts was having someone so inspirational and knowledgeable and impart their wisdom! The chance to get a whole day with a massively successful director imparting their wisdom.

James really cared about answering everyone's questions, it was brilliant. Working in the breakout rooms also felt really easy in a way that it hasn't on other workshops I've attended elsewhere."
Participant, James Macdonald Masterclass

"Excellent opportunity to flex creative muscles and test out new work in a very supportive environment with great people to help you."

"We were given the creative and production freedom to work at our own pace within the relevant deadlines, with support available but not imposed."
Generator Participants

PROGRESSION VOICES (continued)

"It is clear to see that the values that Tramshed and Oily Cart hold dear to them also infiltrate their workshop delivery during progressions on every level, with Andre and the practitioners I felt comfortable, safe and free to explore and ask questions and reflect. The companies provided a great example of why inclusivity within theatre is beneficial for everyone at every level, everyone is a participant having an experience even when the participants are learning how to facilitate. This was one of the most beneficial and explorative workshops I've attended. Life changing and innovative in approach. Very enlightening and crucial to personal development/company development on every level."

Masterclass Participant

"The best show I have seen all year."

"Raw and urgent but poetic writing from a kind of voice we need to hear from more often."

Audience Feedback from NoMad by Tramshed supported Artist Nell Hardy

"Really informative, collaborative, inclusive, inspiring and generous! It's made me want to know more about Tramshed"

Audience Feedback 5 Artistic Directors Talk about Children's Theatre

COMMUNITY ENGAGEMENT

During 2020 the role of the Community Programme Manager was changed and expanded to include additional responsibilities of the wider theatre programme and has been re-titled Programme Manager. To support this the Community Assistant and Participation Assistant roles have been amalgamated into a new Programme Administrator role to serve the entire programme.

During the pandemic many regular networks continued online including house theatre Afternoon Tea, Half Moon TYA Consortium, Greenwich Cultural Forum which proved invaluable for sharing experiences and resources across the sector promoting shared

learning and partnerships. New networks and training opportunities also emerged during the lockdown including Creative Network by Creative Lives, online arts delivery webinars by The

Space, Arts Marketing Association, Removing Barriers, Round Your House by Roundhouse, ITC training e.g. Budgeting and the Covid-response Indigo Survey *After The Interval* and *Act 2* with Audience Agency.

At the start of the year the pandemic had just begun and the regular programmes, run by Tramshed and/or our community partners, had moved online or stopped. Caribbean Social Forum moved online extremely quickly and were featured on BBC News to showcase their 6 day a week online programme. Dramatic Voices moved online and an additional online dance-party programme, Tramtastic Party, was created to replace the semi-regular club night events Tramtastic Nights for adults with learning disabilities and differences. We kept in regular contact with our regular hirers and partners which was appreciated. This was evidenced by the kind donations from Trinity Vineyard Church throughout lockdown despite them not having used the space yet!

COMMUNITY ENGAGEMENT (continued)

A new regular community hirer was established with Black Female Entrepreneur Greenwich which host regular guitar and keyboard classes for young people in Second Tots and run Afro Dance classes for young people.

In early 2021 Pamela Franklin, founder of the Caribbean Social Forum, who has worked in partnership with Tramshed for 6 years, was recognised and celebrated by Census 2021 as one of only 22 ordinary people who have done extraordinary things across England and Wales in their Census 2021 Heroes campaign. Pamela has asked for her purple plaque to be displayed at Tramshed which now sits proudly in the reception area: https://census.gov.uk/census-2021-heroes

Tramshed was in its 5th year supporting the delivery of the Woolwich Carnival (WCA). The Association decided that, as numerous members were involved front-line in the Covid response, e.g. as teachers or community centre managers, that delivering a live carnival event would be unrealistic based on capacity and mental health even if the guidance had allowed in September. The decision was made to create free online resources that could be used by communities that usually engaged with Woolwich Carnival to use in their own way.

The Garrison Church Trust secured funding to support engagement of the military families within the local area. The Garrison Church Trust team approached Tramshed as a local delivery partner to support with the conception and delivery of the programme. We fed directly into the programme design providing advice and insight where appropriate in addition to strengthening with the offer of practical arts delivery which would happen in Spring/Summer 2021.

Due to the pandemic, regular events, i.e. Comedy, Sounds of the World and Tramtastic Nights, were cancelled in addition to Family Arts Festival May 2020. As restrictions lifted, we programmed a short season of live programming to coincide with the October half term school holiday which included Comedy at the Tramshed (23rd Oct), *Ugg 'n' Ogg and the World's First Dogg* (27th Oct), Little Bean's *Baby Sensory Workshop* (28th Oct) and Mama G's *Storytime Spooktacular* (31st Oct).

The relationship with Black Female Entrepreneur Greenwich also deepened and they hosted their Black History Month African Festival closing event at Tramshed (30th Oct).

During the pandemic Covid-safety for the venue and for events needed to be carefully managed under the ever-changing guidance. We worked under the government guidance and achieved kite marks from UK Theatre and SOLT's *See It Safely* and Visit England's *We're Good To Go* campaign.

Following the cancellation of Greenwich Family Arts Festival in May 2020 an in-house family production *Hare & Tortoise* was scheduled for December 2020. Casting and a few days of R&D were undertaken before the December run became unviable but the commitments to funder and artists were upheld and the project undertaken in Spring/Summer 2021.

As the participatory elements of the Community Programme continued online the Dramatic Voices group devised and delivered a festive panto production which was performed live in zoom.

COMMUNITY ENGAGEMENT (continued)

During August and September 2020, the Greenwich and Docklands International Festival (GDIF) was one of the first largest scale live events to open during the pandemic and acted as a pilot for the Government. GDIF approached and engaged Tramshed to support in casting community voices and work with the community members to record sections of a brand-new poem, *Weavers of Woolwich* written by Tramshed Ambassador Bernadine Evaristo. The recordings would then be used by a composer to create a soundscape and reading of the poem.

The audio files were complemented by a photographic and visual display in General Gordon Square and the taken-at-home-self-portrait photos of the community members were displayed in the Tramshed window. Community members included a member of Dramatic Voices, the community engagement leads of local Community Centre and Housing Estate, the Councillor for Culture, Community & Equalities, a member of the Caribbean Social Forum, a member of the Woolwich Carnival Association, members of Youth Theatre, our Vice Chair and other local residents. GDIF then hosted an event on Tramshed, with the above community members included, where Bernadine Evaristo spoke beautifully about the role of the arts, community and the importance of such in Woolwich. Community members that could not attend watched the event and the display in General Gordon Square via zoom.

COMMUNITY VOICES

"Dan (the tutor) made us all realise that we could all write funny jokes."
Participant

"I have never felt better supported by an arts organisation."
ATN Facilitator

"Tramshed team are open for everything, their staff and team have an ethos of no eyebrow raising, no stigma, the building feels like home. They make you feel welcome all resources are accessible and there is understanding of our needs."
Lucy Isaiah, Black Female Entrepreneur Greenwich

"Without the patience and foresight of Tramshed the Caribbean Social Forum would not be what it is today, the team and the ethos they create in the building makes us all feel at home."
Pamela Franklin, 2021 Census Hero and Caribbean Social Forum Founder

"We missed more than anything coming to Tramshed – the drama and whilst it was ok online and we want to have the Club nights back on."
Tramtastic Nights working group and attendees

"Tramshed play a crucial role in the cultural, social and community fabric of Woolwich and indeed the borough as a whole. From their work with the Caribbean Social Forum to their activities for young people at risk of engagement with the criminal justice sector to their performing arts classes for young people with disabilities, and their steering of young emerging artists into the cultural industries; Tramshed bring their inclusive and strengths-based engagement skills to a wide cross section of our communities. Their work is essential to the borough's goals of regenerating Woolwich and building cohesive and sustainable communities." **Takki Sulaiman, Assistant Director – Community, Cultural and Leisure Services. Royal Borough of Greenwich 2020**

COMMUNITY VOICES (continued)

"Tramshed has, for some years, played a significant role in Woolwich's community infrastructure and, through this, has created new opportunities for diverse community activism. From providing space for groups reducing social isolation, who would otherwise have had nowhere to meet, to giving dedicated programme management support in the development of Woolwich Carnival, Tramshed is becoming an essential partner for emerging community initiatives. It is evident that the beneficiaries of Tramshed's community support, owes much to the organisation's sensitivity and awareness of marginalised communities and identity groups; and this is becoming a key component in improving equality, inclusion and diversity in the arts and in public voice."

