



Tramshed Arts Ltd

**Annual Report and Financial
Statements**

31 March 2022

Company Limited by Guarantee
Registration Number
01029063 (England and Wales)

Charity Registration Number
1026883

Contents

Contents

Reference and administrative details	3
Trustees' report	4
Welcome	5
Governance, Structure and Management	6
Our Mission, Vision, Values	8
Our Trustees	10
Finance Review	12
Partnerships and Stakeholders	15
Participation	17
Case Study: In2Music New Levels Project	19
Emerging Artist Programme	20
Audiences	23
Case Study: Greenwich Family Arts Festival	26
Access and Inclusion	29
Digital Platforms	31
Covid19	32
The Tramshed Refurbishment Project	34
Capital Project Finances and a New Lease	35
Tramshed Risk Management	35
Reserves and Policy	36
Financial Stability	36
Statement of Trustees' Responsibilities	37
Independent Auditor's Report	39
Accounts	
Statement of financial activities	44
Balance sheets	45
Statement of cash flows	46
Principal accounting policies	47
Notes to the accounts	52

Reference and administrative details

Trustees	K A McGarrigle (Elected Chair, Resigned 28 July 2022) V Harrison (Acting/Vice Chair) H Binysh (Elected Treasurer, resigned 20 April 2021) S Rankine (Interim Treasurer from 20 April 2021, Resigned 28 July 2022) R Ferris (Appointed Treasurer 28 July 2022) R Cowley K Newns L Pelayo Fernandez (Appointed 22 July 2021) A Phillips (Appointed 28 July 2022) T Sage J Smith R Thackeray (Appointed 28 July 2022)
Company Secretary	B Tomlinson
CEO	J James
Ambassadors	Bernardine Evaristo OBE Anthony Horowitz OBE Tomi Ogbaro (Young Ambassador) Toyah Willcox
Charity registration number	1026883
Company registration number	01029063
Website	www.tramshed.org
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	National Westminster Bank Plc. 2 Greenwich Church Street London SE10 9BQ
Registered office	The Tramshed 51-53 Woolwich New Road London SE18 6ES
Temporary premises	41 Woolwich New Road London SE18 6ET

Trustees' report Year to 31 March 2022

The Trustees present their report together with the financial statements of Tramshed Arts Limited for the year ended 31 March 2022. The report has been prepared in accordance with Part VIII of the Charities Act 2011 and constitutes a directors' report for the purpose of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 47 to 51 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

The Organisation

Tramshed serves the diverse communities of Woolwich, Greenwich and South East London and has done for nearly 50 years. We are an arts centre, accessible venue and theatre company working at the heart of our community.

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

Trustees' report Year to 31 March 2022

WELCOME

Tramshed opened the year with news of support from Arts Council England's Cultural Recovery Fund (round 2). This meant that, with our support from Royal Borough of Greenwich, we maintained all our participatory programmes throughout the year for young people, Adults with Learning Differences and Disabilities and Emerging Artists.

From the outset of 2021/22 Tramshed were beneficiaries of the Kickstart scheme. Supported by house theatre and Greenwich Local Labour and Business we have hosted 6 local young people. 2 of our initial cohort have now been co-opted as full Trustees in our board.

Covid continued to affect our work until the end of July 2021. Despite this the Family Arts Festival saw high numbers attending – relieved to be able to enjoy live work together again. This included performances made by our Creative Team - *Hare and Tortoise* and *La Confusione of Arlecchino and His Mates* - a Commedia dell'Arte piece devised for Greenwich Park and performed by emerging artists. In summer 2021 we also created a bridging project for young company members to work with emerging artists and a Youth Takeover Day in Greenwich Park.

Resident community groups such as the Caribbean Social Forum and the Woolwich Singers came back to use the space on a weekly basis from autumn 2021. A second Cultural Recovery Fund (round 3) award and a grant from the Welcome Back Fund supported in person activities once more. *Tramstastic Club Night* took place and Marisa Carnesky lit up the space with her *Kabaret Kollektive* ahead of a collaboration the new BA in Contemporary Performance from Rose Bruford - starting at Tramshed in September 2022.

Following a second year of disrupted support for emerging artists we delivered the first *Found Festival* in March 2022 sharing space, mentorship, panel events, workshops and showcases at no cost/low cost for 32 artists and 16 mentors making 12 accessible new events.

We closed the year with the Reach Performance of *The World of Theatre*. An inclusive group, our participants shared the production they had improvised, shaped and rehearsed over 10 weeks to audiences who said:

Wonderful evening, can't wait until the Tramshed returns to its home. The performance was brilliant, the cast so enjoyed performing. The hard work and dedication is exceptional - long may it continue

During 2021/2 Tramshed was selected to be the Mayor's Charity. The community raised £21k for our work in 2022/23 as we move back into the refurbished venue sharing our name. The Woolwich Tramshed now has accessibility and sustainability planned into the facilities – and our organisation has the opportunity to manage this lovely space with and for the community.

Veda Harrison, Acting and Vice Chair

Jeremy James, CEO and Artistic Director

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

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

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

Organisation

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

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

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

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

Recruitment and Appointment of New Trustees

We regularly review our priorities to ensure our Board of Directors reflect the skills and experience required by the organisation, and particularly seek Trustees from diverse backgrounds. An annual skills audit of Trustees is undertaken, and directors resign and are renewed on a three-year rotation.

As set out in the Articles of Association:

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

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Induction and Training of New Trustees

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

Upon declaration of their interest to be a Trustee, a new Trustee receives

- The company's governing documents;
- Most recent Annual and Financial Reports; and
- Guides to good practice and good governance.

They meet with the Chair, Chief Executive and Company Secretary for briefing on the organisation and the responsibilities of Trustees, prior to being invited to attend a meeting of Trustees as an observer.

Related Parties

During the year the charity has a close relationship with the Royal Borough of Greenwich (RBG) and the London Borough of Lewisham (LBL), which provide funding to enable the organisation to carry out its core charitable objectives. The Royal Borough of Greenwich is the freeholder of the company's premises, The Tramshed, which it rents to the charity free of charge. A gift in kind is included within income and expenditure to represent the market value of the rent gifted to the charity.

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

Key Management Personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Trustees together with the Senior Management Team, itself comprising the Chief Executive Officer and the Executive Director. The overall responsibility for the charity lies with the Trustees who have delegated the day-to-day management of the charity to the Senior Management Team. The Trustees are not reimbursed for their role as Trustees but may reclaim expenditure incurred in the execution of their duties. No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2022 or the year ended 31 March 2021.

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

Staffing

We have a committed core team of 13 (2021 – 12) full and part time staff and currently engage in the region of 225 freelance facilitators and artists each year.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Volunteers

Tramshed has a robust Volunteers Strategy. Beyond our Trustees and Development board, we have implemented volunteer support for events and a valued tier of support on our participatory programmes.

Volunteering also encompasses schoolwork experience, student placements (from relevant BA & MA courses). During 2021/22 we have supported students from

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

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

Fundraising Practices

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

OUR MISSION

We use the arts to bring people together to

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

Tramshed is committed to

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

This requires Investments and Resources

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

For Our Beneficiaries

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

To Take Part in Our Activities

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

We Will See That Beneficiaries

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

OUR TRUSTEES

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

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

Howard Binysh (Treasurer) joined Tramshed in 2009. Howard is/has been a Fellow of Chartered Association of Certified Accountants. He has a degree in Physics from University of Wales and MSc Alternative Energy for Developing Countries (Reading University). He is experienced in industry and financial institutions, focussing on credit roles specifically for the last 20 years, currently Director, Credit Risk Review Group at Barclays Bank plc. Howard was previously a Director of Bromley Little Theatre and works with Lewisham Refugees Welcome to recruit and support volunteer befrienders who welcome refugees who have been resettled in Lewisham.

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

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

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

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

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

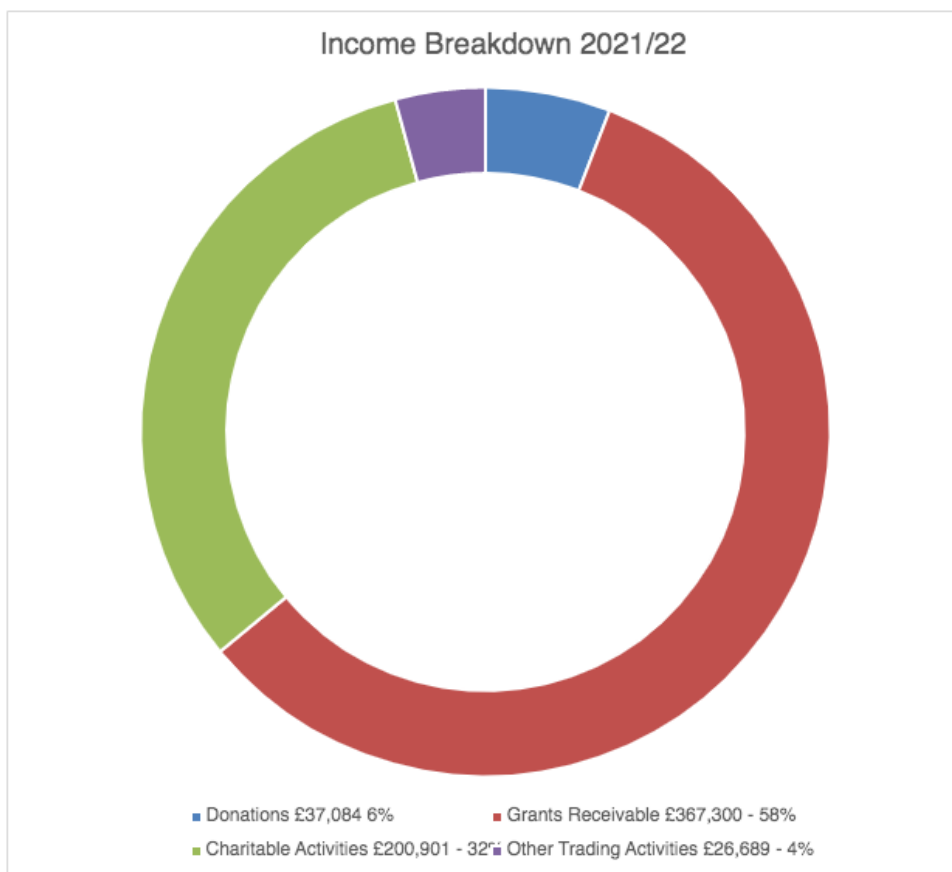
Ruth Ferris (Treasurer) Repo Sales and Funding for MUFG SECURITIES EMEA PLC from 2012 – Present, previously Mitsubishi UFJ Securities International. Ruth has also worked in Repo Sales and Funding for Citi Global Markets Ltd. 2006–12 and as an Analyst for Goldman Sachs 1999 – 2005. Ruth has a BSc in Financial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

