

TURTLE KEY ARTS CENTRE TRUST

England & Wales · Charity number 1003113

Details

Other names TURTLE KEY ARTS

Status Registered

Legal form Trust

Registered 1991-06-05

Register [View on the Charity Commission register](#)

Contact

Address Lyric Hammersmith
Lyric Square
Kings Street
Hammersmith
London
W6 0QL

Phone 02089645060

Email admin@turtlekeyarts.org.uk

Website www.turtlekeyarts.org.uk

Activities

Objects: (A) THE ADVANCEMENT OF PUBLIC EDUCATION IN THE DRAMATIC AND VISUAL ARTS. (B) THE PROVISION OF FACILITIES FOR RECREATION OR OTHER LEISURE TIME OCCUPATION WITH THE OBJECT OF IMPROVING THE CONDITIONS OF LIFE FOR THOSE PERSONS WHO HAVE NEED OF SUCH FACILITIES BY REASON OF THEIR YOUTH AGE INFIRMITY OR DISABLEMENT POVERTY OR SOCIAL AND ECONOMIC CONDITIONS. (C) SUCH OTHER EXCLUSIVELY CHARITABLE OBJECTS AS THE TRUSTEES MAY IN THEIR DISCRETION THINK FIT.

Activities: The advancement of public education in the dramatic and visual arts with the object of improving the conditions of life for those persons who have need of such provision by reason of their youth, age, infirmity or disablement, poverty or social and economic circumstances.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities

Geography

- **Area of benefit:** NOT DEFINED, IN PRACTICE LONDON
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£737,953	£700,253	£417,378	12
2024-03-31	£879,506	£797,590	£470,559	6
2023-03-31	£740,211	£821,524	£388,293	8
2022-03-31	£763,401	£679,221	£469,606	11
2021-03-31	£639,599	£400,306	£385,546	5

Trustees

Name	Role	Appointed
Kate Brooke	Chair	2017-11-07
CHARLOTTE CUNNINGHAM		1991-05-29
Emma Bleasdale		2019-01-21
Graham McGrath		2018-02-09
James Charrington		2019-01-21
Laura Barlow		2015-11-23
MAGDALEN WOLLOSHIN		2000-04-01
Nirmal Marok		2026-03-24
Pegram Harrison		2015-04-23
SUBATHRA SUBRAMANIAM		2021-04-01
Samantha Chown-Ahern		2025-06-25
Sarah Long		2024-04-01
Victoria Burrows		2024-06-24

TURTLE KEY ARTS CENTRE TRUST

England & Wales - Charity number 1003113

Accounts

2025

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

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11. OUR THANKS

1. OBJECTIVES

Turtle Key Arts produce and devise original and groundbreaking art to entertain and inspire; we believe that access to the arts helps improve the quality of life.

The main objective of the Trust as stated in the Trust Deed is the advancement of public education in the dramatic and visual arts with the object of improving the conditions of life for those persons who have need of such provision by reason of their youth, age, infirmity or disablement, poverty or social and economic circumstances.

The policies that have been adopted to further the objectives of the charity are:

- the provision of artistic activities for and the advancement of the work of young performers and artists with a particular focus on young disabled practitioners; and

- the encouragement of new developments in the performing arts, in particular of dance, physical and visual theatre and collaborative work and the commitment to the professional production of this work.

“This year we were delighted to welcome two new members to the Turtle Key Arts team, our General Manager and the first of our Producer Mentees on an eighteen-month programme. This role has been made possible by our Trustees fund raising efforts. We are very grateful to everyone who donated and supported this scheme, both individuals and trusts and foundations. These additional staff members have really added value and support to the Turtle Key Arts team.

We entered this financial year with a strong programme, touring across the UK and many projects happening up and down the country.

The team at Turtle Key Arts worked very hard and diligently as always to make these productions and projects possible with their usual brand of care, dedication, joy and professionalism – bringing organisations, audiences, participants and communities together. We continued to strategically plan the next 3 years and as always, were well supported by our board and continue to be grateful for their enthusiasm and belief in our work.

We are particularly proud of the large sell out tour of Ockham's Razor's Tess, our collaboration with Polka, Leeds Playhouse and Bradford2025 of Asif Kahn's play Sisters360 and of our new partnership with the V&A.

