

REGISTERED COMPANY NUMBER 01029063

REGISTERED CHARITY NUMBER 1026883

TRAMSHED ARTS LTD
(A company limited by guarantee)

**ANNUAL REPORT AND
FINANCIAL STATEMENTS**

31 MARCH 2025

TRAMSHED ARTS LTD

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TRAMSHED ARTS LTD

OFFICERS AND PROFESSIONAL ADVISERS

Trustees

R Wilson (Chair)
R Ferris (Treasurer)
R Cowley (Resigned 28/03/2025)
K Newns
L Pelayo Fernandez
A Phillips (Resigned 31/07/2025)
D Ray (Vice Chair)
T Sage
J Smith (Resigned 19/10/2025)
R Thackeray

Company Secretary

B Tomlinson

Ambassadors

Anthony Horowitz CBE
Bernardine Evaristo OBE
Tomi Ogbaro (Young Ambassador)
Toyah Willcox

Registered Office

The Tramshed
51-53 Woolwich New Road
London
SE18 6ES

Registered Company Number

01029063

Registered Charity Number

1026883

Accountants

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

Bankers

Natwest Bank Plc
4-5 High Street
Chelmsford
Essex
CM1 1FZ

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

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

The financial statements have been prepared in accordance with the accounting policies set out on pages 45 to 49 of the attached financial statements and comply with the charitable company's Memorandum and Articles of Association, applicable laws, the Companies Act 2006 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

The Organisation

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

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

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

CHAIR'S WELCOME

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

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

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

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

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

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

Roger Wilson, Chair of the Board of Trustees, Tramshed

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governing Document and Object

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

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

Organisation

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

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

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

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

Recruitment and Appointment of New Trustees

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

As set out in the Articles of Association:

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

Induction and Training of New Trustees

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

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

Related Parties

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

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

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Key Management Personnel

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

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

Staffing

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

Volunteers

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

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

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

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

Fundraising Practices

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

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OUR MISSION

We change perspectives through theatre and creative spaces across generations

VISION

We increase social cohesion in our home of participation.

VALUES

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

This requires Investments and Resources

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

For Our Beneficiaries

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

To Take Part in Our Activities

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

Making a Difference

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

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OUR TRUSTEES

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

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

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

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

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

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

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

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

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

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

TRAMSHED IMPACT: HOME OF PARTICIPATION

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

Create (Tramshed programme)

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

Facilitate (Tramshed partner programmes)

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

Community (Tramshed hosts local groups to deliver their work)

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

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Tramshed 2024/5 Classes/Groups

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



Tramshed Young Company April 2024, photo credit Rÿanna Allen.

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Who takes part in creativity at Tramshed?

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

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

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

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

Local Context and Change

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

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

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

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

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

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

Young People:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Tramshed Young Company March 2025, photo credit Amelia Wornell.

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Disabled Adults:

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

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

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

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

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

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

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

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

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

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

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Simon Powell, Psychologist, added:

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

From 73 anonymous surveys and qualitative feedback in focus groups:

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

Personal impact was evident in the feedback:

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



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

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

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

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

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

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

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

Ethnically Minoritised People:

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

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

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

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

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

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

Facilitating space for local residents:

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

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

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

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Working with cross sector peers:

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

Case Study:

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

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

We lost only 3 performances whilst working in the park across 4 summers, though we were working outdoors we were able to rearrange most activities.

What an amazing concert. THANK YOU!!! Buzzing atmosphere & fab music!!! Thank you so much for letting our children join in with the music, all the kids LOVED it!!

So great to see the young people up there doing their thing, we don't usually get to see performances like this on the bandstand

The full programme was:

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

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

Through working with the amazing team at Greenwich Park across the years:

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

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

Audiences said:

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

TRAMSHED IMPACT: MEETING OUR AUDIENCE ENGAGEMENT STRATEGY

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

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

Indicators of success were

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

In 2024/25 we produced or facilitated:

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

The team

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

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

Meeting our Vision to Increase Social Cohesion

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

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

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

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Recommendations included

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

During the following period we have

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

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

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

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

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

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Increasing Access for Attendees

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

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

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

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

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

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

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

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

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

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



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

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



The Diana Auction, HRH Aphrodite, Generator March 2025

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

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

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

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

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

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

Pricing Policies

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

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

Audiences members added helpful narrative

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

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

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

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

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Theatre in Schools

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

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

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

In addition, we were pleased we were able to gain

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

Digital Platforms

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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