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

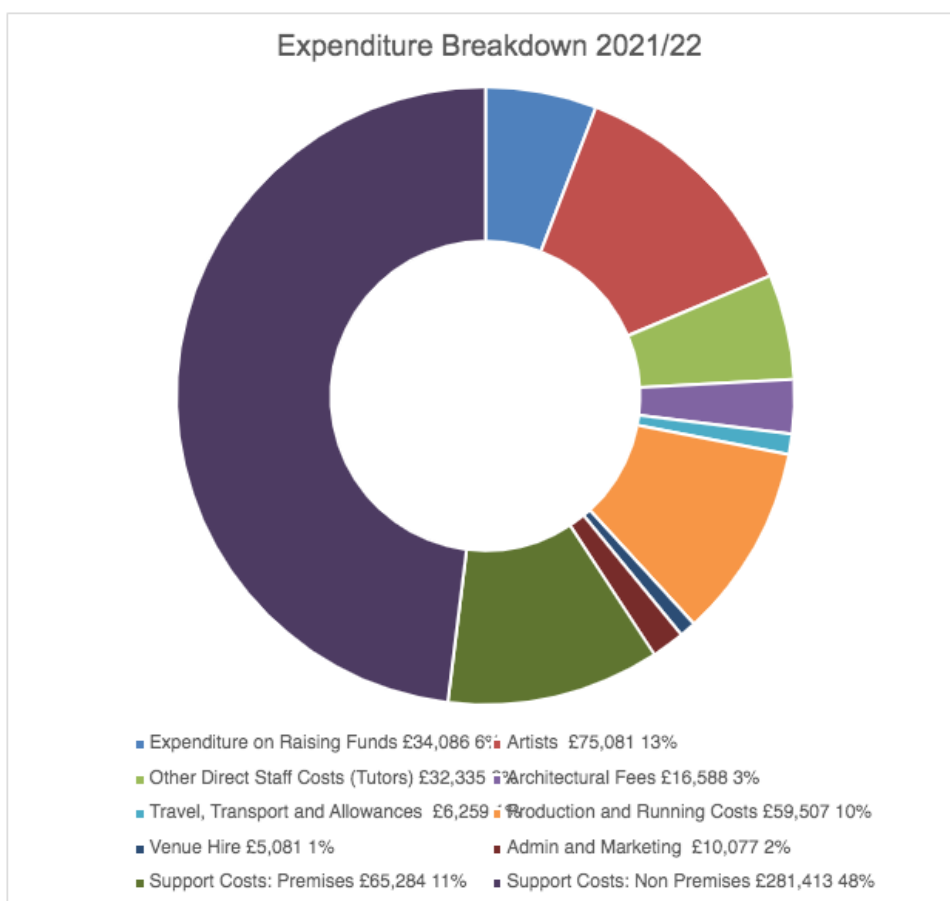
Tracey Sage FRSA is a Creative Consultant, Strategic Leader and Cultural Advocate who supports individuals and organisations to deliver successful passion-driven projects and create sustainable business models for social good. She has over 30 years' experience in culture, tourism, and heritage sector.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

Veda Harrison FRSA (Tramshed Vice and Acting Chair) and a local resident of 20+ years. Veda is the Director of Creative Confident Communities and a Fairer Future at the Esmée Fairbairn Foundation. Her career spans a range of sectors, including as Associate Consultant for Creative Equals; developing gender equality/vulnerability strategy at the Money & Pensions Service.

FINANCE REVIEW



Donations	£37,084	6%
Grants Receivable	£367,300	58%
Charitable Activities	£200,901	32%
Other Trading Activities	£26,689	4%
TOTAL	£631,974	



Expenditure on raising funds	£34,085	6%
Artists	£75,081	13%
Other Direct Staff Costs	£32,225	6%
Architectural fees	£16,588	3%
Travel, Transport and allowances	£6,259	1%
Production and running costs	£59,534	10%
Venue Hire	£5,051	1%
Admin and Marketing	£10,077	2%
Support Costs: Premises	£65,284	11%
Support Costs: Non-Premises	£281,413	48%
TOTAL	£585,599	

Summary of performance and position

- Income for the year amounted to £631,974 (2021 – £526,826)
- Expenditure totalled £585,599 (2021 – £486,924)
- The net movement in funds for the year was therefore a surplus of £46,373 (2021 – a surplus of £39,902), resulting in total funds at 31 March 2022 of £219,951 (2021 – £173,578)
- Included in total funds is an amount of £76,966 (2021 – £35,214) which is restricted to be carried forward into 2022/2023
- Full details of the restricted funds can be found in note 15 to the financial statements, together with an analysis of movements during the year
- Accordingly, the unrestricted general funds of the charity at 31 March 2022 totalled £142,985 (2021 – £138,364)
- The net book value of tangible fixed assets stood at £1,133 at 31 March 2022 (2021 – £600)
- After excluding the net book value of tangible fixed assets, the unrestricted “free” reserves of the charity stood at £142,985 (2021 – £137,764) at the year end

Tramshed's finances in 2021/22 were challenged with huge fluctuations across the year and Trustees increased frequency of board meetings to ensure good governance and nimble response.

The organisation had set conservative Earned Income targets for the year given ongoing lockdown as we prepared for 2021/22. However, we exceeded our budget and Participation programme, Bar takings and Hire income doubled our targets

The Tramshed building was once again closed as a venue for until July 2021 and during periods in December 2021. Performances that we were able to deliver were sold as low cost/no cost both to ensure that cost was not a barrier to access and to encourage public confidence to return to our space. Total ticket income was just £9K despite serving 9315 audience members.

As mitigation for these macro concerns Tramshed received Covid response funds from central and local Government during 2021/22 including:

- £102 Coronavirus Job Retention Scheme
- £26,482 Kickstart Scheme to train and employ 16–25-year-olds
- £31,000 Retail, Hospitality and Leisure Grant Fund

The organisation also applied for, and was awarded, 2 rounds of funding from the Arts Council Cultural Recovery Fund totalling £197,604.

PARTNERSHIPS AND STAKEHOLDERS

We work closely with all our partners and stakeholders. We see these collaborations as vital to optimising the benefit of both our assets and the resources that others entrust us with. Our staff and premises are available to our communities to draw upon and to obtain best value from.

Partnership working is integral to all areas of our work. This is particularly enabled through the strategic support we receive from the Royal Borough of Greenwich (RBG)

Funding Partners

- Royal Borough of Greenwich
- London Borough of Lewisham
- Arts Council England
- BBC Children In Need
- Big Lottery Reaching Communities
- Cockayne – London Community Foundation
- Kickstart Scheme
- Mayors Young Londoners Fund
- Royal Borough of Greenwich Children's Commissioners
- Royal Victoria Hall Foundation

Local Arts Partners:

- Greenwich and Docklands International Festival
- Greenwich Cultural Forum
- Greenwich Dance
- Greenwich Theatre
- Lewisham Education Arts Network
- Lewisham Music Service
- Lewisham Youth Theatre
- Little Fish Theatre
- National Maritime Museum
- Old Royal Naval College
- Protein Dance
- Punchdrunk
- RBG Music Hub
- Taru Arts
- Trinity Laban

Local Community Partners

- B Young Stars
- Berkeley Homes
- Black Female Entrepreneur Greenwich
- Caribbean Social Forum
- Charlton Athletic Community Trust
- Greenwich Children's Services (Short Breaks)
- Greenwich Inclusion Project
- Her Centre
- Live Well Greenwich
- Metro Charity
- Nigerian Association Greenwich

Trustees' report Year to 31 March 2022

- Peabody Trust
- St Georges Garrison Church
- Volunteer Centre Greenwich
- Woolwich Carnival Association

Regional Arts, Cultural & Heritage Partners

- Achates Philanthropy
- Arts Marketing Association
- Bernardine Evaristo
- Breakin' Convention
- Carnesky's Radical Cabaret School (with Marisa Carnesky)
- Created A Monster
- Delfont Mackintosh Theatres
- Elle Dillon-Reams
- Esprit Concrete
- Harrow Arts Centre
- History Riot
- house theatre network
- Justice In Motion
- Laura Shoebottom
- Mama G
- Matthew Rawcliffe
- Popcorn & Morocco
- Project Lockout
- Shay D
- The Royal Parks
- Tunde Euba
- Unblurred Lines Theatre Company
- Wild Geese Theatre Company

Higher Education / Health Partners:

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

Trustees' report Year to 31 March 2022

Young people spoke about specific industry skills they had learned from our experienced tutors:

- *I learned new things I didn't know before e.g., mixing vocals, using logic pro x software plugins, live reverb and compression*
- *I explored the area and wrote and recorded a banger today with some light mixing. I really stepped out of my comfort zone*
- *[I learnt] How to take on feedback, teamwork, how to play the character and not myself - all skills needed to be apart [sic] of a successful production and to play your character successfully*
- *I have learnt more about my photography and videography skills*
- *Clowning and engaging the audience in future immersive theatre projects and when breaking the 4th wall*
- *Critical analysis, facilitating, improvising*

Our participants were offered wraparound opportunities thanks to creative industry partnerships. A key member of the Delfont Mackintosh Group came across our Youth Takeover Day in the Greenwich Park Revealed project. As a result, our Whatever Makes You Happy group were offered free tickets for a matinee performance of Hamilton the musical in November 2021 and he visited the Tramshed to share his technical experience with young people the following February.

Tramshed were approached by History Riot, a theatre collective, that work across heritage sites such as the Tower of London and Dover Castle, to collaborate on a project aimed at emerging artists and creatives with Learning Disabilities and Difficulties. This enabled our Progression and ALD participants to take part in a number of days of Research & Development for a site-specific production at the Old Royal Naval College in Greenwich. The R&D led to a successful Project Grant from Arts Council England and a fully realised run of performances with Tramshed participants.

