



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.

Trustees' report

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

Trustees' report

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.

Trustees' report

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

Trustees' report

OUR MISSION (continued)

Our Activities

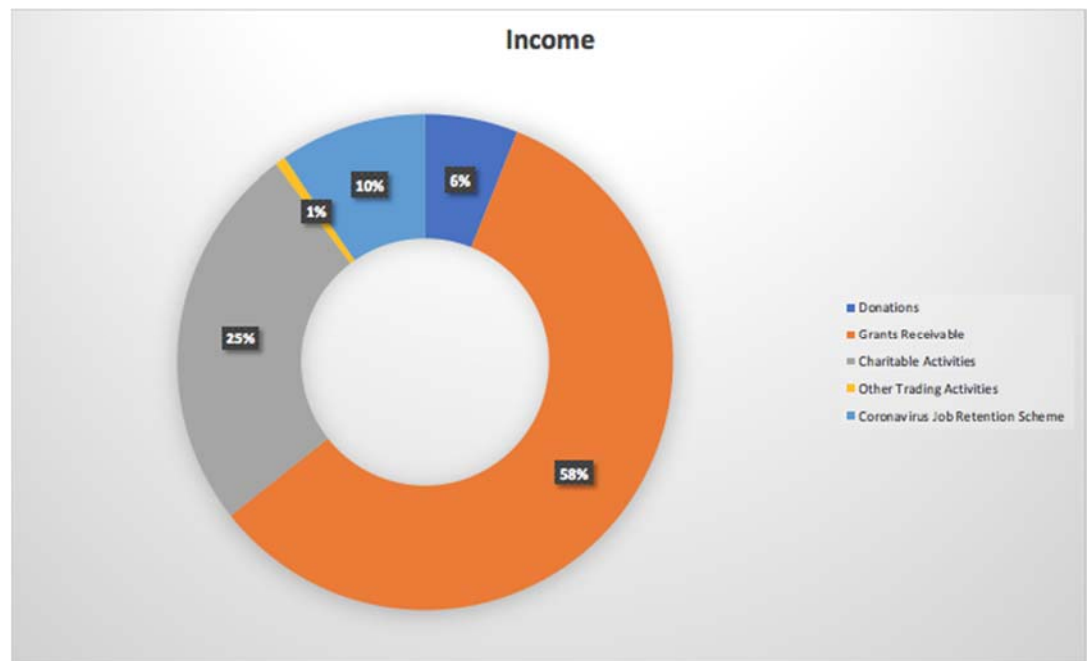
- Easily accessible drama sessions for young people aged 5+ and Adults with Learning Difficulties
- Artist development opportunities for 16-25-year olds in our Progression strand
- Facilitated space for our communities with exchange and sign-posted follow up social events and theatre