Gilles Cabon - Chief Executive Officer /Greenwich Inclusion Project

"The Tramshed have played a fundamental role supporting WCA over the last 5 years from helping to empower and build its capacity from fundraising, project management, bridging conversation with other key strategic local organisations including the Arts, Funders, the local authority and providing a space where the carnival committee can have their meetings as well as other resource support.

The partnership relationship between the two parties has been very organic where leadership have focussed its energy on mainly ensuring that the community voice is heard in interpreting how the carnival should be developed and to encourage a bottom-up approach to the extent where the narrative of what is presented each year is adapted and driven by the committee and local community groups.

The efforts to adapt to the changing needs of the community and the impact of Covid-19 have challenge and force many organisations like Tramshed to reshape and reimagined its engagement strategy to build on community networks that is already established but to further embedded community cohesion with emerging communities. Tramshed is very well placed to be part of the solution to open its doors to these communities and to develop a stronger programme of activities that celebrate diversity as well as championing local leaders and a cross section of Woolwich and wider Greenwich"

Kelly-Anne Ibrahim – Chair, Woolwich Carnival

CASE STUDY: ALL TOGETHER NOW (ATN) – HYBRID PROGRAMME

All Together Now (ATN) was an online/offline participatory arts programme developed to service a particular need during the COVID-19 pandemic which reached 1,420 online participants and many others via the offline programme.

ATN was a co-funded programme: from Greenwich Festivals for Greenwich Family Arts Festival 2020 which had not gone ahead live as planned in May 2020 due to the pandemic and National Lottery's Reaching Communities fund. This funding model led to a dual offer under ATN of *Fab for Families* and *Open to All*!

20 sessions (17 YouTube recorded live streams and 3 live only sessions) of 40-60 mins took place over the course of 9 weeks with an activity focussed towards families on Tuesdays 4pm and inclusive activities open to all the community on Sundays 4pm.

CASE STUDY: ALL TOGETHER NOW – HYBRID PROGRAMME continued

ATN's programming was built on feedback and the pillars of the 5 Ways to Wellbeing adopted by Mind, NHS and others:

- Connect: sharing simple creative activities to bring the household together, allowing those to connect with the artist via the YouTube Chat function and to connect with wider society by sharing their work in the Tramshed window
- Be Active: including dance, movement and active sessions to promote physical activity
- Keep Learning: include practical and imaginative new skills within the programming e.g. origami
- Take Notice: include activities that stretch the imagination or ask you to observe your surroundings in a meaningful way
- Help Others: marketing prompted people to share with people without digital access to engage them in the same coordinating offline programming

All activities were led by different freelance creatives and covered different artforms – the idea being that this late on into the pandemic it was time to *try something new* on your own terms.

The key aim of ATN was to support mental wellbeing during the COVID-19 pandemic. This would be achieved by:

- creating an open, free, participatory programme that bridges the gap between the digital and real worlds
- allowing participants to engage "on their own terms" and without the need for them to perform engagement
- supporting freelance artists and broadening the reach of Tramshed's network of artists

Two Programme Assistants, one from Greenwich and one from Lewisham, were engaged at London Living Wage. These roles supported online and offline elements of the programme and provided an apprentice opportunity for them to gain skills in digital arts delivery. Upon completion of the project one Assistant engaged in the next Progression season and the other has gone on to deliver online events and now an Assistant Stage Manager in the West End.

The ATN online offer constituted of a live stream that the audience engaged with via YouTube. The facilitator delivered the session live in real time which, upon completion, was saved onto the YouTube Playlist on Tramshed's channel for participants to engage with at a later date. The participants could see the facilitator but the facilitator could not see the participants which makes it very different to the usual "Zoom Workshop" model.

CASE STUDY: ALL TOGETHER NOW (ATN) – HYBRID PROGRAMME (continued)

Participants could interact with the facilitator via the live chat function but could engage as much, or as little, as they wish reducing the performative energy needed to engage in Zoom and combats *Zoom Fatigue*. Artists were supported to live stream to YouTube via Zoom using OBS software to run the session – most gaining new skills that can be developed and harnessed for additional online work in the future.

The ATN offline offer was designed to complement the online offer for those impacted by digital poverty, without digital access or have online fatigue and chose not to engage online.

It included a PDF version of the activity which could be collected, emailed or posted to participants. Creations could then be displayed in the large Tramshed venue window to create a community art gallery for the artistic output of the programme. This could then be seen , photographed and connected with by people taking a walk or visiting the supermarket during lockdown. The bridging approach was designed to ensure, for example, grandchildren without digital access could engage via a printed PDF whilst their grandparents engage in the online offer simultaneously with all work being displayed in the venue together.

The broad range of activities included potato printing, storytelling, origami, singing, cooking, spoken word and joke-building. Some artists have worked with Tramshed before on other programmes, some are local and new to Tramshed and some were international with strong links to South East London.

- 1,420 total online participants
- 1,364 participants via YouTube
- 56 participants via Zoom
- 25 artists engaged
- 2 Young Apprentice Assistants engaged (1 from Greenwich and 1 from Lewisham)
- 13.8 hours of free, accessible, creative content online
- 23% of visits to the webpage came from the email mailout
- 86.3% of website users were new during this period which suggests ATN marketing efforts were genuinely breaking new ground with new audiences
- 31,494 people reached through ATN paid Facebook advertising with 74,164 impressions, 4,500 interactions and 976 clicks.
- +52 new Facebook followers during this period +15.6% from the previous period.
- 515 Facebook page reactions, 524 shares and 144 comments
- 1.2K Twitter impressions per day

CASE STUDY: ALL TOGETHER NOW (ATN) – HYBRID PROGRAMME (continued)

- 226 Twitter link clicks, 219 likes, 173 retweets and 49 replies

"The team were amazing at explaining and exploring the resources that I had available and making sure they were used to enhance the session."

"It was an exciting experience to develop what would be "live" work into something "on-line" or streamed. It has its own challenges and benefits. The digital world and relationships to material are evolving. I look forward to working with Tramshed again remotely and in the flesh."

ATN Facilitators

"The lockdown has affected my mental health adversely, as I am not able to socialize to the same degree as before. This session has helped give me a focus for a small task that I can do to help spark creativity at home."

Participant from ATN session 1000 Paper Crane Wish

"I'm very creative and I feel [lockdown has] boosted my engagement with the arts. Accessing online is wonderful and I've done more than before lockdown!"

"I already have mental health conditions and it really helps when I can vary my surroundings, which of course has been very difficult since March 2020. I'm lucky to be mobile but sometimes find it hard to get myself motivated. Really loved today's session. So much fun - great host and organisation."

"Have missed the arts, it formed part of my socialising. Have not engaged in online arts projects before now."

Participants from ATN Drag Aerobics with Dolly Trolley

DIGITAL PLATFORMS

Covid-19 restrictions and lockdowns determined programming choices across the whole period 2020/1. The Tramshed team worked together to embrace new virtual opportunities and platforms.

Our total digital reach for the year was approximately 375K across 25.5K audience members.

The organisation immediately piloted use of streaming services for all facilitated programmes and continued to offer places to meet and create online on a weekly basis. As this proved a welcome intervention Heads of Department experimented and extended the offer to include performance platforms and events.

We switched our bi-monthly social event for Adults with Learning Disabilities to an online weekly Dance Party. We researched the potential to run online Comedy spots but it became clear there was an existing and evolving scene online from comedy clubs led by comedians. During Spring 2020 we planned to curate a Digital Theatre Festival for emerging artists to share practice and innovation from young people 16-25. Managing this ambitious event gave us new skills in technical production management on 11 platforms.