In 2021, Tramshed partnered with Charlton Athletic Community Trust, Trinity Laban, Lewisham Youth Theatre and Metro Charity to deliver a Youth Social Action Project that would support youth voice and mental wellbeing in young people using social action. The first 6 months were a Design Lab phase in which partners explored activism, youth-led work, and created a model for the next 2 years of delivery. Tramshed launched its Youth Advisory Panel in February 2022, with monthly meeting taking place throughout the year. To date, the youth panellists have supported with recruiting new facilitators, have represented Tramshed as part of a My London steering group for a Youth Summit event, and have planned and delivered a Youth Takeover Day in Greenwich Park.

Tramshed was a partner in 1 of 35 Thriving Communities Project's nationally – collaborative work funded by the National Academy for Social Prescribing Arts Council England exploring how social prescribing models might bring greater sustainability into arts and voluntary sector organisations partnership working and more effective, joined-up benefits for participants. Tramshed worked with the Her Centre, Charlton Athletic Charitable Trust, Live Well and Little Fish Theatre in establishing a new role in social prescribing for young people in Greenwich, signposting into a range of positive activities including our Whatever Makes You Happy Programme.

Case Study: New Levels with Lewisham Music

Music is my therapy, and you know what's best? This therapy is free!

Lewisham Music worked in partnership with arts charity Tramshed to deliver a series of artist development workshops in brand new studio spaces at The Fellowship. The workshops were led by Run by MOBO nominee Capo Lee and industry professional music producer Intalekt. Whilst on tour with Ocean Wisdom in Manchester, Liverpool and Leeds, Capo travelled over 1500 miles to and from Lewisham just so he didn't break his promise to a group of young people. 10 emerging artists aged 15-19, took part in the artist development series and gained opportunities to; share their music, receive feedback, gain insight on the music industry and collaborate with Capo and Intalekt to explore lyric writing, music production and performance skills.

WHO WE WORKED WITH:

- 10 young creatives
- 80% of young people are from areas ranked as the most deprived (measured against the IMD)
- 70% are from the African diaspora
- 10% were from other ethnically diverse communities
- 25% are aged 15-16
- 75% aged 17-19
- 30% are in receipt of free school meals
- 10% are living in care
- 20% identify as having a disability

OUTCOMES

Following their artist development workshops....

- 100% of young people felt better able to express their own ideas through music
- 80% of young people felt they had learned new skills
- 90% of young people reported having a better understanding of how to release their music
- 100% of young people felt they developed a deeper understanding of lyric writing and/or music production
- 90% of young people felt the workshop had inspired them to continue my journey into developing lyricism

FEEDBACK FROM YOUNG CREATIVES

- *Essentially, music helps me express myself in different ways. I'm not just a boy who is a young carer. Music basically made me who I am today (Young artist, 18)*
- *Music is a way to express yourself freely, 'cause when you're young you don't really have that sort of platform. Well, now with projects like this, you do. Music is like a gateway into that, and being able to just express where you come from and who you are (Young person, 17)*
- *Music's made me more confident 'cause I've always had talent, but I never really showcased it. And when I did, I get praise from it, which has made me become more willing to show everyone what I can actually do, and made me realise, rah, I am talented, I can make others happy with my lyrics and make them more aware basically (Young artist, 15)*

Trustees' report Year to 31 March 2022

- *I don't write lyrics or rap or sing or anything, even though I just make music, music still helps express my emotions.... I remember a few months ago I was feeling quite sad at school and then I produced this song and it's quite like a sad sounding song and it kind of helped me express how I felt (Young artist, 16)*
- *I started music in school, since I was in Year 7. When I first got into the music studio in my school, I was like. What do I do? And I was just confused, but now I've come to this studio, I can put what I've learned there into practice. I am a artist and producer. I've been making a mixture, so, I do some hip hop, some drill.*

What does music mean to you?

- *Music has made a really big difference to my life because... It makes me happy and producing does as well and I think without music I wouldn't really know what to do.*
- *Music has really helped me. It just really helps me regulate my emotions basically*
- *What music means to me is that you can use it in many ways, like to represent your background and where you're coming from, you can use it to broadcast to people your feelings and changes that you want to happen around to you*
- *I'm working on an EP right now, just about everything I've been through, starting to cater to everyone 'cause no one's life is perfect. So yeah, planning on dropping some singles before the EP, little visuals here and there that. Just yeah, put myself on the map.*



Where do you see yourself in five years' time:

- *Five years, I just hope to be a producer for other people. Yeah, just other artists in the UK. So in five years, I'd just like to produce for other artists, maybe I'd like to do some stuff with bands as well*
- *I'm 14 now, so yeah when I'm 19 I will hopefully be working with some artists who I listen to regularly like Dave and Tion Wayne.*

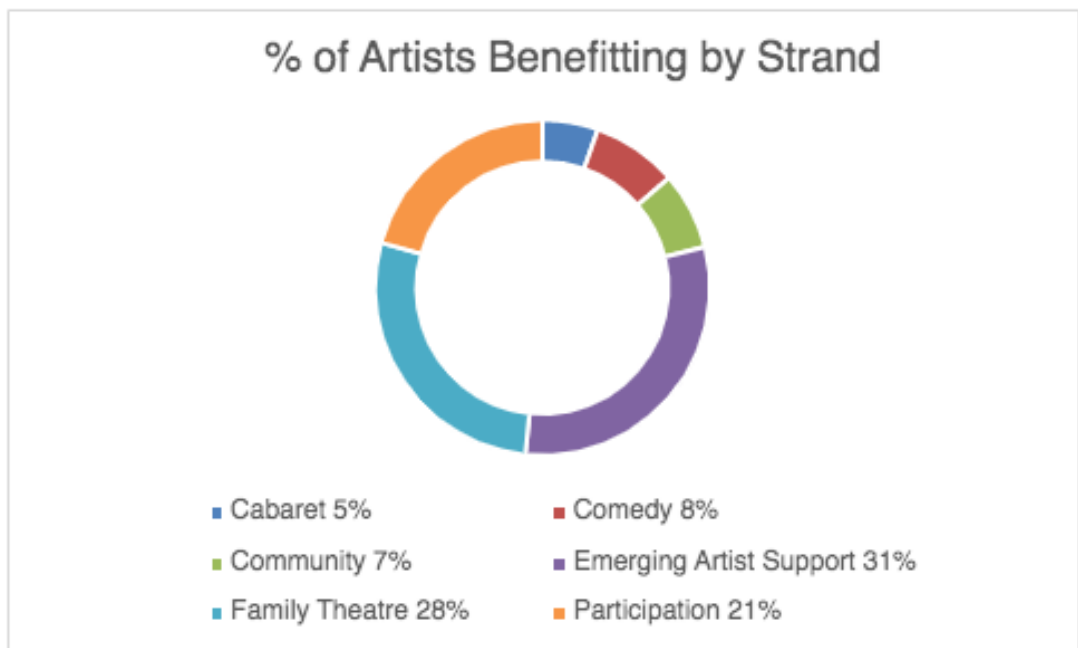
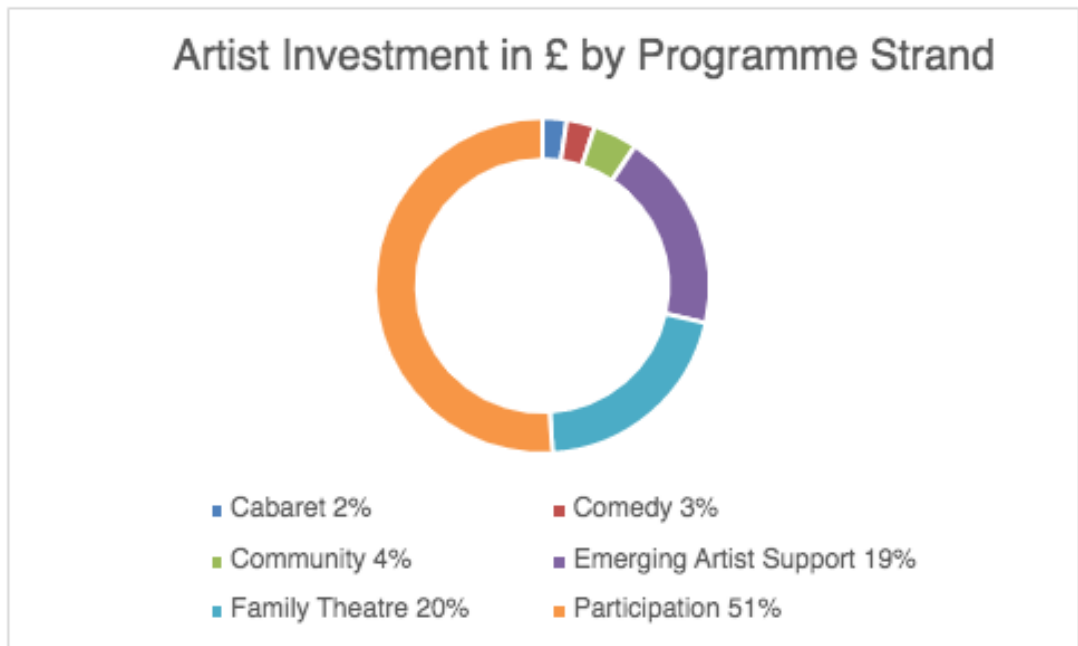
FEEDBACK FROM PROJECT FACILITATOR:

- *This project was such a uniquely transformative experience for these young artists. Working alongside people from within the music industry equipped this group of emerging young artists with new opportunities to collaborate, refine their craft and the confidence to push their comfort zones.*

Huge thanks to Keith Sykes, Community Music Manager at Lewisham Music for working with us on the New Levels project and collating all these experiences from the young people taking part.