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

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

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

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

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

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

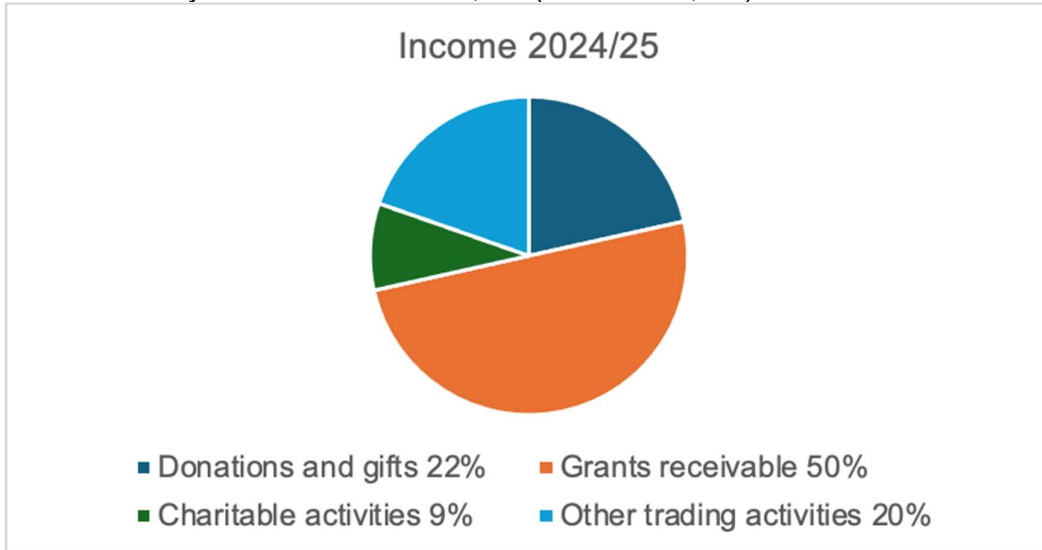
TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

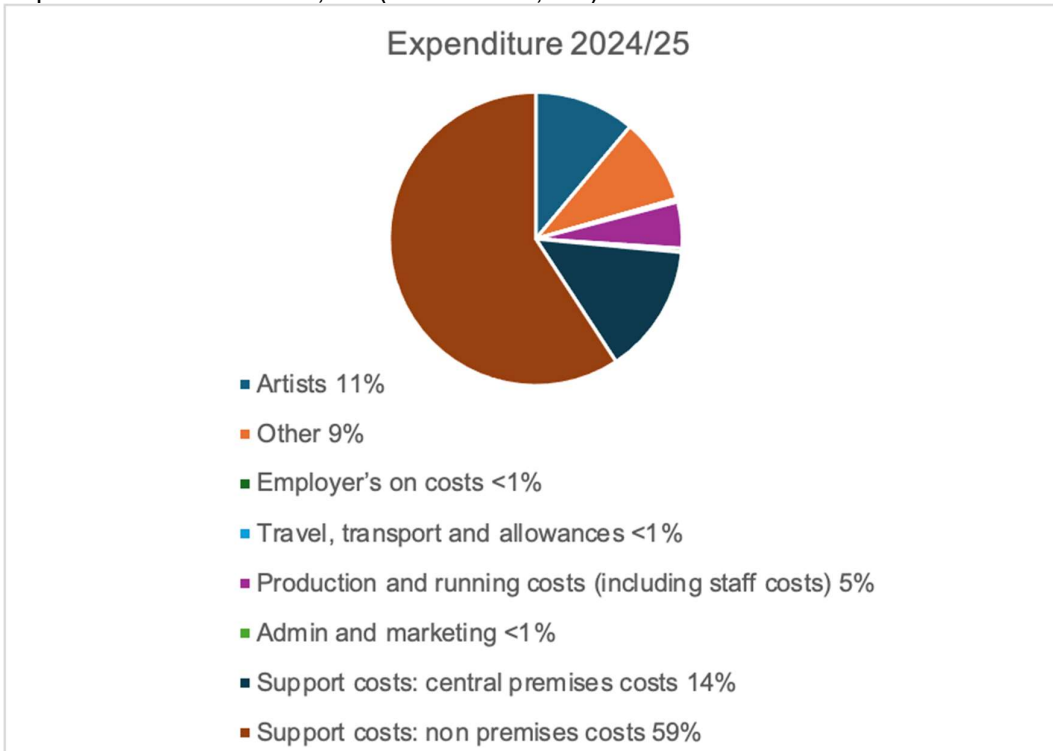
FINANCE REVIEW

Summary of performance and position

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



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



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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

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

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

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

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

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

FINANCIAL STABILITY

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

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

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

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

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

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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

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

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

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

ENVIRONMENTAL RESPONSIBILITY STATEMENT



Tramshed, photo credit Rachel Ferriman

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

Tramshed makes sustainability a positive part of our organisation by

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

Indicators of success have been

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

CAPITAL PROJECT FINANCES

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

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

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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

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

FINANCIAL PROCESSES

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

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

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

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

TRAMSHED RISK MANAGEMENT

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

- Method Statement
- Scheme of Delegation
- Disaster Recovery Plan

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

- Governance
- Operations
- Finance
- Environment
- Compliance

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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