DIGITAL PLATFORMS (continued)

In June 2020 Tramshed launched a new website, working with brackets digital. We recorded

- 18,087 Users
- 17,953 New Users
- 25,959 Sessions
- 51,618 Unique Page Views
- The average dwell time for the whole website is 25% longer than average industry-wide

During this extraordinary period our online audience were looking for

- Programme Events (What's On) - 28.5% of all page views
- Information about the organisation – 11% of all page views
- Activities (Get Involved/Take Part across strands) - 11% of all page views

We did not bring in a lot of new participants for Youth Theatre during 2020/1 but we retained our cohort and the Get Involved landing page was highly effective with 92.5% people moving to a second, more specific programme strand page, e.g. to Artist Development Support

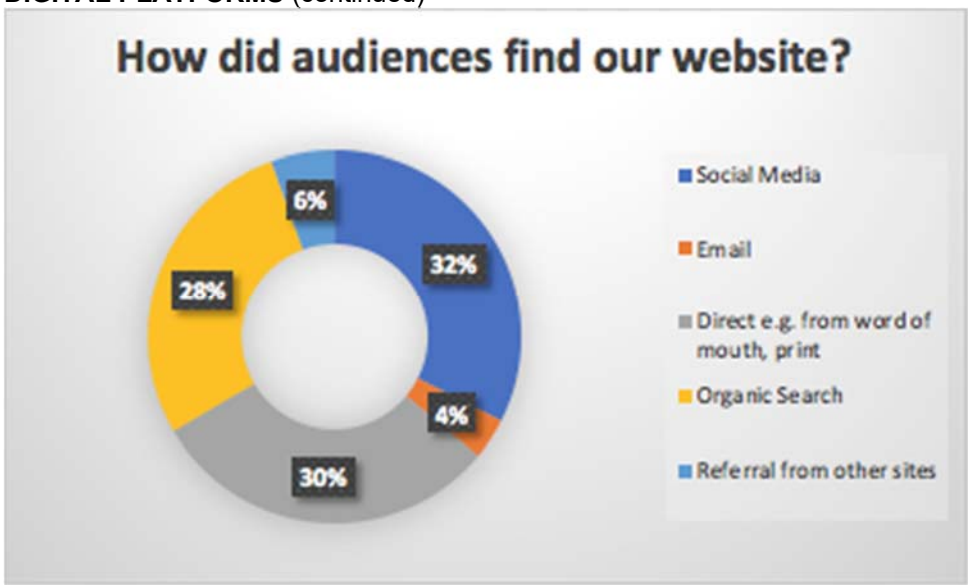
The new website gave the team the opportunity to assess effective use of this important space. Our Marketing Assistant used the data to build content with a clear goal to support signposting within the website or onto another platform for the performance/activity.

As an example, the All Together Now web page had 2K sessions with the average page view at almost 5 minutes. We had built the pages to engage audience members, acting as a virtual lobby with pre-event information and context. Users were directed to event platforms such as YouTube and Zoom to take part in the activity there and then or at a time that suited them.

During the first 2 quarters of the year there were clear peaks of online activity in line with specific programme events. From October 2020 analytics reveal an increase of daily users with much more consistent engagement.

We noticed a real increase in clicks from social media to find more content on the website and - as the year progressed - more direct, digital recommendations using WhatsApp, Messenger and text messages. As a result, we have developed more shareable content for direct platforms.

DIGITAL PLATFORMS (continued)



Social Media presence and influence grew across the board:

- Facebook - Total Page Likes were up 23% from 2019/20, reach was 66K
- Twitter - Followers increased by 10.4% from 2019/20, reach was 222.5K
- Instagram was the fastest growing audience with 50% + increase in the year
- We imported 1,765 subscribers to our new Mailer and had sent 26,288 emails to 2027 people by 31 March 2021

In November 2020 we were awarded a free year's membership of Arts Marketing Association via the house theatre network. This has proved a hugely valuable information point for us across the year when in-person networking was not possible and directly led to a team member becoming a UK Creative Fellow with Derby Museums.

In summary - we have been evolving a nimble strategy to maintain and grow confidence to take part with the organisation in changing times through sharing evidence of well networked, Covid-safe, quality offer.

THE FUTURE: TRAMSHED REFURBISHMENT PROJECT

The development of our historic home is being supported by our landlords, the Royal Borough of Greenwich to transform our rundown space into a modern, thriving community arts hub – the base for the next, necessary phase of our growth benefiting more young people and communities from across South- East London.

A regenerated Tramshed will mean that we can transform our organisation; capitalise on our exceptional community links and reach 60% more people per year though new, highly tailored activities and opportunities, alongside scaled up delivery of our impactful work in a building that sits at the heart of our community.

THE FUTURE: TRAMSHED REFURBISHMENT PROJECT (continued)

We are working towards accessible design throughout, to welcome all our users with mobility issues and sensory impairments to significantly improving our services to those with physical and sensory disabilities.

Our new building will offer:

- A refurbished, professional-standard theatre with raked seating and capacity for 152 (an increase from 110), with 4 new wheelchair spaces, able to accommodate enhanced demand for ticket sales and hires
- New technical facilities, providing apprenticeships and training opportunities such as NVQ level students and a development of our technical partnership with the National College Creative Industries for Design and Technical students
- A new secondary performance studio, that will function as an intimate space for workshopping and showcasing work made by young people and emerging creatives. The studio will include a sprung floor and a lighting rig, with bench seating on 3 sides to accommodate 35 audience members
- A new dedicated community-use studio, which will function as an accessible and affordable multipurpose space and facilitate a 15% increase in community work
- A new rehearsal studio suitable for flexible use, designed to accommodate users such as young people in our Participation and Progression programmes. Work delivered in the studio enables young people to develop confidence, self-expression, skill and wellbeing through creative opportunities
- Additional office space, with new, affordable desk space available for two small local emerging arts organisations and one larger compatible arts company or local agency
- A new digital media studio for teaching, with 6-8 consoles. The studio will respond to the need for first-class digital training facilities, and be available for teaching, and to older Progression members, as well as used for meetings and private hire

FUNDRAISING STRATEGY FOR BALANCE OF CAPITAL FUNDS

The capital refurbishment programme has progressed well during this period with the project growing to a £4 million programme. Architects, Faulkner Brown, have now completed all designs and in September 2021 the project has moved to the construction phase, with completion of Phase 1 anticipated in June 2022. Royal Borough of Greenwich (RBG), Tramshed's key partners on the project, have now agreed a 50-year lease for our occupation of the building with rent set at a 70% subsidy of the rentable value from the point we move back into the building in 2022.

The remaining capital fundraising target is now down to £650,000 with all fund raising targeted to be achieved by the end of Phase 2. This is scheduled as the whole refurbishment work is completed with additional studios linked back to the building from the leisure centre development, estimated in 2024. This allows Tramshed to continue with its capital fundraising campaign to the end of this period.

FUNDRAISING STRATEGY FOR BALANCE OF CAPITAL FUNDS (continued)

The Trustees recognise the risk involved in undertaking a capital programme at a time of economic challenge. With such strong support and interest indicated from external funders and the level of support already granted by RBG with the significant opportunity of a 50-year lease and a plan in place to realise the final funds we are confident of achieving this target. Additionally, RBG, who value the building's key role as a community hub, are now including The Tramshed as part of a wider redevelopment of the adjoining site with new opportunities and partnerships emerging.

THE IMPACT OF COVID-19 ON OUR ACTIVITIES

Covid-19 shut down our programme on 16th March 2020. We immediately assessed the suitability and potential of our activities on digital platforms.

From April through to August 2020, we ran 100% of our youth arts programmes online. We ran activities for our more vulnerable participants as extra sessions right across the summer. We adapted programmes for our Adults with Learning Disabilities community including the reinvention of our Tramtastic Nights club sessions to a weekly Dance session – Tramtastic Parties. The Progression strand produced an online season culminating in the Digitally Charged Festival.