EMERGING ARTIST PROGRAMME

Investment in Artists



Artists taking part shared that they valued the collaborative nature of the support programme:

- *If [artists] are looking to be part of a wonderful group where they can share, give, create and learn, this is the right place to be!!*
- *Talented team, excellent costumes and an enjoyable, playful development process, facilitated by a knowledgeable [sic] and compassionate director; who was encouraging during the process*
- *An excellent way for emerging artists to develop skills and add to their portfolio, without spending a fortune*
- *[I enjoyed] collaboration with new artists in unconventional spaces*

Trustees' report Year to 31 March 2022

- *The best aspect of this project was the amount of work we managed to get done in two days due to the amazing collective we had. Least positive aspect was that it was too short.... a collection of great opportunities to develop and network.*

During a range of masterclasses, scratch events, showcases and artists celebrated the opportunities we programmed to learn new skills for creative industries -

- *I learnt many things during this incredible experience. I got to know the world of Commedia dell'arte with a fantastic teacher\director, I discovered how powerful devising [sic] with other great actors can be, how to work as a group, how to lead and go with the flow of an improvisation, how to be major and minor in a scene, how to create pictures within the scene, the use of the space on stage, how to walk and talk and the power of the mask through all the characters of commedia. These skills are golden and I will always be grateful :)*
- *[I learnt] sound design skills, my first credit as musical director*
- *Audience interaction, playfulness, problem solving will all help in the world of creating theatre.*

and transferable skills

- *Working to a deadline, theatre making, script writing, designing, working with commissioning organisations, [the] opportunity (time, space, money) to develop our own work and really supportive environment to share it*
- *Playfulness, critical thinking, creativity. I will definitely use the skills from theatre playground for devising my own work*
- *[I enjoyed] team-work, flexibility - the most positive: Working with [the Tramshed director] & making friends and colleagues for a lifetime. The least positive: it wasn't long enough*
- *Broaden your perspective on the arts. In all forms. Go where you might otherwise not*

71% accessing free programme would not have been able to take part if there had a been a fee to pay. We also extended our age range to welcome self-defining emerging artists during this period. By the end of 2021 it was becoming clear that the previous target to support 16 to 25-year-olds was no longer relevant for our community, the average age of artists benefitting from *Found Festival* by March 2022 was 38.

- *A free masterclass in this space that is all about supporting emerging artists and independent/marginalised voices, the space is lovely and the guests are always incredible.*
- *There are many aspects of this project: the incredible people I met, the skills I have learnt, an inclusive environment at the Tramshed. To be truly honest it is really difficult to think of a "least positive" aspect.*
- *It was great community and wonderful people, plus it's financially accessible!*
- *Openness to working with those with Disabilities. Engaging in history we are not familiar with and how we can learn from it constructively.*
- *Working with passionate young people was a great experience.*

We have been open to new ideas for the programme and space:

- *[It would be good to have] an artistic theme amongst the performing artists (being implemented for 2023-4)*
- *It would be useful to have staff pictures on the wall - so that coming in you could easily identify contacts and who works in the office - more accessible.*

We have added images to our website and have copies ready to install in the new venue.

AUDIENCES (continued)

Audiences attended because they wanted to be



We asked all our audiences to complete the same feedback form underlining how valuable this was for us to help improve our practice and for our wider stakeholders. We heard that Tramshed's programme is recognised for quality arts events; typical comments included:

- *Fantastic. Great quality. Wonderfully diverse. Vivaly important subject matter Brilliantly & magnificently staged & executed. Inspiring throughout*
- *It was brilliant quality music, great atmosphere. The best day out this year*
- *I was walking in the park and stumbled across the play... What a joy. Really shocked about the quality - so good!*
- *We love that this is on our doorstep! A part of the excitement of the area for us. The comics are great, this has great potential*
- *Brilliant! Keep supporting culture, we need it.*

63% of our audiences were new to Tramshed – others returned for new experiences:

- *My 3-year-old loved it. First theatre experience very good!*
- *On Edge performance was very moving, expressive and impressive. The team took such a serious topic and exposed and explained it to the audience with grace and professionally well done! Was so good to see what you've created!*
- *My son is 8 and when questioned could explain exactly what the topic was about which was great!*
- *One of the best, most original kids events I've ever been to. Won't forget it anytime soon*
- *Do more of same Woolwich needs this type of fun!*
- *Haven't been [to Tramshed venue] for 35-40 years! Will be back*

Trustees' report Year to 31 March 2022

We saw audience members using the word *Inspiring* and synonyms to describe their experience:

- *So good! it was clever, funny, moving and beautiful. So much done with so little.*
- *I am so encouraged by the passion, dedication and flawless conduct I saw in all of these young actors and the whole team.*
- *I feel so inspired and I celebrate that you are sharing out-of-the-norm theatre*
- *I would love to see this venue advertised in uni's for drama students.*
- *Tramshed seems like a fab artist and community focused venue doing really interesting stuff.*
- *Thank you so much for putting on these incredible events. Great to have something to look forward to.*
- *Thank you. I'm inspired and it's a lovely community*

The team are always looking at our processes – we were pleased to read that audiences appreciated our inclusive approach for a range of protected characteristics. People attending reflected that we aimed to remove barriers to access by providing a range of low cost/no cost options, intergenerational work, work led by Global Majority artists, in places that were flat access and could be reached by public transport:

- *I appreciate the efforts that Tramshed have made to make this performance as inclusive as possible by being free. I really enjoyed the performance and my children did too.*
- *Great fun as I always wanted to try it! My son loved it too*
- *Thought provoking actors were well connected during performance. Loved. The music held the play together lovely young people liked the diversity thank you!*
- *Really enjoyed last weekend at Kidbrooke village and looking forward to Woolwich next week*
- *It was fun, exciting and I got to get involved*
- *Was a good show given the range of ages in the audience*

Ideas for the future incorporated in 2022

Introduced more information into pre-event emails with local amenities and What 3 Words locations following several messages about locations:

- *It would be better if more detailed address was provided for this show. Google maps directed me to the train station*

Applications for new funding for 2023-7 would diversify our provision and increase our reach across Greenwich Borough following typical feedback:

- *Do events in other locations*
- *Lovely. You should make it more often*

We are working with partners to create more pathways for artists to make a more diverse programme

- *Would like to see more and different performers! :)*

Case study: Greenwich Family Arts Festival 2021



- 20 workshops
- 67 performances
- 83 artists engaged
- 34 emerging artists mentored or supported
- 4 volunteers
- 25 local partners or organisations involved in the delivery

Tramshed successfully tendered for Greenwich Festivals funding from Royal Borough of Greenwich to deliver Greenwich Family Arts Festival (GFAF) building on a legacy of 7 years of similar funded summer family outdoor activity.

GFAF took place over the 5 weekends in July 2021 and consisted of 87 individual performances and events across 22 performance sites at 17 locations across the Borough. At this point in the pandemic, following various lockdowns January to April 2021 and high-levels of zoom-fatigue, families were desperate to have engaging live arts activity for all to enjoy.

The activity included high-quality touring work by companies such as Justice in Motion, LAS Theatre and Dizzy O'Dare which was a mix of theatre, storytelling and interactive or workshop activity for family members of all ages to partake in. The programme also consisted in supporting local community groups or emerging artists through commissioning and programming. 70% of our workshops were delivered by locally based artists. Black Female Entrepreneur Greenwich were commissioned to create AfroBeats Dance workshops

Trustees' report Year to 31 March 2022

for the public building on our new partnership and their own AfroBeats Dance classes hosted at Tramshed.

Local emerging bi-lingual theatre company Little Bean were commissioned to create and deliver engaging sensory workshops for ages 0-3.

A strong relationship with large housing developers and associations Peabody and Berkeley Homes have emerged and strengthened through GFAF as we worked on both of their sites and fed into their community engagement agendas. The legacy of this is additional funding agreed into other programmes including Carnival and GFAF 2022, and arts programming partnerships for future community events on their sites.

GFAF engaged 5,680 audience members plus 1,926 participants engaging in workshops.



Wild Geese Theatre Company perform *Boudica* Oxleas Woods, Family Arts Festival 2021

They said:

[@Tramshed](#) has cared for and supported our company with the kind of dedication and compassion you rarely expect in this industry. We wouldn't be where we are now without them.

AUDIENCES (continued)



Las Theatre perform *The Lion Inside* at Royal Arsenal Riverside, Family Arts Festival 2021



ACCESS AND INCLUSION

Our audience data shows that

- 37% were from the 20% most deprived income deprivation
- 70% were from the 50% most deprived income deprivation
- 43% were from the 20% most deprived crime deprivation
- 79% were from the 50% most deprived crime deprivation
- 52% were from the 20% most deprived barriers to services
- 92% were from the 50% most deprived barriers to services

The Tramshed team have worked hard to think about access from the point of planning and have valued feedback from our community recognising that we targeted support without stigma and provided programmes that integrate across protected characteristics:

- *Great environment. Really appreciate the bursary tickets, thank you!*
- *Excellent show, thank you and a huge help that the entry fee was removed for Universal Credit*
- *Multi racial, multi age, music, fabulous, more events like this please*
- *Without the patience and foresight of Tramshed the Caribbean Social Forum would not be what it is today, the team and the ethos they create in the building makes us all feel at home*
- *Tramshed team are open for everything, their staff and team have an ethos of no eyebrow raising, no stigma, the building feels like home. They make you feel welcome all resources are accessible and there is understanding of our needs.*

Audiences and participants have shared ideas for future engagements. Some are practical

- *Have refreshments in mugs as cup and saucers are awkward for my dyspraxia*
- *Excellent performance. Making a performance more accessible to deaf people with BSL interpreter would be great*

We have plans to include BSL and captioned performances in each season we run in 2023/4.

Operating from the heart of a hyper-diverse area we are aware that, as one participant put it:

- *Some audience members within the community, or that use the Tramshed a lot more regularly may become uncomfortable and may feel they have lost ownership of Tramshed. It's that conflict between who they want to be and who they are. If that makes sense. The community of Woolwich is quite diverse you know and multicultural, and there's lots of different types of people, but in the wider community, for example of Greenwich, that isn't necessarily the case and there are pockets where they use and see Tramshed, or have ownership of Tramshed, but they don't want to lose that by I guess seeing other people also reflected within that vision*

As an organisation that has inclusion at its core Tramshed has taken time in 2021/22 to refresh the ways we listen to our community to be sure they feel safe, welcome and a sense of belonging at Tramshed.