To tackle this significant challenge for the organisation we have

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

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

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

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

RESERVES AND POLICY

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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

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

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

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

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

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

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

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

TRAMSHED ARTS LTD

REPORT OF THE TRUSTEES

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

Select suitable accounting policies and then apply them consistently

Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)

Make judgements and estimates that are reasonable and prudent

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

Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation

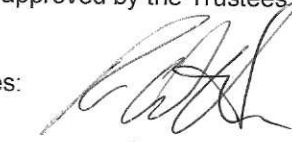
The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

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

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

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

Chair of Trustees:



Roger Wilson

Date:

29-1-2026

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

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

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

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

Responsibilities and basis of report

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

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

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

Independent examiner's statement

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

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

- accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the financial statements give a 'true and fair view' which is not a matter considered as part of an independent examination; or

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

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

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Piers Harrison

PIERS HARRISON FCA

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

Date: 30 January 2026

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

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

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

TRAMSHED ARTS LTD

BALANCE SHEET AS AT 31 MARCH 2025

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

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

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

Chair of Trustees



Roger Wilson

Company registration number: 1029063
Charity registration number: 1026883

TRAMSHED ARTS LTD

STATEMENT OF CASH FLOWS YEAR ENDED 31 MARCH 2025

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

1 GENERAL INFORMATION

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

2 ACCOUNTING POLICIES

Basis of accounting

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

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

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

The following principal accounting policies have been applied:

Going Concern

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

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

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

ACCOUNTING POLICIES - Continued

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

Income

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

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

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

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

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

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

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

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

2 ACCOUNTING POLICIES - Continued

Donated services and facilities

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

Services provided by volunteers

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

Expenditure

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

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

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

All expenditure is stated inclusive of irrecoverable VAT.

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

2 ACCOUNTING POLICIES - (continued)

Allocation of support and governance costs

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

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

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

Tangible fixed assets

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

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

Debtors

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

Cash at bank and in hand

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

2 ACCOUNTING POLICIES - (continued)

Creditors and provisions

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

Financial instruments

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

Fund structure

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

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

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

Leased assets

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

Pension contributions

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

3 DONATIONS AND GIFTS

	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £
Donations	137,438	4,000	141,438
	<u>£137,438</u>	<u>£4,000</u>	<u>£141,438</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Donations	710	10,507	11,217
	<u>£710</u>	<u>£10,507</u>	<u>£11,217</u>

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

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

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

5 INCOME FROM CHARITABLE ACTIVITIES

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

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

6 INCOME FROM OTHER TRADING ACTIVITIES

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

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

7 EXPENDITURE ON RAISING FUNDS

	2025 £	2024 £
Staff costs	11,000	30,901
	<u>£11,000</u>	<u>£ 30,901</u>

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

8 EXPENDITURE ON CHARITABLE ACTIVITIES

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

8 EXPENDITURE ON CHARITABLE ACTIVITIES - continued

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

9 SUPPORT COSTS

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

10 NET INCOME/(EXPENDITURE) FOR THE YEAR

This is stated after charging:

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

11 STAFF COSTS

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

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

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

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

12 TRUSTEE REMUNERATION AND REIMBURSED EXPENSES

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

13 TANGIBLE FIXED ASSETS

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

14 DEBTORS

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

15 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

16 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

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

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

17 FUNDS

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

17 FUNDS - continued

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

17 RESTRICTED FUNDS - continued

BBC Children In Need

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

Berkeley Homes

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

Charlton Athletic Community Trust

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

Garfield Weston Foundation

Award for core support for Tramshed October 2024 to September 2025

Greater London Authority

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

Greenwich Festivals

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

Greenwich Mencap

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

Groundwork London – Greenwich Heathier Communities

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

Henry Smith Foundation

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

Jack Petchey Foundation

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

John Thaw Foundation

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

Lewisham Youth Theatre

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

17 RESTRICTED FUNDS - continued

London Youth (Rise Up)

Training for Tramshed's Participation Assistant and Operations Manager

London Youth (Summer Skills)

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

Maximus - Local Impact Award

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

Metro GADS

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

Morgan Sindall Construction

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

National Lottery Community Fund

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

National Maritime Museum

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

National Theatre Connections

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

National Philanthropic Trust

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

Peter and Teresa Harris Trust

Grant to support the Reach Theatre Company of Adults with Learning Disabilities/Differences

RGB - One-off grant

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

17 RESTRICTED FUNDS - continued

Royal Borough of Greenwich - Recovery Plan Grant

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

Royal Borough of Greenwich VCSE Award

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

Royal Free NHS Trust

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

Royal Parks

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

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

TRAMSHED ARTS LTD

NOTES TO THE FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025

19 OPERATING LEASES

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

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

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

20 MEMBERS' LIABILITY

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

21 RELATED PARTY TRANSACTIONS

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

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

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