In September 2020 we moved activities back into the building, gaining Visit England and SOLT/UK Theatre kitemarks for our Covid Secure working framework. Although we were able to deliver some live events during Autumn season across the programme strands, we became subject to local and then national lockdowns from the beginning of November 2020.

From January 2021 we had to return to remote provision, enhanced by investment in a leased line for dedicated broadband internet from Tramshed's pop-up space. We developed a flexible scheme to offer an equality of service live in the venue when possible, live facilitation online and offline from home. The programme re-started in the venue after Easter 2021 – from 12 April 2021.

The Successes

- The team had already been looking at ways to share material online during the final quarter of 2019/20 and had invested in Podcasts during the Cabaret season.
- During the Easter holidays in April 2020 we piloted 2 participatory programmes online to test potential to move all youth participation on-line .
- During the summer term we ran all 9 Youth Arts programmes weekly online including 3 programmes for our most vulnerable young people.
- We began to offer a free monthly online sharing space for parents by a therapist.
- We ran 3 programmes for Adults with Learning Disabilities (ALD) participants across the entire year, adapting a bi-monthly club event into a familiar, weekly dance session and creating theatre together using materials sourced from home, shown in our digital theatre festival.

THE IMPACT OF COVID-19 ON OUR ACTIVITIES (continued)

The Successes (continued)

- Additional funding was sought and raised to run the programmes for those who had been referred to our supported groups across the summer holidays bringing important continuity and regular contact with trusted adults during this period of uncertainty

- We maintained our Progression programme for emerging artists running an online drop-in mentoring programme, an arts development lab for developing new production ideas, masterclasses, talks, a week-long residency and Cabaret course via Zoom

- We promoted and developed an online digital festival which culminated over a weekend in July 2020 with 27 on-line performances across 9 platforms over 3 days from 141 artists

- We utilised resources for Family Arts and Community to co-fund a programme called All Together Now, offering participatory activities live and recorded with fun, free support resources. This programme has since been shortlisted for a Fantastic For Families Award

The pandemic came at a point of change for the organisation and helped us to understand where we are aligned in terms of arts and community resourcing locally. When we considered appropriate ways to host space and the impact of opening and closing on users, we drew on a range of comparators including other theatres, schools and libraries. This renewed sense of our function in the town, borough and area was useful both during Covid closure for messaging and for our future development

Despite the financial fragility for all businesses during this year we played a part in the local Creative economy: £142,153.71 spent on Freelance Creatives and Support Staff - almost 1/3 of our total spend – including:

- 84 Performers/Companies

- 34 Facilitators

- 16 Support Workers (Technical/Design/Producing)

The Challenges

- We had to close the building to the public for 9/12 months, shutting down access to physical space for the many vulnerable groups we support

- We lost valuable income from group hires in the building; over 90% in the year 2020/1

- Furlough was an essential lifeline for the organisation. During Spring/Summer 2020 6 team members were fully furloughed. 3 roles were made redundant in a restructure exacerbated by Covid-19, 3 were able come back to work from August 2020 as the building opened up

THE IMPACT OF COVID-19 ON OUR ACTIVITIES (continued)

The Challenges (continued)

- As we faced a second local, then national, lockdown during Winter 2020/21 the organisation had to make use of the Flexible Furlough scheme to reduce hours to skeleton staffing to legally manage the organisation

- The smaller team inevitably had reduced capacity to respond to the many changes and uncertainties this period brought

- We gained some immediate emergency funds that became available through Government Business grants, ACE, Esmée Fairbairn Foundation, Children In Need, and an RBG emergency response grant, however longer-term revenue fund raising looks more challenging as we move into the second half of the year with key longer-term grants coming to an end in the period i.e. ACE, Henry Smith, Children In Need

Covid-19 Feedback

"Just wanted to pass on my thanks and gratitude to all the team for running the Zoom sessions. Both E and O have really enjoyed them. E has struggled with Zoom meetings so was nervous about it but your team were brilliant and she is looking forward to next week. I am a scout leader and we are looking to run similar sessions so I might borrow some of your ideas!"

"I just wanted to say thank you so much to you and the team for keeping the class going, it has been his favourite thing to do during lockdown and the highlight of each week for him. I know he is going to miss it dreadfully so I hope that the Saturday class can resume soon, even if it is virtual."

Youth Theatre Parents

"I've been struggling a lot with all the changes going on but being able to have Wednesdays again even if it's only for an hour is helping. Thanks a lot."

Whatever Makes You Happy Participant

TRAMSHED RISK MANAGEMENT

We continually review the risks faced by the organisation and carry out risk assessments on an annual basis at a board level.

Fundraising

Achieving fundraising targets has again been identified as a high risk due to the impact of cuts in our local authority grant from London Borough of Lewisham and an increasingly competitive funding climate. The charity remains successful at securing funding from both public funders and Trusts and Foundations. There is a continuing team approach to fundraising by the Senior Management team and additional support of external agencies. However, it recognises the need to diversify funding further and has initiated new relationships with children's commissioners to support our referral programmes. Longer term there are plans to take on a 2-day a week development role for bids with a 3/4-year stability and to nurture our relationships with individual givers.

TRAMSHED RISK MANAGEMENT (continued)

Long-term Premises

RBG authorised Tramshed a 50-year lease of the Tramshed building from the point of the whole project completion, based on Tramshed's plans to continue with its capital fundraising campaign in order to make the building fit-for-purpose. The Trustees recognise the risk involved in undertaking a capital programme at a time of economic challenge.

However, there is a strong relationship with RBG who value the building's key role as a community hub and are including The Tramshed as part of a wider redevelopment of the adjoining site.

Financial Stability

Budget-holder accountability has been sustained and systems are regularly reviewed e.g. second eyes on card transactions. The Finance Officer has added funder tracking to our Xero reports in addition to streamlined nominal and project codes.

As a VAT registered company Tramshed now reports figures quarterly through Xero to HMRC following the Making Tax Digital initiative.

Our Finance & General Purposes sub-committee ensures robust financial processes are in place and regularly review levels of risk to the financial position of the company. They meet in advance of quarterly board meetings to scrutinise management accounts and cash flow against budget. The sub-committee is made up of four Trustees (including the Treasurer), the Executive Director and Finance Officer.

FINANCIAL REVIEW

Tramshed's finances in 2020/21 were challenged with huge fluctuations across the year.

The Covid-19 pandemic saw the organisation lose 78% across all budgeted earned income strands. Hires were particularly hard hit coming in at 90% less than income target as groups were unable to use the spaces as planned. Participation activities took place but via Zoom during Spring and Winter terms due to Government lockdowns. To maintain access to and continuity from the organisation we offered these sessions for donations over fees.

The organisation instituted a new NLiven box office system but only took £2,085 in ticket sales as the building was closed as a venue for 9/12 months. Performances that we were able to deliver were sold as low cost/no cost both to ensure that cost was not a barrier to access and to encourage public confidence to return to our space.

Tramshed received Covid response funds from central and local Government during 2020/21 including:

- £50,533 Coronavirus Job Retention Scheme
- £23,357 Additional Restrictions Grant Scheme
- £25,000 Retail, Hospitality and Leisure Grant Fund

FINANCIAL REVIEW (continued)

The organisation also applied for, and was awarded, the following emergency grants:

- £34,995 Arts Council Covid Emergency Fund
- £17,500 Esmée Fairbairn Foundation
- £9,627 Royal Borough of Greenwich
- £3,537 Children in Need

Tramshed's finances in 2020/21 were additionally affected following the sudden move of premises due to our landlords (Greenwich Council) finding the electrics of the building no longer safe in November 2019. Whilst all attempts were made to reduce the costs to the organisation this transition had an unplanned impact on expenditure with significant increases in utilities in the new premises during 2020/1.

Total income for the year amounted to £526,826 (2020 – £624,997), whilst expenditure for the year was £486,924 (2020 – £695,708). This resulted in a surplus of £39,902 (2020 – a deficit of £70,711) and total funds at 31 March of £173,578 (2020 – £133,676). For further details, please refer to the financial summary above.