We worked with experts, Inc Arts, on diversity and inclusion in the arts to have open and honest conversations about what an inclusive Tramshed is and how we can improve our approach to our programme and processes. We held an organisation training day for Team

Trustees' report Year to 31 March 2022

and Trustees together dedicated to Equity, Diversity and Inclusion as a pro-active stance to anti-oppressive, anti-discriminatory practice.

We provided a list of questions for a listening exercise hosted by IncArts so that participants could be assured all conversation would be confidential, that contributions would be anonymised. Following an open invitation 13 people shared their view of our work and we are really grateful to all who shared their thoughts with us. We invited wider views of inclusion and the feedback was clear in that better access would make for a creative, safe, and respectful environment. A place that would welcome all and make for a supportive space

- *A space where everyone feels represented and included and there's a mutual understanding of difference, but also an acknowledgement that we're all human beings as well.*
- *For me inclusive is just a non-judgemental way of supporting people, irrespective of their background, irrespective of their barriers, irrespective of, you know, who they are personally and their circumstances*
- *Inclusion is also an attitude and I think that's what really makes us feel included, and enabled, and empowered. A willingness to be open to whatever possible obstacles are and address them in a way that is helpful and meaningful*
- *I always learn from people and organisations that are inclusive and take that back to my own work. On a broad, social level, I want to be around other citizens of all flavours, not just those who are superficially similar to me. Ironically, you can't make resonant work if you are in an echo chamber. Plus, it's great to find common ground, and to keep curious about others, and changing because of them*

People taking part shared their optimism about Tramshed's approach

- *I've been excluded a lot in my life. Having an organisation like Tramshed there to offer events and workshops that are open to all gives me hope for future generations of people that are struggling with exclusion.*
- *The local community can connect and benefit from the opportunities that Tramshed are providing. Woolwich is diverse in many ways and successfully cater[ing] to the community this is fundamental.*
- *the mere fact that they're willing to have a conversation, to me, that's the start that I want from any kind of organisation*

Participants discussed that they knew Tramshed as an organisation wants to continue to make changes to represent our beneficiaries. We heard that

- *When I say diversity, I think you learn there is a broader spectrum, there are people from everywhere around the world and some how I think when you go to Tramshed, for being a community element or company working within the community and trying to bring all the elements together, I think is a big task*
- *I love the occasional genuinely honest blogpost - if you tell me of specific things that happen as you progress - an event that went wrong/right/made you cry/you are super proud of, things that you are tackling, thinking about, angry about, I will read with great curiosity, because I'll want to steal your ideas and keep up with the cool kidz, and I will trust what you tell me is true*

In 2021/22 we sought out more training about recruitment practices to broaden the experience of our team and board and we have been successful in making a much more representative group of people across the whole organisation from welcome team to Trustees. In 2022/23 we have created and are implementing a new Equity, Diversity and Inclusion Policy and Action Plan based on our learning, journey and opportunities.

DIGITAL PLATFORMS

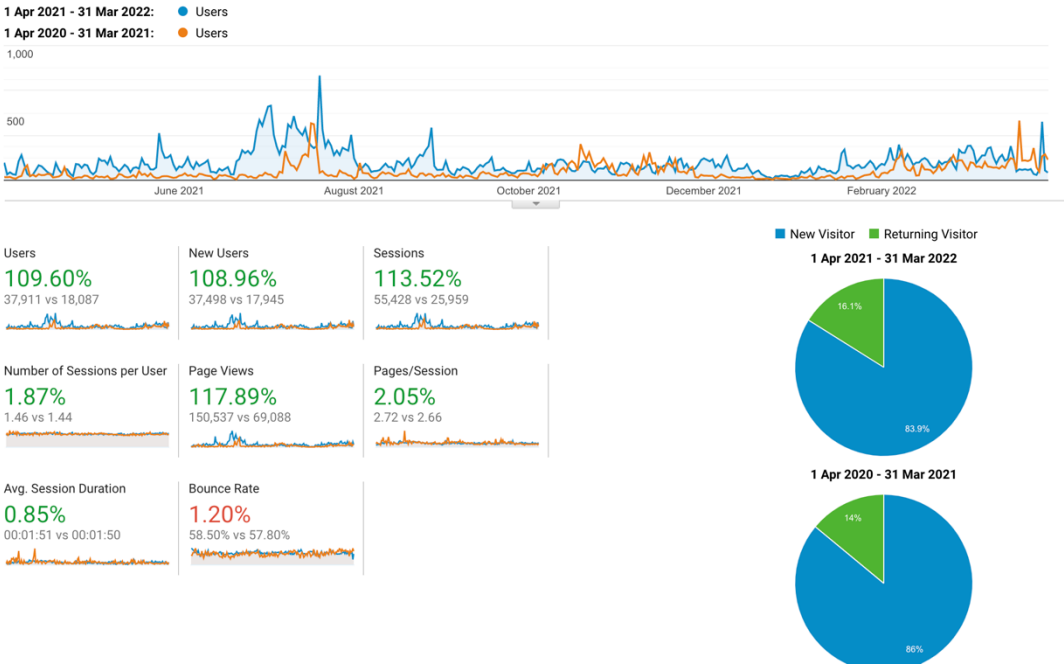
Digital Reach

- Website Users 37,911
- Twitter Followers 2,908
- Facebook Likes 2,051
- Instagram Followers 2,155
- Total 45,025

Compared to the previous year, there has been a marked increase in digital content across Tramshed’s website and social media channels. The overall impact has been a greater number of people reached. However, all metrics pertaining to deeper engagement slowed in growth. This is most likely due to users visiting for specific pages rather than being drawn into other content. The team always aim to signpost to other Tramshed programme and wider community opportunities, during 2022/3 we will aim to address this digitally looking at the nature of the content, specialised approach on specific channels whilst being realistic about our capacity.

Tramshed.org

Metrics such as Users, New Users, Session and Page Views all saw increases of +100% compared to the previous twelve months. However, metrics such as Sessions Per User, Pages Per Session and Average Time Per Session grew at between 0.85-2.05%. This strongly indicates that although by every useful metric we can see that more users engaged with the website, how they used the site did not change much if at all.



With the lift on COVID-19 restrictions allowing for more activity, it can be assumed that increased content and information on tramshed.org drew more people to our services (something the COVID-19 section of this report explores in more detail). This happened while the basic function of the website, i.e., informing the public of our activities, remained constant, thus users old and new engaged with the site in the same ways as before.

Trustees' report Year to 31 March 2022

Based on the main aims of the website and the capacity of the team, i.e., part-time Digital Marketing Kickstart position, this can be viewed as a positive outcome.

Social Media

The general trend of increased users for specific content can be observed across Tramshed social media channels too. Typically, we saw:

- Post impressions stand between 8,000-12,000 across platforms
- Shares ranged between 11-68
- Comments ranged between 3-17
- Overall engagement rate
 - Facebook 4.5%
 - Instagram 3.8%
 - Twitter 2.6%

Unlike our website social media channels do not only serve the purpose of informing audiences and we have greater possibility to entertain, teach, build brand awareness and loyalty etc. Though not exclusively working on Digital Marketing, Tramshed's current Marketing Manager has identified specific times during the current year to create content that can aim to for greater engagement, including video and high-quality imagery not linked to programming output.

COVID 19

Although devastating economic and social impacts of the Covid19 pandemic were felt from the outset of 2020/21, the cultural and creative sector started 2021/22 closed for in person, public activities. The Stay at Home order was lifted on 29 March 2021 but people were asked to stay local with a limit of 6 people/2 households meeting outdoors only. In line with government guidance, we recommenced our participation programme only in the building from 12 April 2021 with regularly updated guidelines for sharing space safely.

Tramshed's temporary space at 41 Woolwich New Road was over 500 meters sq 4 floors enabling us to offer lots of socially distant room for activities. "Zoom fatigue" had challenged many during the 2021 Spring lockdown. Participants, such as those in our improving mental health programme *Whatever Makes You Happy*, were relieved they were able to resume their sessions in person. Online group meetings and outreach calls were managed as well as possible by our team in 2020/21- but we knew that our cohort of 11-18-year-olds were desperate to able to share time and space with peers who understood their experiences, trusted adults and therapists to support their expression and choices.

As we were unable to offer in person events from March to May 2021, we used funds strategically to offer hybrid activities for people at home. *All Together Now* was delivered via Zoom/YouTube with resources to download or pick up from our venue and displays of the community's work in a prominent window. Participants said:

- *The lockdown has affected my mental health adversely, as I am not able to socialize to the same degree as before. This session has helped give me a focus for a small task that I can do to help spark creativity at home.*

Trustees' report Year to 31 March 2022

- *I'm very creative and I feel [lockdown has] boosted my engagement with the arts. Accessing online is wonderful and I've done more than before lockdown!*
- *I already have mental health conditions and it really helps when I can vary my surroundings, which of course has been very difficult since March 2020. I'm lucky to be mobile but sometimes find it hard to get myself motivated. Really loved today's session. So much fun - great host and organisation*
- *Have missed the arts, it formed part of my socialising. Have not engaged in online arts projects before now*

Facilitators shared:

- *The team were amazing at explaining and exploring the resources that I had available and making sure they were used to enhance the session.*
- *I have never felt better supported by an arts organisation*
- *It was an exciting experience to develop what would be "live" work into something "on-line" or streamed. The digital world and relationships to material are evolving. I look forward to working with Tramshed again remotely and in the flesh.*

We have re-employed 7 Artists in our programme since the *All Together Now* call out. As an example, we offered space, mentorship and fees to Elle Dillon Reams for her developing work and to curate scratch events in 2022 and 2023. The project won a Fantastic for Families Award in November 2021 for Best Family Arts Activity.

As we planned in the first quarter of the year for the month-long programme in July it became clear that we should plan to work outdoors as much as possible. By 14.5.21 there was still a limit of 30 people mixing outdoors, indoor venues were able to reopen for events. There was still a lot of uncertainty and, indeed, a delay to lifting restrictions during June. As a result, we made a decision to use free ticketing for our outdoor events to be able to understand the numbers likely to attend, what practical implications this may have and added the benefit that we could communicate better information about the day directly to them. Audiences responded well – we had a total of 7,606 attendees for free performances and workshops. Some specifically referenced the care we had taken for their safety:

- *So good to be outside with people again. Spacing felt safe. Plenty of room for children to dance too. Good to see smaller children interacting with others - they have missed out over the last year.*
- *More like this please, lovely atmosphere and activity for coming out of lockdown*
- *The set and the actors were amazingly engaging and entertaining, particularly with restrictions in place. I loved it being in the round and the props used. My daughter loved it and I was quite emotional seeing her watching and loving theatre again.*

Adults with Learning Differences and Disabilities had been able to continue to join our partnership programme with Greenwich Mencap Dramatic Voices, Reach Inclusive Theatre Company and a Tramtastic Dance Party on zoom. During 2021/2 we could bring these groups back together and make more opportunities such as the integrated, devised work with History Riot for professional performance.