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

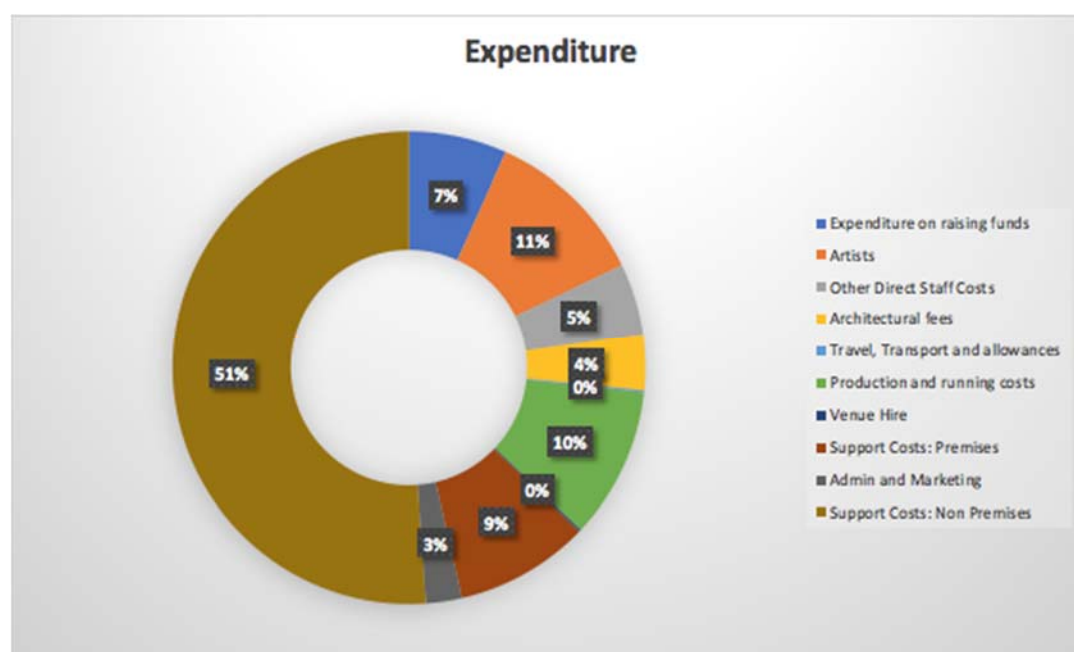


Donations	£31,997	6.07%
Grants Receivable	£306,961	58.27%
Charitable Activities	£133,743	25.39%
Other Trading Activities	£3,592	0.68%
Coronavirus Job Retention Scheme	£50,533	9.59%
TOTAL	£526,826	

Trustees' report

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

Trustees' report

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” reserves 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

Trustees' report

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

Trustees' report

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

Trustees' report

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.

Trustees' report

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

Trustees' report

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.

Trustees' report

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 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**

Trustees' report

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 – 2/3rds of these were emerging artists.

Trustees' report

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.

Trustees' report

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 through 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-cursor to a live performance.”*
- *“Main learning has been to observe how the work stands out (or not!) amongst a full programme.”*

Trustees' report

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

Trustees' report

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 disproportionately 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

Trustees' report

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!

Trustees' report

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.

Trustees' report

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

Trustees' report

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 reimagine 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.

Trustees' report

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.

Trustees' report

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

Trustees' report

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.

Trustees' report

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.

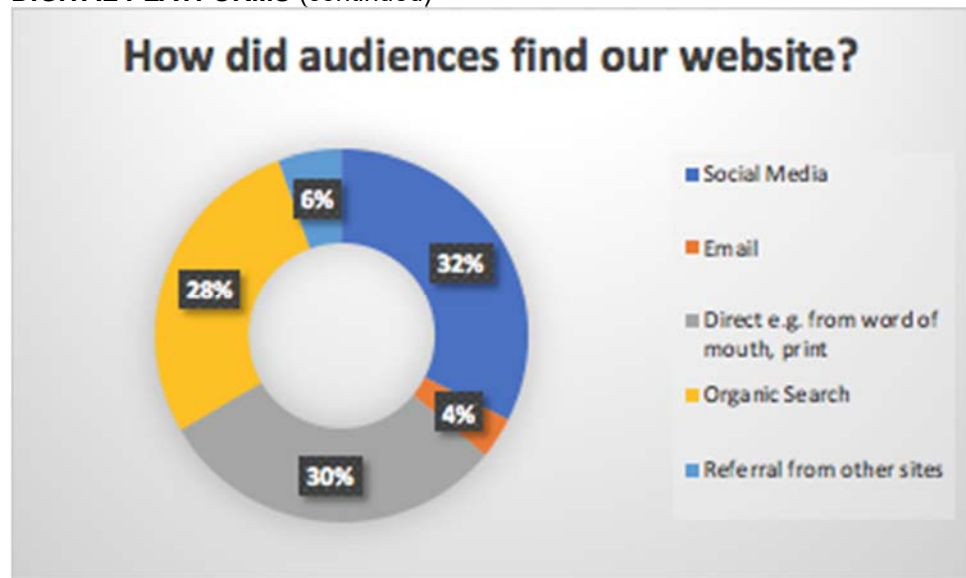
As an example, the All Together Now web page had 2K sessions with the average page view at almost 5 minutes. We had built the pages to engage audience members, acting as a virtual lobby with pre-event information and context. Users were directed to event platforms such as YouTube and Zoom to take part 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.

Trustees' report

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 through 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.

Trustees' report

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.

Trustees' report

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.

Trustees' report

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

Trustees' report

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.

Trustees' report

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 NLive 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

Trustees' report

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).

Trustees' report

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

Trustees' report

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.

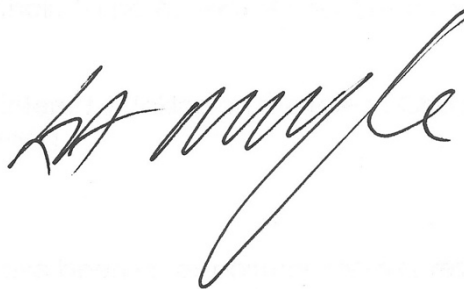
Each of the Trustees confirms that:

- 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

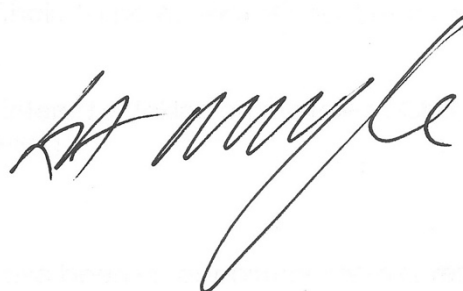
All of the charity's activities derived from continuing activities during the above two financial years.