The Trustees are aware reserves will continue to come under pressure with the ongoing impact of Covid-19 and the additional needs of Tramshed's capital programme but with further support that has been made available to Tramshed in 2021/22 from emergency funds, such as the Cultural Recovery Fund, the Restart Grant and the Kickstart Scheme 2021/22 they are confident of maintaining the level of reserves as set out in the policy below.

RESERVES POLICY

The Trustees have recently reviewed Tramshed's general reserve figure in line with the guidance issued by the Charity Commission, they are also particularly aware of the financial pressures that Covid-19 has placed on the sector and Tramshed itself and are aware that these reserves may be drawn upon to support the viability of the organisation.

The Trustees have set a preferred level of £80,000, a balance representing three months' operating costs, which includes the costs of winding down the organisation and paying off all liabilities both from a perspective of our premises and our current salary and wage liabilities. This is felt necessary to cover eventualities such as not meeting annual fundraising requirements, the temporary or permanent loss of its premises due to events such as fire or flood, or the sudden loss of a primary, statutory funding source, which the organisation is reliant on to deliver its charitable purposes and activities. These costs were remodelled and amounted to £80,000 during 2020/21. This will ensure the charity can continue to run efficiently and maintain its programme of activities. General Reserves are therefore necessary to ensure the organisation can meet its obligations, particularly if intended funding sources fail to meet the required targets. The policy and the level of reserves held are reviewed annually by the Trustees.

Total funds at 31 March 2021 amounted to £173,578 (2020 – £133,676). Of this amount, funds of £35,214 (2020 – £36,129) were restricted to specific purposes, leaving unrestricted general funds of £138,364 (2020 – £96,547).

RESERVES POLICY (continued)

After deducting the net book value of tangible fixed assets of £600 (2020 – £900), free reserves at 31 March 2021 therefore amounted to £137,764 (2020 – £96,647).

During 2021/22 Tramshed was already committed to contracts with consultants to support the capital planning and fundraising campaign. At the close of Quarter 2 in 2021/22 (September 2021), it was anticipated that free reserves would be at the level of £107,047 at 31 March 2022. This meets the parameters of the preferred reserves as set out above.

Tramshed has operated with robust financial management and has had considerable success securing grant income. However, a decrease in unrestricted funding, impacted particularly by pressure on the sector and many funds closing during the Covid-19 pandemic, have affected the charity's reserves position. The organisation continues to be highly proactive with fundraising with considerable success already on the 2021/22 period and a strategy is in place to broaden its income base, which includes working with local commissioners, donations and developing partnerships, to ensure its free reserves remain at the appropriate level.

The charity has created a detailed, conservative budget for 2022/23 with specific multiple potential income sources and targets to fund programme strands. The Senior Management Team have cross checked amounts balance above and below the line as much as possible and discussed possible bids to resource activity with grant officers.

FINANCIAL SUSTAINABILITY

Achieving fundraising targets has again been identified as a high risk due to the impact of cuts in our local authority grant from London Borough of Lewisham and an increasingly competitive funding climate. The charity remains successful at securing funding from both public funders and Trusts and Foundations. There is a continuing team approach to fundraising by the Senior Management team and additional support of external agencies. However, it recognises the need to diversify funding further and has initiated new relationships with children's commissioners to support our referral programmes.

Longer term there are plans to take on a 2-day a week development role for bids with a 3/4-year stability and to nurture our relationships with individual givers. As we move out of the critical pandemic period the company has an opportunity to link its capital and revenue funding programmes. The company is targeting funders who support capital within revenue funding proposals such as Reaching Communities.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company 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 income and expenditure of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently

STATEMENT OF TRUSTEES' RESPONSIBILITIES (continued)

- Observe the methods and principles in 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)

- Make judgements and estimates that are reasonable and prudent

- State whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements

- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company 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 Companies Act 2006.

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.

Each of the Trustees confirms that:

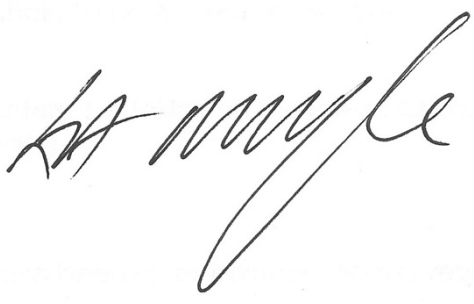
- So far as the Trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware

- The Trustee has taken all the steps that he/she ought to have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

This report was approved by the Trustees and signed on their behalf by:



Chair of Trustees:
K A McGarrigle
Date: 19.10.21

Independent auditor's report to the members of Tramshed Arts Limited

Opinion

We have audited the financial statements of Tramshed Arts Limited (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Conclusions relating to going concern (continued)
Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information
The Trustees are responsible for the other information. The other information comprises the information included in the Annual Report and Financial Statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the Trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

Matters on which we are required to report by exception (continued)

- certain disclosures in respect to the remuneration of Trustees specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' report and from the requirement to prepare a strategic report.

Trustees' responsibilities

As explained more fully in the Trustees' responsibilities statement, the Trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

Auditor's responsibilities for the audit of the financial statements (continued)

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice Accounting and Reporting by Charities preparing this accounts in accordance with the Financial reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, and the Companies Act 2006), those that relate to data protection (General Data Protection Regulation) and those in relation to safeguarding.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls we:

- performed analytical procedures to identify any unusual or unexpected relationships; and

- tested journal entries to identify unusual transactions; and

- assessed whether the judgements and the assumptions made in determining accounting estimates for the probability of receipt of legacies, the provision for slow moving stock, the provision for bad and doubtful debts, and the actuarial valuation of the defined benefit pension scheme liability were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and

- enquiring of management as to actual and potential litigation and claims.

Auditor's responsibilities for the audit of the financial statements (continued)

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the Trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of this report

This report is made solely to the charitable company's Trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's Trustees those matters that we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company's and the company's Trustees as a body, for our audit work, or the opinions we have formed.



Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 02 November 2021

Statement of financial activities (including an income and expenditure account)
Year to 31 March 2021

	Notes	**Un-restricted Funds £**	**Restricted Funds £**	**Total Funds 2021 £**	Un-restricted Funds £	Restricted Funds £	Total Funds 2020 £
Income from:							
Donations							
. Donations and gifts	1	**31,997**	**—**	**31,997**	57,785	—	57,785
. Grants receivable	2	**65,857**	**241,104**	**306,961**	2,660	373,818	376,478
Charitable activities	3	**125,503**	**8,240**	**133,743**	163,081	13,774	176,855
Other trading activities	4	**3,592**	**—**	**3,592**	13,879	—	13,879
Other sources							
. Coronavirus Job Retention Scheme funding		**50,533**	—	**50,533**	—	—	—
Total income		**277,482**	**249,344**	**526,826**	237,405	387,592	624,997
Expenditure on:							
Raising funds	5	**32,691**	**—**	**32,691**	36,847	—	36,847
Charitable activities	6	**203,974**	**250,259**	**454,233**	225,795	433,066	658,861
Total expenditure		**236,665**	**250,259**	**486,924**	262,642	433,066	695,708
Net income (expenditure) and net movement in funds	8	**40,817**	**(915)**	**39,902**	(25,237)	(45,474)	(70,711)
Balances brought forward at 1 April 2020		**97,547**	**36,129**	**133,676**	122,784	81,603	204,387
Balances carried forward at 31 March 2021		**138,364**	**35,214**	**173,578**	97,547	36,129	133,676

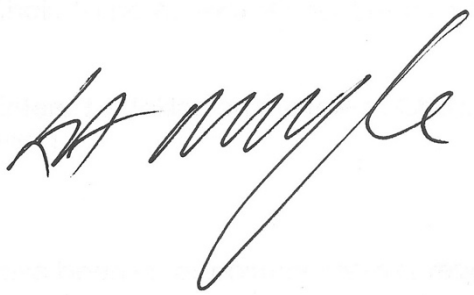
All of the charity's activities derived from continuing activities during the above two financial years.