- *We missed more than anything coming to Tramshed – the drama and whilst it was ok online and we want to have the Club nights back on.*
- *Such a joyous and witty show – what theatre is all about*
- *[I loved] researching historical accounts of 18th century Londoners and working with other actors face-to-face again! (Instead of Zoom)*

TRAMSHED REFURBISHMENT PROJECT

As we write our report in Autumn 2022, Phase1 refurbishment of the Tramshed is almost completed. Audiences and the community eagerly awaiting returning to the transformed building in early November. A journey that started with the 'breaking of ground or at least the removal of the no longer 'fit for purpose' interior of the building at the beginning of June 2021. By 23 July 2021 the building was literally gutted – and was ready for a 'new world' to be created inside.

Gradually we have watched as the interior structure be put in place with the building of a new theatre (153 seats), 2 studios, a new small media studio and a workshop backstage along with the appropriate facilities for a 'state of the art' Arts Centre and Community Hub. Alongside this journey has been the growing anticipation from all, from company members and Trustees to the local authority teams we work with, partners and community users, young people and elders. There is huge interest and many suggestions of how it should be. Allowing, as the project has developed, us to feed direct needs and wishes into the build team.

Of course, we will never satisfy all expectation, but remaining open to having conversations with all has allowed so many to feel they are part of the project. We heard a user say:

"It would be lovely to have a pop-in area so we can come in and say hello, maybe sit with a laptop and feel part of the Tramshed community"

The new foyer will deliver this. Even the colours of the walls have been debated - A Caribbean Social Forum member referred to the previous black walled theatre.

"I'm not going back in there if it has gloomy black walls like the old building did"

And the theatre will have vibrant colour whilst allowing for curtains to create a black box studio when required.

The team have been able to restore and refurbish some of the heritage features of the old building including revealing some of the original ceramic tiles that covered many of the walls and drawing out the original steel and industrial structure – we hope to produce a new and modern building, warm or cool but energy efficient, but that also celebrates the local history and heritage that this much-loved building stands for.

Phase 2 of the project has already begun with the pulling down of the buildings next to the Tramshed in anticipation of the new Leisure Centre which will eventually be conjoined to the Tramshed creating a new leisure quarter in the centre of Woolwich for the community. In Phase 2 (as the leisure centre is completed) is estimated for Spring 2025 Tramshed will gain 2 further studios, a designated Community Studio and a dance / rehearsal and small performance space (65 seats).

With a 153-seat theatre and 5 additional studio's Tramshed will be a key resource for the community and young emerging artists in Southeast London as well as become increasing sustainable with built in Income generation into the future.

CAPITAL PROJECT FINANCES AND A NEW LEASE:

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

Tramshed have negotiated with Greenwich a lease framework ensuring longer-term sustainability will put the charity in a favourable position. We have been issued a lease with a 70% concession on rental value totalling £12,000 a year. Additionally, if at the end of Phase 2 Tramshed has been unable to raise all its capital requirement this will become a fit-out rent spread out across the 50-year lease on the building. This allows us to build upon the 50 years already spent serving the communities of Greenwich and SE London.

The approach to the remaining target of £650,000 across the next 3 years of Phase 2 will be targeting trusts, foundations and donors across joint revenue and capital approaches. Whilst the Trustees recognise the risk involved in any fund-raising targets, Phase 1 is now virtually complete and the benefits of a fit for purpose space are evident along-side the strength of support and partnership working with the local authority. Now with a 50-year lease, recognising the value and impact of the organisation and building with its key role as a community hub and leading cultural partner; Greenwich are now including The Tramshed as part of a wider redevelopment of the adjoining site with new opportunities and partnerships emerging.

TRAMSHED RISK MANAGEMENT

We continually review the risks faced by the organisation and carry out risk assessments on an annual basis at a board level. **Funding remains our significant risk:** Achieving fundraising targets has again been identified as a high risk due to the impact of cuts in our local authority grant from London Borough of Lewisham and an increasingly competitive funding climate. The charity remains successful at securing funding from public funders, trusts and foundations. There is a continuing team approach to fundraising by the Senior Management team and additional support of external agencies. However, it recognises the need to diversify funding further and has initiated new relationships with children's commissioners to support our referral programmes. In 2022 we have recruited a 2-day a week Development Manager for bids with a 3/4-year stability and to nurture our relationships with individual givers.

FINANCIAL STABILITY

Budget-holder accountability has been sustained and systems are regularly reviewed e.g., second eyes on card transactions. The Finance Officer has added funder tracking to our Xero reports in addition to streamlined nominal and project codes.

As a VAT registered company Tramshed now reports figures quarterly through Xero to HMRC following the Making Tax Digital initiative.

Our Finance & General Purposes sub-committee ensures robust financial processes are in place and regularly review levels of risk to the financial position of the company. They meet in advance of quarterly board meetings to scrutinise management accounts and cash flow against budget. The sub-committee is made up of four Trustees (including the Treasurer), the Executive Director and Finance Officer.

RESERVES AND POLICY

The Trustees have reviewed Tramshed's general reserve figure in line with the guidance issued by the Charity Commission. They are also particularly aware of the financial pressures that Covid-19 has placed on the sector and Tramshed itself and are aware that these reserves may be drawn upon to support the viability of the organisation. At the end of 2021/22 our reserves remained in a strong position with Trustees having set a preferred level of £102,888 to match the costs of winding down the organisation and paying off all liabilities. This is felt necessary to cover eventualities such as not meeting annual fundraising requirements, the temporary or permanent loss of its premises due to events such as fire or flood, or the sudden loss of a primary, statutory funding source, which the organisation is reliant on to deliver its charitable purposes and activities. This will ensure the charity can continue to run efficiently and maintain its programme of activities.

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

Free reserves on 31 March 2022 amounted to £142,686.

However as indicated above the challenges of the later aspects of the Phase 1 Capital project are making 2022/23 a more challenging year; It is anticipated that free reserves will be at the level of £90,000 - £103,000 potentially dropping below the parameters of the preferred reserves as set out above. If the organisation should fall slightly below the full amount the Trustees will look to redress that shortfall across the following 24 months confident that the new income opportunities the building will offer will increase the sustainability they are aimed at achieving.

Tramshed has operated with robust financial management and has had considerable success securing grant income. However, a decrease in unrestricted funding, impacted particularly by pressure on the sector and many funds closing during the Covid-19 pandemic, have affected the charity's reserves position. The organisation continues to be highly

proactive with fundraising with a strategy is in place to broaden its income base, which includes a major donor's initiative, to ensure its free reserves remain at the appropriate level.

The charity has created a detailed, conservative budget for 2023-27 with specific multiple potential income sources and targets to fund programme strands. The Senior Management Team have cross checked amounts balance above and below the line as much as possible and discussed possible bids to resource activity with grant officers.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period.

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

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)
- Make judgements and estimates that are reasonable and prudent
- State whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the Trustees confirms that:

- So far as the Trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware
- The Trustee has taken all the steps that he/she ought to have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

Trustees' report Year to 31 March 2022

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

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

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



Chair of Trustees: VEDA HARRISON

Date: 9th December 2022

Independent auditor's report to the members of Tramshed Arts Limited

Opinion

We have audited the financial statements of Tramshed Arts Limited (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

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

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

Conclusions relating to going concern (continued)

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

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

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Annual Report and Financial Statements, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or

Matters on which we are required to report by exception (continued)

- certain disclosures in respect to the remuneration of Trustees specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Trustees' report and from the requirement to prepare a strategic report.

Trustees' responsibilities

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

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

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice Accounting and Reporting by Charities preparing this accounts in accordance with the Financial reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, and the Companies Act 2006), those that relate to data protection (General Data Protection Regulation), fundraising regulations and those in relation to safeguarding.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls we:

- performed analytical procedures to identify any unusual or unexpected relationships; and
- tested journal entries to identify unusual transactions; and
- assessed whether the judgements and the assumptions made in determining accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

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

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the Trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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

Use of this report

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

Buzzacott LLP

Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 19 December 2022

Statement of financial activities (including an income and expenditure account)

Year to 31 March 2022

	Note	Un-restricted Funds	Restricted Funds	Total Funds 2022	Un-restricted Funds	Restricted Funds	Total Funds 2021
	S	£	£	£	£	£	£
Income from:							
Donations							
. Donations and gifts	1	37,084	—	37,084	31,997	—	31,997
. Grants receivable	2	102	367,198	367,300	65,857	241,104	306,961
Charitable activities	3	143,161	57,740	200,901	125,503	8,240	133,743
Other trading activities	4	26,689	—	26,689	3,592	—	3,592
Other sources							
. Coronavirus Job Retention Scheme funding		—	—	—	50,533	—	50,533
Total income		207,036	424,938	631,974	277,482	249,344	526,826
Expenditure on:							
Raising funds	5	34,085	—	34,085	32,691	—	32,691
Charitable activities	6	168,327	383,187	551,514	203,974	250,259	454,233
Total expenditure		202,412	383,187	585,599	236,665	250,259	486,924
Net income (expenditure) and net movement in funds	8	4,622	41,750	46,373	40,817	(915)	39,902
Balances brought forward at							
1 April 2021		138,364	35,214	173,578	97,547	36,129	133,676
Balances carried forward at 31 March 2022		142,986	76,965	219,951	138,364	35,214	173,578


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

The statement of financial activities includes all gains and losses recognised during the year.