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

Principal accounting policies Year to 31 March 2021

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 £
<i>Donations</i>	<i>32,785</i>	<i>—</i>	<i>32,785</i>
<i>Donated services and facilities</i>	<i>25,000</i>	<i>—</i>	<i>25,000</i>
<i>2020 Total funds</i>	<i>57,785</i>	<i>—</i>	<i>57,785</i>

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 £
<i>Arts Council England (Progression)</i>	—	39,940	39,940
<i>BBC Children in Need – Small Grants</i>	—	10,000	10,000
<i>BBC Children in Need (WYM Greenwich)</i>	—	35,128	35,128
<i>Big Lottery Fund (Reaching Communities)</i>	—	67,190	67,190
<i>Children & the Arts – Hospice</i>	—	4,620	4,620
<i>Greenwich – Short breaks</i>	—	9,900	9,900
<i>Esmée Fairbairn Foundation</i>	—	35,000	35,000
<i>Greenwich – Relocation</i>	—	37,541	37,541
<i>Greenwich – Children's Theatre Festival</i>	—	20,000	20,000
<i>Greenwich – Growth Fund (Community)</i>	—	4,250	4,250
<i>Boris Karloff Charitable Foundation</i>	—	1,000	1,000
<i>Henry Smith Charity</i>	—	29,500	29,500
<i>Cockayne – London Community Foundation</i>	—	15,000	15,000
<i>Maudsley Charity</i>	—	13,171	13,171
<i>Souter Charitable Trust</i>	—	5,000	5,000
<i>Edward Gostling Foundation</i>	—	2,520	2,520
<i>Young Londoners Fund</i>	—	44,058	44,058
<i>HM Revenue and Customs – Job retention Scheme</i>	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).

Notes to the Financial Statements Year to 31 March 2021

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

Notes to the Financial Statements Year to 31 March 2021

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
	<u>36,129</u>	<u>249,344</u>	<u>(250,259)</u>	<u>35,214</u>

15 Restricted funds (continued)

<i>Year ended 31 March 2020</i>	<i>Balance at 1 April 2019 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 31 March 2020 £</i>
<i>Arts Council England (Progression)</i>	27,475	39,940	(67,415)	—
<i>Big Lottery Fund (Reaching communities)</i>	3,197	67,190	(70,387)	—
<i>Boris Karloff Charitable Foundation</i>	—	1,000	(1,000)	—
<i>Centre for Genomics/QMUL (Asthma Programme)</i>	—	13,774	(13,774)	—
<i>Children and the Arts – Hospice</i>	—	4,620	(4,620)	—
<i>Children in Need (WMYH Greenwich)</i>	2,500	35,128	(37,628)	—
<i>Children in Need – Small grants</i>	—	10,000	(10,000)	—
<i>Cockayne (London Community Foundation)</i>	—	15,000	(15,000)	—
<i>Edward Gostling Foundation</i>	—	2,520	(2,520)	—
<i>Esmée Fairbairn</i>	35,000	35,000	(35,000)	35,000
<i>Greenwich – Children's Theatre Festival</i>	—	20,000	(20,000)	—
<i>Greenwich – Growth Fund (Community)</i>	—	4,250	(3,121)	1,129
<i>Greenwich – Short Breaks</i>	—	9,900	(9,900)	—
<i>Greenwich – Relocation</i>	—	37,541	(37,541)	—
<i>Maudsley Charity</i>	—	13,171	(13,171)	—
<i>Souter Charitable Trust</i>	—	5,000	(5,000)	—
<i>The Henry Smith Charity</i>	—	29,500	(29,500)	—
<i>Young Londoners Fund</i>	13,431	44,058	(57,489)	—
	<u>81,603</u>	<u>387,592</u>	<u>(433,066)</u>	<u>36,129</u>

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 from 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:

<i>Year ended 31 March 2020</i>	<i>At 1 April 2019</i> £	<i>New designations</i> £	<i>Utilised</i> £	<i>Released</i> £	<i>At 31 March 2020</i> £
<i>Capital fund</i>	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

	<i>General funds</i> £	<i>Restricted funds</i> £	<i>Designated funds</i> £	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

	<i>General funds</i> £	<i>Restricted funds</i> £	<i>Designated funds</i> £	<i>2020 Total funds</i> £
<i>Fixed assets</i>	900	—	—	900
<i>Current assets</i>	162,260	36,129	—	198,389
<i>Current liabilities</i>	(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.