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

Balance sheet 31 March 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible fixed assets	12		**600**		900
Current assets					
Debtors	13	**32,103**		53,970	
Cash at bank and in hand		**188,085**		144,419	
		220,188		198,389	
Liabilities					
Creditors: amounts falling due within one year	14	**(47,210)**		(65,613)	
Net current assets			**172,978**		132,776
Total net assets			**173,578**		133,676
The funds of the charity:					
Restricted funds	15		**35,214**		36,129
Unrestricted funds					
. General funds			**138,364**		97,547
. Designated funds	16		—		—
Total funds	17		**173,578**		133,676

The financial statements were approved by the board of Tramshed Arts Ltd, Company Registration No. 01029063 (England and Wales) on
and signed on its behalf by:



Chair of Trustees
K A McGarrigle
Date: 19.10.21

Statement of cash flows Year to 31 March 2021

	Notes	2021 £	2020 £
Cash flows from operating activities:			
Net cash provided by operating activities	**A**	**43,666**	5,472
Change in cash and cash equivalents in the year		**43,666**	5,472
Reconciliation of net cash flow to movement in net funds:			
Cash and cash equivalents at 1 April 2020		**144,419**	138,947
Cash and cash equivalents at 31 March 2021	**B**	**188,085**	144,419

Notes to the statement of cash flows for the year to 31 March 2021.

A Reconciliation of net income (expenditure) to net cash provided by operating activities

	2021 £	2020 £
Net income (expenditure) for the reporting period (as per the statement of financial activities)	**39,902**	(70,711)
Adjustments for:		
Depreciation charges (note 12)	**300**	300
Decrease in debtors	**21,867**	63,933
(Decrease) increase in creditors	**(18,403)**	11,950
Net cash provided by operating activities	**43,666**	5,472

B Analysis of changes in net debt

	2020 £	Cash flows £	2021 £
Cash at bank and in hand	144,419	43,666	**188,085**
Total net debt	144,419	43,666	**188,085**

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation
These financial statements have been prepared for the year to 31 March 2021.

These financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Critical accounting estimates and areas of judgement
Preparation of the financial statements requires the Trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- the allocation of support costs;
- estimating the useful economic life of tangible fixed assets;
- estimating the value of donated services and facilities; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

Assessment of going concern
The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

Assessment of going concern (continued)
The Trustees are aware the charity's reserves have and continue to come under pressure as a result of the impact of Covid-19 and the additional needs of Tramshed's capital programme. However, with the support that has been made available to Tramshed to date from emergency funds and additional funds raised from Trusts supporting organisations affected by Covid-19 and the government's furlough scheme in the year 2020/21, a small projected surplus for 2020/21 was realised. In 2021/22 the organisation has benefitted from the Kickstart Scheme and Restart grants in order to be able to re-open the building. Since 1 April 2021 our budgeted financial plans have been progressing as expected and our conservative projections for the second half of the year feel realistic.

Following the onset of the pandemic, the Trustees have reviewed spending and enacted cost-cutting measures and they also note that if applications for project funding are not successful, the charity discontinues the relevant programme strands. As the charity reached the end of 2020/21, there has been more clarity about nimble plans for the 2021/22 and 2022/23 financial years. The development of the pandemic and any further resulting restrictions over future months are constantly being reassessed from a risk management perspective.

As a result of the above, the Trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due. The most significant areas of judgement that affect items in the financial statements are detailed above.

Income recognition
Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income consists of donations and grants, donated facilities, ticket sales for performances, fees for workshops, youth theatres and other activities, and income from theatre hire and bar sales.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Grants from government, other agencies and voluntary bodies have been included as income from charitable activities where these amount to a contract for services, but as grants where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income recognition (continued)
Income from ticket sales for performances is recognised on the date of the performance to which the tickets relate.

Income from youth theatres, workshops and other activities is recognised on the date the workshop or activity occurs.

Income from theatre hire is recognised on the provision of the rental space.

Income from bar sales is recognised at the point of sale.

Donated services and facilities
Donated services and facilities are recognised in income and expenditure when the charity has control over the item or service, conditions associated with the donated item or service have been met, the receipt of economic benefit from the use by the charity of the item or service is probable and that the economic benefit can be measured reliably.

Services provided by volunteers
For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure recognition
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This comprises staff costs associated with fundraising, primarily time spent by the Chief Executive and Executive Director on fundraising activities.

- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, PR and marketing, provision of office services and equipment, and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs with respect to its compliance with regulation and good practice.

Support costs and governance costs are apportioned based on the ratio of direct costs under each of the charity's various programmes.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- Leasehold improvements — Over the term of the lease
- Computer equipment — 20% straight line
- Fittings and equipment — 20% straight line

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such financial statements and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost. Prepayments are not financial instruments.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments, and are measured at amortised cost.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Designated funds comprise monies set aside out of unrestricted general funds for specific future purposes or projects.

Restricted funds comprise monies raised for, or restricted by donor imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Donations and gifts

	Unrestricted funds £	Restricted funds £	**Total funds 2021 £**
Donations	4,997	—	**4,997**
Donated services and facilities	27,000	—	**27,000**
2021 Total funds	31,997	—	**31,997**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2020 £*
Donations	*32,785*	—	*32,785*
Donated services and facilities	*25,000*	—	*25,000*
2020 Total funds	*57,785*	—	*57,785*

Donated services and facilities include a donation from the Royal Borough of Greenwich which represents the market value of the lease of the property used by the charity, which is provided at no cost. The market value of the rent for the property has been estimated at £27,000 (2020 – £25,000) per annum based on the rateable value provided by the Royal Borough of Greenwich. The estimated value has been recognised within income as a donation, and an equivalent charge included within central premises costs.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	**Total funds 2021 £**
Arts Council England – Cultural Recovery Fund Grant	—	34,995	**34,995**
Arts Council England – Progression	—	9,985	**9,985**
BBC Children in Need – Booster	—	3,537	**3,537**
BBC Children in Need – Large Grants	—	26,830	**26,830**
BBC Children in Need – Small Grants	—	7,500	**7,500**
Big Lottery Fund (Reaching Communities)	—	69,922	**69,922**
D'Oyly Carte Charitable Trust	—	3,000	**3,000**
Esmée Fairbairn Foundation	17,500	—	**17,500**
Greenwich – Children's Theatre Festival	—	20,000	**20,000**
Greenwich – Covid-19 Fund	—	9,627	**9,627**
Greenwich – Covid-19 Fund (Rate Relief)	23,357	—	**23,357**
Greenwich – Neighbourhood Growth Fund	—	10,650	**10,650**
Greenwich – Small Leisure Industry Grants	25,000	—	**25,000**
Maudsley Charity	—	1,000	**1,000**
Mayors Young Londoners Fund	—	44,058	**44,058**
2021 Total funds	**65,857**	**241,104**	**306,961**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2020 £*
Arts Council England (Progression)	—	*39,940*	*39,940*
BBC Children in Need – Small Grants	—	*10,000*	*10,000*
BBC Children in Need (WMYM Greenwich)	—	*35,128*	*35,128*
Big Lottery Fund (Reaching Communities)	—	*67,190*	*67,190*
Children & the Arts – Hospice	—	*4,620*	*4,620*
Greenwich – Short breaks	—	*9,900*	*9,900*
Esmée Fairbairn Foundation	—	*35,000*	*35,000*
Greenwich – Relocation	—	*37,541*	*37,541*
Greenwich – Children's Theatre Festival	—	*20,000*	*20,000*
Greenwich – Growth Fund (Community)	—	*4,250*	*4,250*
Boris Karloff Charitable Foundation	—	*1,000*	*1,000*
Henry Smith Charity	—	*29,500*	*29,500*
Cockayne – London Community Foundation	—	*15,000*	*15,000*
Maudsley Charity	—	*13,171*	*13,171*
Souter Charitable Trust	—	*5,000*	*5,000*
Edward Gostling Foundation	—	*2,520*	*2,520*
Young Londoners Fund	—	*44,058*	*44,058*
HM Revenue and Customs – Job retention Scheme	*2,660*	—	*2,660*
2020 Total funds	*2,660*	*373,818*	*376,478*