Balance sheet 31 March 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible fixed assets	12		1,133		600
Current assets					
Debtors	13	70,307		32,103	
Cash at bank and in hand		182,470		188,085	
		<u>252,777</u>		<u>220,188</u>	
Liabilities					
Creditors: amounts falling due within one year	14	(33,959)		(47,210)	
Net current assets			<u>218,818</u>		<u>172,978</u>
Total net assets			<u>219,951</u>		<u>173,578</u>
The funds of the charity:					
Restricted funds	15		76,965		35,214
Unrestricted funds					
. General funds			142,986		138,364
Total funds	16		<u>219,951</u>		<u>173,578</u>

The financial statements were approved by the board of Tramshed Arts Ltd, Company Registration No. 01029063 (England and Wales) on _____ and signed on its behalf by:



Chair of Trustees *VEDA HARRISON*

Date: *9th December 2022*

Statement of cash flows Year to 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	A	(4,365)	43,666
Change in cash and cash equivalents in the year		(5,615)	43,666
Reconciliation of net cash flow to movement in net funds:			
Cash and cash equivalents at 1 April 2021		188,085	144,419
Cash and cash equivalents at 31 March 2022	B	182,470	188,085

Notes to the statement of cash flows for the year to 31 March 2022.

A Reconciliation of net income (expenditure) to net cash provided by operating activities

	2022 £	2021 £
Net income (expenditure) for the reporting period (as per the statement of financial activities)	46,373	39,902
Adjustments for:		
Depreciation charges (note 12)	717	300
(Increase) decrease in debtors	(38,203)	21,867
Decrease in creditors	(13,252)	(18,403)
Net cash provided by operating activities	(4,365)	43,666

B Analysis of changes in net debt

	2021 £	Cash flows £	2022 £
Cash at bank and in hand	188,085	(5,615)	182,470
Total net debt	188,085	(5,615)	182,470

Principal accounting policies Year to 31 March 2022

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2022.

These financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

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

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

The financial statements are presented in sterling and are rounded to the nearest pound.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the Trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- the allocation of support costs;
- estimating the value of donated services and facilities; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The Trustees are aware the charity's reserves have and continue to come under pressure as a result of the impact of Covid-19, inflation and the additional needs of Tramshed's capital programme. However, in 2021/22 the organisation has also benefitted from the Kickstart Scheme and Restart grants in order to be able to re-open the building. With the additional

Assessment of going concern (continued)

support that has been made available to Tramshed from emergency funds such as the Cultural Recovery Fund, a small projected surplus for 2021/22 was realised.

Since 1 April 2022 our budgeted financial plans have been challenged by significant delays to the building Project Completion date. The Trustees have worked with the Senior Management Team and our major funders to respond to this evolving picture and ensure realistic planning for the upcoming year is in place.

Over the last 2 years Trustees have reviewed spending and enacted cost-cutting measures as necessary. They also note that if applications for project funding are not successful, the charity discontinues the relevant programme strands.

Tramshed has invested in 2 new roles in 2022/3 that support a sustainable future. A full time Operations Manager is building and maintaining efficient processes and a part time, experienced Development Manager is working strategically to increase revenue funding. The development of the continuing financial uncertainty for all is constantly being reassessed from a risk management perspective.

As a result of the above, the Trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due. The most significant areas of judgement that affect items in the financial statements are detailed above.

Income recognition

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

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

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

Grants from government, other agencies and voluntary bodies have been included as income from charitable activities where these amount to a contract for services, but as grants

Principal accounting policies Year to 31 March 2022

where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Income recognition (continued)

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

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

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

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

Donated services and facilities

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

Services provided by volunteers

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

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

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

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This comprises staff costs associated with fundraising, primarily time spent by the Chief Executive and Executive Director on fundraising activities.
- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

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

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

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

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

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

Debtors

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

Cash at bank and in hand

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

Creditors and provisions

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

Financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – other debtors are basic financial instruments and are debt instruments measured at amortised cost. Prepayments are not financial instruments.

Cash at bank – classified as a basic financial instrument and is measured at face value.

Financial liabilities – accruals and other creditors are financial instruments, and are measured at amortised cost.

Fund structure

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

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

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

Leased assets

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

Pension contributions

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

1 Donations and gifts

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Donations	284	—	284
Donated services and facilities	36,800	—	36,800
2022 Total funds	37,084	—	37,084

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
<i>Donations</i>	<i>4,997</i>	<i>—</i>	<i>4,997</i>
<i>Donated services and facilities</i>	<i>27,000</i>	<i>—</i>	<i>27,000</i>
<i>2021 Total funds</i>	<i>31,997</i>	<i>—</i>	<i>31,997</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 £36,800 (2021 – £27,000) per annum based on the rateable value provided by the Royal Borough of Greenwich. The estimated value has been recognised within income as a donation, and an equivalent charge included within central premises costs.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Arts Council England – Cultural Recovery Fund Grant	—	197,604	197,604
BBC Children in Need – Small Grants	—	2,500	2,500
Greenwich – Children’s Theatre Festival	—	20,000	20,000
Greenwich – Covid-19 Fund	—	31,000	31,000
Greenwich – Commissioners, Children’s Services	—	3,150	3,150
Greenwich – Other project grants	—	14,310	14,310
Kickstarter Grants	—	26,482	26,482
Mayors Young Londoners Fund	—	20,652	20,652
Cockayne – London Community Foundation	—	50,000	50,000
Royal Victoria Hall Foundation	—	1,500	1,500
Government grants	102	—	102
2022 Total funds	102	367,198	367,300

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
<i>Arts Council England – Cultural Recovery Fund Grant</i>	—	34,995	34,995
<i>Arts Council England – Progression</i>	—	9,985	9,985
<i>BBC Children in Need – Booster</i>	—	3,537	3,537
<i>BBC Children in Need – Large Grants</i>	—	26,830	26,830
<i>BBC Children in Need – Small Grants</i>	—	7,500	7,500
<i>Big Lottery Fund (Reaching Communities)</i>	—	69,922	69,922
<i>D’Oyly Carte Charitable Trust</i>	—	3,000	3,000
<i>Esmée Fairbairn Foundation</i>	17,500	—	17,500
<i>Greenwich – Children’s Theatre Festival</i>	—	20,000	20,000
<i>Greenwich – Covid-19 Fund</i>	—	9,627	9,627
<i>Greenwich – Covid-19 Fund (Rate Relief)</i>	23,357	—	23,357
<i>Greenwich – Neighbourhood Growth Fund</i>	—	10,650	10,650
<i>Greenwich – Small Leisure Industry Grants</i>	25,000	—	25,000
<i>Maudsley Charity</i>	—	1,000	1,000
<i>Mayors Young Londoners Fund</i>	—	44,058	44,058
2021 Total funds	65,857	241,104	306,961

3 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Core funding			
. London Borough of Lewisham	35,000	—	35,000
. Royal Borough of Greenwich	80,000	—	80,000
Youth arts	11,373	—	11,373
Performances	9,020	—	9,020
Other activities	7,769	57,740	65,509
2022 Total funds	143,161	57,740	200,901

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Core funding			
. London Borough of Lewisham	35,000	—	35,000
. Royal Borough of Greenwich	80,000	—	80,000
Youth arts	3,222	—	3,222
Performances	2,152	—	2,152
Other activities	5,129	8,240	13,369
2021 Total funds	125,503	8,240	133,743

4 Other trading activities

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Lettings income – theatre hire	24,620	—	24,620
Bar income	2,069	—	2,069
2022 Total funds	26,689	—	26,689

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Lettings income – theatre hire	3,505	—	3,505
Bar income	87	—	87
2021 Total funds	3,592	—	3,592

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Staff costs	34,085	—	34,085
2022 Total funds	34,085	—	34,085
	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2021 £</i>
Staff costs	32,691	—	32,691
2021 Total funds	32,691	—	32,691

6 Expenditure on charitable activities

	Core Capital Fund £	Participatory £	Theatre £	Projects £	Community engagement £	Total 2022 funds £
Direct staff costs						
. Artists	—	35,581	8,060	21,639	9,801	75,081
. Other	—	17,383	3,131	10,953	430	31,897
. Employer's on costs	—	—	—	328	—	328
Architect and consultancy fees	14,188	—	—	1,800	600	16,588
Travel, transport and allowances	—	238	3,605	2,374	42	6,259
Production and running costs (including staff costs)	—	3,969	23,169	30,552	1,844	59,534
Venue hire and associated costs	—	4,735	316	—	—	5,051
Admin and marketing	—	724	4,586	4,473	294	10,077
Support costs: central premises costs	—	21,449	14,681	24,699	4,456	65,284
Support costs: non-premises costs	—	92,457	63,282	106,467	19,208	281,413
Total expenditure	14,188	176,536	120,830	203,285	36,675	551,514

6 Expenditure on charitable activities

	Relocation Fund £	Participatory £	Theatre £	Projects £	Community engagement £	Total 2021 funds £
<i>Direct staff costs</i>						
. Artists	225	36,370	800	11,386	5,420	54,201
. Other	240	17,963	350	2,779	1,916	23,248
. Employer's on costs	—	—	—	580	90	670
Architect and consultancy fees	18,688	—	—	—	—	18,688
Travel, transport and allowances	—	10	16	666	—	692
Production and running costs (including staff costs)	—	4,281	1,374	34,890	9,733	50,278
Venue hire and associated costs	—	680	—	—	—	680
Admin and marketing	336	204	622	9,577	1,239	11,978
Support costs: central premises costs	—	18,895	1,004	19,013	5,842	44,754
Support costs: non- premises costs (note 7)	—	105,144	5,588	105,802	32,510	249,044
Total expenditure	19,489	183,547	9,754	184,693	56,750	454,233

7 Support costs

	2022 £	2021 £
Support staff costs		
. Artistic	47,632	47,512
. Finance and admin	102,220	61,289
. Production and education	97,082	79,817
. Other staff costs	11,373	18,920
	258,308	207,538
Governance costs		
. Audit and accountancy	9,065	8,900
. Bank charges	—	18
. Board expenses	17	13
	9,082	8,931
Other support costs		
. Depreciation	717	300
. Hospitality	604	122
. IT and telecommunications	13,562	9,187
. General office expenses	16,740	16,165
. Marketing and publicity	7,406	4,523
. Training and recruitment	7,075	60
. Travel, transport and allowances	463	195
. Sundry	1,544	2,023
	48,110	32,575
	315,500	249,044

8 Net movement in funds

This is stated after charging:

	2022	2021
	£	£
Auditor's remuneration		
. Statutory audit	7,500	7,500
. Other services	1,400	1,400
Depreciation	717	300
Operating lease rentals	—	1,418

9 Staff costs

	2022	2021
	£	£
Wages and salaries	215,918	208,500
Social security costs	14,675	12,646
Pension contributions	4,572	4,237
	235,165	225,383
Freelance staff costs	145,278	116,506
	380,443	341,889

The average monthly number of employees, calculated on an average headcount basis, during the period was 12.6 (2021 – 11.1).

No employees earned in excess of £60,000 during the year (2021 – £nil).

The key management personnel of the charity, comprise the Trustees and the Senior Management Team, comprising the Chief Executive Officer and Executive Director. The total employee benefits of the key management personnel of the charity were £82,648 (2021 – £76,228).

9 Trustee remuneration and reimbursed expenses

No Trustee received remuneration for their services as a Trustee or claimed any expenses during either the year ended 31 March 2022 or the year ended 31 March 2021.

10 Taxation

Tramshed Arts Ltd is a registered charity and is therefore not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

11 Tangible fixed assets

	Leasehold improve- ments £	Fittings and equipment £	Computer equipment £	Total £
Cost				
At 1 April 2021	11,014	12,864	25,026	48,904
Additions	—	—	1,250	1,250
At 31 March 2022	11,014	12,864	26,276	50,154
Depreciation				
At 1 April 2021	11,014	12,864	24,426	48,304
Charge	—	—	717	717
At 31 March 2022	11,014	12,864	25,143	49,021
Net book value				
At 31 March 2021	—	—	600	600
At 31 March 2022	—	—	1,133	1,333

12 Debtors

	2022 £	2021 £
Trade debtors	22,372	13,725
Prepayments and accrued income	47,935	18,378
	70,307	32,103

13 Creditors

	2022 £	2021 £
Trade creditors	20,106	26,950
Other creditors	5,287	4,855
Accruals and deferred income	8,565	15,405
	33,959	47,210

Included in the accruals and deferred income total are the following deferred income balances which pertain to grant funding received in advance of the grant period:

	2022 £	2021 £
Brought forward at 1 April 2021	—	3,000
Released during the year	—	(3,000)
Deferred during the year	—	—
Carried forward at 31 March 2022	—	—

No income was deferred as at 31 March 2022.

15 Restricted funds

Year ended 31 March 2022	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
Restricted revenue grants				
Arts Council England – Strategic Funds	—	197,604	197,604	—
BBC Children in Need – Small Grants	—	2,500	2,500	—
Big Lottery Fund (Reaching Communities)	11,149	—	11,149	—
Greenwich – Children’s Theatre Festival	8,592	20,000	28,592	—
Greenwich – Covid-19 Fund	1,680	31,000	32,680	—
Greenwich – Commissioners, Children’s Services	—	3,150	3,150	—
Greenwich Growth Fund (Community)	1,480	—	1,480	—
Kickstarter Grants	—	26,482	26,482	—
My London Youth Social Action	2,000	10,300	2,022	10,278
Bonnie & Rose	—	83	83	—
Her Centre	—	17,990	17,990	—
Royal Parks	—	21,839	13,689	8,150
Peabody	—	710	710	—
Resolve Collective	—	150	150	—
Royal Victoria Hall Foundation	—	1,500	1,500	—
Berkeley Homes	—	6,668	3,231	3,609
RGB – One – off grant	—	6,840	6,840	—
RGB- Welcome Back Fund	—	2,370	2,370	—
RBG – Young Plumstead Mural	—	5,100	—	5,100
Young Londoners Fund	10,313	20,652	30,965	—
	35,214	374,938	(383,187)	26,965
Restricted capital grants				
Cockayne – Grants for the Arts	—	50,000	—	50,000
	35,214	424,938	(383,187)	76,965

15 Restricted funds (continued)

<i>Year ended 31 March 2020</i>	<i>Balance at 1 April 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 31 March 2021 £</i>
<i>Arts Council England – Strategic Funds</i>	—	44,980	(44,980)	—
<i>BBC Children in Need – Booster</i>	—	3,537	(3,537)	—
<i>BBC Children in Need – Large Grants</i>	—	26,830	(26,830)	—
<i>BBC Children in Need – Small Grants</i>	—	7,500	(7,500)	—
<i>Big Lottery Fund (Reaching Communities)</i>	—	69,922	(58,773)	11,149
<i>Centre for Genomics/QMUL (Asthma Programme)</i>	—	6,240	(6,240)	—
<i>D'Oyly Carte Charitable Trust</i>	—	3,000	(3,000)	—
<i>Esmée Fairbairn Foundation</i>	35,000	—	(35,000)	—
<i>Greenwich – Children's Theatre Festival</i>	—	20,000	(11,408)	8,592
<i>Greenwich – Covid-19 Fund</i>	—	9,627	(7,947)	1,680
<i>Greenwich Growth Fund (Community)</i>	1,129	10,650	(10,299)	1,480
<i>Lewisham Youth Theatre</i>	—	2,000	—	2,000
<i>Maudsley Charity</i>	—	1,000	(1,000)	—
<i>Young Londoners Fund</i>	—	44,058	(33,745)	10,313
	<u>36,129</u>	<u>249,344</u>	<u>(250,259)</u>	<u>35,214</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 behavioral difficulties or special educational needs.

Big Lottery Fund (reaching communities)

This fund represents monies to support Tramshed's **community engagement** programme, carnival and arts activities across the communities that engage with Tramshed.

Centre for Genomics/ Queen Mary, University of London (Asthma Programme)

These funds represent monies restricted to the producing of **In Control**, a theatre production and workshop as part of a wider research intervention with the University's Centre for Genomics and Child Health.

D'Oyly Carte Charitable Trust

This grant is restricted to support a tutor initiative across specialist and mainstream participatory theatre groups in 2020/21.

15 Restricted funds (continued)

Esmée Fairbairn Foundation

These funds are restricted to establishing Tramshed as a focal point for **emerging artists** and companies to create an organisation that is driven artistically and organisationally from this work.

Greenwich – Children’s Theatre Festival

Grant to deliver a **free family arts festival** across 9 days in May including the half term period, both indoor and outdoor events.

Greenwich – Covid-19 Fund

These grants were restricted to support the Charity during the Covid-19 pandemic.

Greenwich – Commissioners, Children’s Services

These funds are restricted to the provision of Whatever Makes You Happy, a free programme for young people in Greenwich who have emotional and behavioral difficulties or special educational needs.

Greenwich – Growth fund (community)

Funds to support Tramshed’s role with the community and work with **Carnival**, specifically the development role of an assistant community arts worker.

Kickstarter Grants

Funding in relation to support of staffing costs in recovery from the Covid-19 pandemic.

Lewisham Youth Theatre

This funding is restricted to the provision of Youth Theatre Services in Lewisham.

Maudsley Charity

These funds are restricted to support the delivery of the **mental health and wellbeing programme (WMYH)** in Lewisham.

Young Londoners fund

This fund is restricted to support our **youth arts programmes** for 12–18-year-olds and exclusively funds our **In2Music** programme, which includes the integration of young people 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 – Grants for the Arts

A donation in relation to the new Tramshed **fit-out costs** (see note 20)

15 Restricted funds (continued)

Edward Gostling Foundation

A fund which supported Tramshed's participatory programme and specifically our support tutors across all **youth arts activities**.

Greenwich – Short breaks

This fund supported **holiday and short breaks arts activities** for children with profound learning disabilities and difficulties and their families

Greenwich – Relocation

This fund represented monies received for **relocation support** and making good the charity's new premises.

Souter Charitable Trust

This fund was restricted to supporting Tramshed support tutors working on our **participatory arts program**.

Henry Smith Charity

This fund represented monies granted for the **Support Tutor Programme** creating a new tier of tutors across all of Tramshed's participatory programmes and providing training for their development.

16 Analysis of net assets between funds

	General funds £	Restricted funds £	2022 Total funds £
Fixed assets	1,133	—	1,133
Current assets	175,812	76,965	252,777
Current liabilities	(33,959)	—	(33,959)
	<u>142,986</u>	<u>76,965</u>	<u>219,951</u>
	<i>General funds £</i>	<i>Restricted funds £</i>	<i>2021 Total funds £</i>
<i>Fixed assets</i>	<i>600</i>	<i>—</i>	<i>600</i>
<i>Current assets</i>	<i>184,974</i>	<i>35,214</i>	<i>220,188</i>
<i>Current liabilities</i>	<i>(47,210)</i>	<i>—</i>	<i>(47,210)</i>
	<u><i>138,364</i></u>	<u><i>35,214</i></u>	<u><i>173,578</i></u>

17 Operating lease commitments

At 31 March 2022, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Furniture and Equipment	
	2022	2021
	£	£
Amounts due:		
Within one year	—	—
	—	—

18 Members' liability

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

19 Related party transactions

Jackie Smith, a Trustee, sits on the council of the Royal Borough of Greenwich. The charity received £80,000 (2021 – £80,000) in grant funding from the Royal Borough of Greenwich for its core activities and £37,460 (2021 – £30,650) for various restricted projects. The charity also received £31,000 (2021 – £57,984) in respect of Covid-19 support from various Royal Borough of Greenwich funds. There were no sums receivable at 31 March 2022 (2021 – £9,985).

During the year, the charity occupied temporary accommodation at 41 Woolwich New Road, a building owned by the Royal Borough of Greenwich. In previous years, the charity occupied the Tramshed, which is also owned by the Royal Borough of Greenwich. The use of both buildings was provided for £nil rental consideration (2021 – £nil). The rateable value of these rentals was £36,800 (2021 – £27,000) as confirmed by the Royal Borough of Greenwich. This amount has been recognised as a gift in kind within income and expenditure.

20 Events after the reporting period

Following the year end date, the charity has agreed heads of terms with the Royal Borough of Greenwich for lease of the refurbished Tramshed premises. Annual payment is to be made by the charity under the lease at an initial concessionary rent of £12,000, estimated to be 30% of the annual market rent value.

In addition, a sum of up to £700,000 in relation to fit out costs is to be paid by the Royal Borough on behalf of the charity. Any capital grants donations received in relation to the project will reduce the amount to be advanced by the Borough. At 31 March 2022, a total of £50,000 had been raised (see note 15).