3 Income from charitable activities

	Unrestricted funds £	Restricted funds £	**Total funds 2021 £**
Core funding			
. London Borough of Lewisham	35,000	—	**35,000**
. Royal Borough of Greenwich	80,000	—	**80,000**
Youth arts	3,222	—	**3,222**
Performances	2,152	—	**2,152**
Other activities	5,129	8,240	**13,369**
2021 Total funds	**125,503**	**8,240**	**133,743**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2020 £*
Core funding			
. London Borough of Lewisham	*46,239*	*—*	*46,239*
. Royal Borough of Greenwich	*80,000*	*—*	*80,000*
Youth arts	*6,798*	*—*	*6,798*
Performances	*12,380*	*—*	*12,380*
Other activities	*17,664*	*13,774*	*31,438*
2020 Total funds	*163,081*	*13,774*	*176,855*

4 Other trading activities

	Unrestricted funds £	Restricted funds £	**Total funds 2021 £**
Lettings income – theatre hire	3,505	—	**3,505**
Bar income	87	—	**87**
2021 Total funds	3,592	—	**3,592**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2020 £*
Lettings income – theatre hire	*12,418*	*—*	*12,418*
Bar income	*1,461*	*—*	*1,461*
2020 Total funds	*13,879*	*—*	*13,879*

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	**Total funds 2021 £**
Staff costs	32,691	—	**32,691**
2021 Total funds	32,691	—	**32,691**

	Unrestricted funds £	*Restricted funds £*	*Total funds 2020 £*
Staff costs	*36,847*	*—*	*36,847*
2020 Total funds	*36,847*	*—*	*36,847*

6 Expenditure on charitable activities

	Relocation Fund £	Participatory £	Theatre £	Projects £	Community engagement £	**Total 2021 funds £**
Direct staff costs						
. Artists	225	36,370	800	11,386	5,420	**54,201**
. Other	240	17,963	350	2,779	1,916	**23,248**
. Employer's on costs	—	—	—	580	90	**670**
Architect and consultancy fees	18,688	—	—	—	—	**18,688**
Travel, transport and allowances	—	10	16	666	—	**692**
Production and running costs (including staff costs)	—	4,281	1,374	34,890	9,733	**50,278**
Venue hire and associated costs	—	680	—	—	—	**680**
Admin and marketing	336	204	622	9,577	1,239	**11,978**
Support costs: central premises costs	—	18,895	1,004	19,013	5,842	**44,754**
Support costs: non-premises costs (note 7)	—	105,144	5,588	105,802	32,510	**249,044**
Total expenditure	19,489	183,547	9,754	184,693	56,750	**454,233**

	Relocation Fund £	*Participatory £*	*Theatre £*	*Projects £*	*Community engagement £*	*Total 2020 funds £*
Direct staff costs						
. Artists	*813*	*56,744*	*23,574*	*17,712*	*13,020*	*111,863*
. Other	*4,421*	*34,819*	*1,361*	*8,815*	*6,422*	*55,838*
. Employer's on costs	*—*	*330*	*—*	*528*	*170*	*1,028*
Travel, transport and allowances	*6,569*	*151*	*1,111*	*4,430*	*646*	*12,907*
Production and running costs (including staff costs)	*8,270*	*2,643*	*11,334*	*30,775*	*8,551*	*61,573*
Venue hire and associated costs	*395*	*7,785*	*1,225*	*255*	*—*	*9,660*
Admin and marketing	*14,139*	*2,697*	*3,223*	*6,361*	*2,029*	*28,449*
Support costs: central premises costs	*2,935*	*23,929*	*10,684*	*17,593*	*7,877*	*63,018*
Support costs: non-premises costs (note 7)	*—*	*134,078*	*53,325*	*87,807*	*39,315*	*314,525*
Total expenditure	*37,542*	*263,176*	*105,837*	*174,276*	*78,030*	*658,861*

7 Support costs

	2021 £	2020 £
Support staff costs		
. Artistic	**47,512**	47,248
. Finance and admin	**61,289**	83,241
. Production and education	**79,817**	92,948
. Other staff costs	**18,920**	23,629
	207,538	247,066
Governance costs		
. Audit and accountancy	**8,900**	7,630
. Bank charges	**18**	—
. Board expenses	**13**	42
	8,931	7,672
Other support costs		
. Depreciation	**300**	300
. Hospitality	**122**	612
. IT and telecommunications	**9,187**	9,997
. General office expenses	**16,165**	24,646
. Marketing and publicity	**4,523**	14,526
. Training and recruitment	**60**	2,752
. Travel, transport and allowances	**195**	316
. Sundry	**2,023**	6,638
	32,575	59,787
	249,044	314,525

8 Net movement in funds

This is stated after charging:

	2021 £	2020 £
Auditor's remuneration		
. Statutory audit	**7,500**	6,600
. Other services	**1,400**	1,030
Depreciation	**300**	300
Operating lease rentals	**1,418**	3,531

9 Staff costs

	2021 £	2020 £
Wages and salaries	**208,500**	250,865
Social security costs	**12,646**	16,162
Pension contributions	**4,237**	4,934
	225,383	271,961
Freelance staff costs	**116,506**	207,375
	341,889	479,336

The average monthly number of employees, calculated on an average headcount basis, during the period was 11 (2020 – 15).

9 Staff costs (continued)

No employees earned in excess of £60,000 during the year (2020 – £nil).

The key management personnel of the charity, comprise the Trustees and the Senior Management Team, comprising the Chief Executive Officer and Executive Director. The total employee benefits of the key management personnel of the charity were £76,228 (2020 – £86,040).

10 Trustee remuneration and reimbursed expenses

No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2021 or the year ended 31 March 2020.

11 Taxation

Tramshed Arts Ltd is a registered charity and is therefore not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

12 Tangible fixed assets

	Leasehold improve-ments £	Fittings and equipment £	Computer equipment £	**Total £**
Cost				
At 1 April and 31 March 2021	11,014	12,864	25,026	**48,904**
Depreciation				
At 1 April 2020	11,014	12,864	24,126	**48,004**
Charge	—	—	300	**300**
At 31 March 2021	11,014	12,864	24,426	**48,304**
Net book value				
At 31 March 2020	—	—	900	**900**
At 31 March 2021	—	—	600	**600**

13 Debtors

	2021 £	2020 £
Trade debtors	**13,725**	15,733
Prepayments and accrued income	**18,378**	38,237
	32,103	53,970

14 Creditors

	2021 £	2020 £
Trade creditors	**26,950**	46,187
Other creditors	**4,855**	5,035
Accruals and deferred income	**15,405**	14,391
	47,210	65,613

14 Creditors (continued)

Included in the accruals and deferred income total are the following deferred income balances which pertain to grant funding received in advance of the grant period:

	2021 **£**	2020 £
Brought forward at 1 April 2020	**3,000**	—
Released during the year	**(3,000)**	—
Deferred during the year	**—**	3,000
Carried forward at 31 March 2021	**—**	3,000

No income was deferred as at 31 March 2021.Deferred income as at 31 March 2020 of £3,000 related to grant income in respect of a project commencing during 2020/21.

15 Restricted funds

Year ended 31 March 2020	Balance at 1 April 2020 £	Income £	Expenditure £	**Balance at 31 March 2021 £**
Arts Council England – Strategic Funds	—	44,980	(44,980)	**—**
BBC Children in Need – Booster	—	3,537	(3,537)	**—**
BBC Children in Need – Large Grants	—	26,830	(26,830)	**—**
BBC Children in Need – Small Grants	—	7,500	(7,500)	**—**
Big Lottery Fund (Reaching Communities)	—	69,922	(58,773)	**11,149**
Centre for Genomics/QMUL (Asthma Programme)	—	6,240	(6,240)	**—**
D'Oyly Carte Charitable Trust	—	3,000	(3,000)	**—**
Esmée Fairbairn Foundation	35,000	—	(35,000)	**—**
Greenwich – Children's Theatre Festival	—	20,000	(11,408)	**8,592**
Greenwich – Covid-19 Fund	—	9,627	(7,947)	**1,680**
Greenwich Growth Fund (Community)	1,129	10,650	(10,299)	**1,480**
Lewisham Youth Theatre	—	2,000	—	**2,000**
Maudsley Charity	—	1,000	(1,000)	**—**
Young Londoners Fund	—	44,058	(33,745)	**10,313**
	36,129	249,344	(250,259)	**35,214**

15 Restricted funds (continued)

Year ended 31 March 2020	*Balance at 1 April 2019 £*	*Income £*	*Expenditure £*	*Balance at 31 March 2020 £*
Arts Council England (Progression)	*27,475*	*39,940*	*(67,415)*	*—*
Big Lottery Fund (Reaching communities)	*3,197*	*67,190*	*(70,387)*	*—*
Boris Karloff Charitable Foundation	*—*	*1,000*	*(1,000)*	*—*
Centre for Genomics/QMUL (Asthma Programme)	*—*	*13,774*	*(13,774)*	*—*
Children and the Arts – Hospice	*—*	*4,620*	*(4,620)*	*—*
Children in Need (WMYH Greenwich)	*2,500*	*35,128*	*(37,628)*	*—*
Children in Need – Small grants	*—*	*10,000*	*(10,000)*	*—*
Cockayne (London Community Foundation)	*—*	*15,000*	*(15,000)*	*—*
Edward Gostling Foundation		*2,520*	*(2,520)*	*—*
Esmée Fairbairn	*35,000*	*35,000*	*(35,000)*	*35,000*
Greenwich – Children's Theatre Festival	*—*	*20,000*	*(20,000)*	*—*
Greenwich – Growth Fund (Community)	*—*	*4,250*	*(3,121)*	*1,129*
Greenwich – Short Breaks	*—*	*9,900*	*(9,900)*	*—*
Greenwich – Relocation	*—*	*37,541*	*(37,541)*	*—*
Maudsley Charity	*—*	*13,171*	*(13,171)*	*—*
Souter Charitable Trust	*—*	*5,000*	*(5,000)*	*—*
The Henry Smith Charity	*—*	*29,500*	*(29,500)*	*—*
Young Londoners Fund	*13,431*	*44,058*	*(57,489)*	*—*
	81,603	*387,592*	*(433,066)*	*36,129*

Arts Council England
This fund represents monies granted for **Progression** supporting young people (aged 16-25) to find routes into the creative industries and for emerging and early career artists to create new work.

BBC Children in Need funds
These funds are restricted to the provision of **Whatever Makes You Happy**, a free programme for young people in Greenwich who have emotional and behavioural difficulties or special educational needs.

Big Lottery Fund (reaching communities)
This fund represents monies to support Tramshed's **community engagement** programme, carnival and arts activities across the communities that engage with Tramshed.

Centre for Genomics/ Queen Mary, University of London (Asthma Programme)
These funds represent monies restricted to the producing of **In Control**, a theatre production and workshop as part of a wider research intervention with the University's Centre for Genomics and Child Health.

D'Oyly Carte Charitable Trust
This grant is restricted to support a tutor initiative across specialist and mainstream participatory theatre groups in 2020/21.

15 Restricted funds (continued)

Esmée Fairbairn Foundation
These funds are restricted to establishing Tramshed as a focal point for **emerging artists** and companies to create an organisation that is driven artistically and organisationally from this work.

Greenwich – Children's Theatre Festival
Grant to deliver a **free family arts festival** across 9 days in May including the half term period, both indoor and outdoor events.

Greenwich – Covid-19 Fund
These grants were restricted to support the Charity during the Covid-19 pandemic.

Greenwich – Growth fund (community)
Funds to support Tramshed's role with the community and work with **Carnival**, specifically the development role of an assistant community arts worker.

Lewisham Youth Theatre
This funding is restricted to the provision of Youth Theatre Services in Lewisham.

Maudsley Charity
These funds are restricted to support the delivery of the **mental health and wellbeing programme (WMYH)** in Lewisham.

Young Londoners fund
This fund is restricted to support our **youth arts programmes** for 12-18 year olds and exclusively funds our **In2Music** programme, which includes the integration of young people form the youth offending service into our arts programmes.

Boris Karloff Charitable Foundation
This fund supported Tramshed's **Progression**, emerging artists programme

Children and the Arts (Start Hospices)
This fund represented monies restricted to an **engagement** programme with the Demelza Children's Hospice for families and children with life limiting illness. Families were invited to the Tramshed to see performances and be involved in arts-based workshop programmes.

Cockayne (London Community Foundation)
A fund which supported the development of emerging artists in our **Progression** programme and the platforms created to showcase their skills.

Edward Gostling Foundation
A fund which supported Tramshed's participatory programme and specifically our support tutors across all **youth arts activities**.

Greenwich – Short breaks
This fund supported **holiday and short breaks arts activities** for children with profound learning disabilities and difficulties and their families

15 Restricted funds (continued)

Greenwich – Relocation
This fund represented monies received for **relocation support** and making good the charity's new premises.

Souter Charitable Trust
This fund was restricted to supporting Tramshed support tutors working on our **participatory arts program**.

Henry Smith Charity
This fund represented monies granted for the **Support Tutor Programme** creating a new tier of tutors across all of Tramshed's participatory programmes and providing training for their development.

16 Designated funds
The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the Trustees for specific purposes:

Year ended 31 March 2020	*At 1 April 2019 £*	*New designations £*	*Utilised £*	*Released £*	*At 31 March 2020 £*
Capital fund	*56,367*	*—*	*(1,950)*	*(54,417)*	**—**

Capital fund
The capital fund represented monies designated by the Trustees to support the funding of and anticipated costs associated with the planned capital project to develop the Tramshed. As set out in the Trustees' report, the charity is currently embarking on a programme of fundraising to cover its agreed share of the refurbishment project.

17 Analysis of net assets between funds

	General funds £	Restricted funds £	Designated funds £	**2021 Total funds £**
Fixed assets	600	—	—	**600**
Current assets	184,974	35,214	—	**220,188**
Current liabilities	(47,210)	—	—	**(47,210)**
	138,364	35,214	—	**173,578**

	General funds £	*Restricted funds £*	*Designated funds £*	*2020 Total funds £*
Fixed assets	*900*	*—*	*—*	*900*
Current assets	*162,260*	*36,129*	*—*	*198,389*
Current liabilities	*(65,613)*	*—*	*—*	*(65,613)*
	97,547	*36,129*	*—*	*133,676*

18 Operating lease commitments

At 31 March 2021, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Furniture and Equipment	
	2021	2020
	£	£
Amounts due:		
Within one year	—	2,648
	—	2,648

19 Members' liability

The charitable company is limited by guarantee and accordingly has no share capital. In the event of the charity being wound up the liability guaranteed by each member is £1.

20 Related party transactions

Jackie Smith, a Trustee, sits on the council of the Royal Borough of Greenwich. The charity received £80,000 (2020 – £80,000) in grant funding from the Royal Borough of Greenwich for its core activities and £30,650 (2020 – 61,791) for various restricted projects. The charity also received £57,984 (2020 – £nil) in respect of Covid-19 support from various Royal Borough of Greenwich funds. There were no sums receivable at 31 March 2021 (2020 – none). During the year, the charity occupied temporary accommodation at 41 Woolwich Arsenal, a building owned by the Royal Borough of Greenwich. During 2019/20, the charity occupied the Tramshed, which is also owned by the Royal Borough of Greenwich. The use of both buildings was provided for £nil rental consideration (2020 – £nil). The rateable value of these rentals was £27,000 (2020 – £25,000) as confirmed by the Royal Borough of Greenwich. This amount has been recognised as a gift in kind within income and expenditure.