We were very saddened by the passing, in December 2024, of Wolfgang Stange, founder of Amici Dance Theatre Company, and one of our long-term collaborating creative partners and beloved friend who we had worked with and travelled the world with for the last 23 years. He was an inspirational person and a pioneer of inclusive practice, and his loss was felt very heavily by the whole team. We supported the company through this difficult phase and are now looking at a future without him, one that will ensure his legacy is preserved and the work can continue.

We are increasingly aware of the challenges facing our sector with funding, the cost-of-living crisis and rising costs. We are also aware of the plight of freelance artists and continue to advocate for fair pay and working conditions. These principles underpin the very foundations of Turtle Key Arts. We continue to lobby and listen - supporting our collaborating artists, partners and participants. As CEO I am determined for us to get our work into communities; to meet the challenges our industry faces as arts and culture are increasingly under pressure. I will continue to ensure that Turtle Key Arts makes a difference and has an impact.

In the words of Wolfgang “Without hope we would be very lost indeed. Even with the tragic conflicts and wars going on, we must have hope, hope for a better future, and realise that acceptance of differences is our only salvation.”

ALISON KING – CHIEF EXECUTIVE TURTLE KEY ARTS

2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST

“As I sit down to write this report I am amazed by how much Turtle Key Arts has achieved in the past year: the theatre companies under the Turtle Key Arts umbrella have developed new shows and taken old ones back on the road: award winning writer Asif Khan premiered his children's show Sisters 360 at the Polka Theatre, Sadiq Ali Company began work on their contemporary circus show Tell Me and Ockham's Razor's Tess returned to tour nationally. Turtle Key Arts has also produced a broad range of community participation projects, including Turtle Opera, a music and drama project for autistic young people in collaboration with the Victoria and Albert Museum.

Turtle Key Arts' staffing review and restructure has been of great benefit during these busy twelve months. In October, the company welcomed their new general manager. A point person in the office five days a week has proved a game changer. The Turtle Key Arts office is always a friendly and welcoming environment, but I am now particularly struck by the positivity, enthusiasm and efficiency of the team.

Turtle Key Arts also welcomed a new staff member this year – our first producer mentee. Nearly one hundred candidates applied for the job which proves how much demand there is for 'starter' positions in the arts.

The role is proving to be a great success. Our producer mentee, alongside CEO Alison King, will produce Our Time this Autumn, an ambitious new production by Amici, the pioneering dance company which integrates disabled and non-disabled artists and performers. Our Time will premiere at the Lyric Hammersmith and celebrate Amici's 45th anniversary. The devised show celebrates the life of Wolfgang Stange, the inspired and inspiring choreographer who set up Amici in 1980 and who died in December. He will be hugely missed.

Like all arts companies at present, Turtle Key Arts faces challenges. With the Arts Council England review on hold, these are uncertain times for our collaborators, partners and participants. I am impressed by how Turtle Key Arts has countered this uncertainty with tenacity and optimism: they are building new relationships with funding bodies and private foundations; they are developing a growing network of generous private donors, who can see with their own eyes the powerful and important work that Turtle Key Arts carries out. However, there is always more to do, and our strategic aim for the next 18 months is to add a full-time development officer to the team so we can access an even broader range of audiences and participants.

Having had the pleasure of chairing the Turtle Key Arts board for two years now, I'd like to leave you with a couple of quotations from Wolfgang Stange, which I think sum up Turtle Key Arts and what they represent: “Well, don't give up! Just because someone doesn't respond to you... give them time” and... “The most important is the education of the heart; analyse with your brain, communicate with your heart”.

KATE BROOKE – CHAIR OF THE BOARD

2.

In 2024...

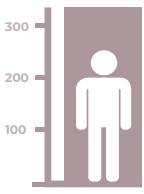
we had a
CORE TEAM
of 6 full-time equivalent
posts and 3 part-time



our work
reached a **LIVE**
AUDIENCE over
13,000
+ 736,022 on-line



employed
250
FREELANCE
ARTISTS



involved over
1,200
PARTICIPANTS



PRODUCED
3
SHOWS
with 56 performances



and we ran
11
OUTREACH
PROJECTS
with 229 workshops



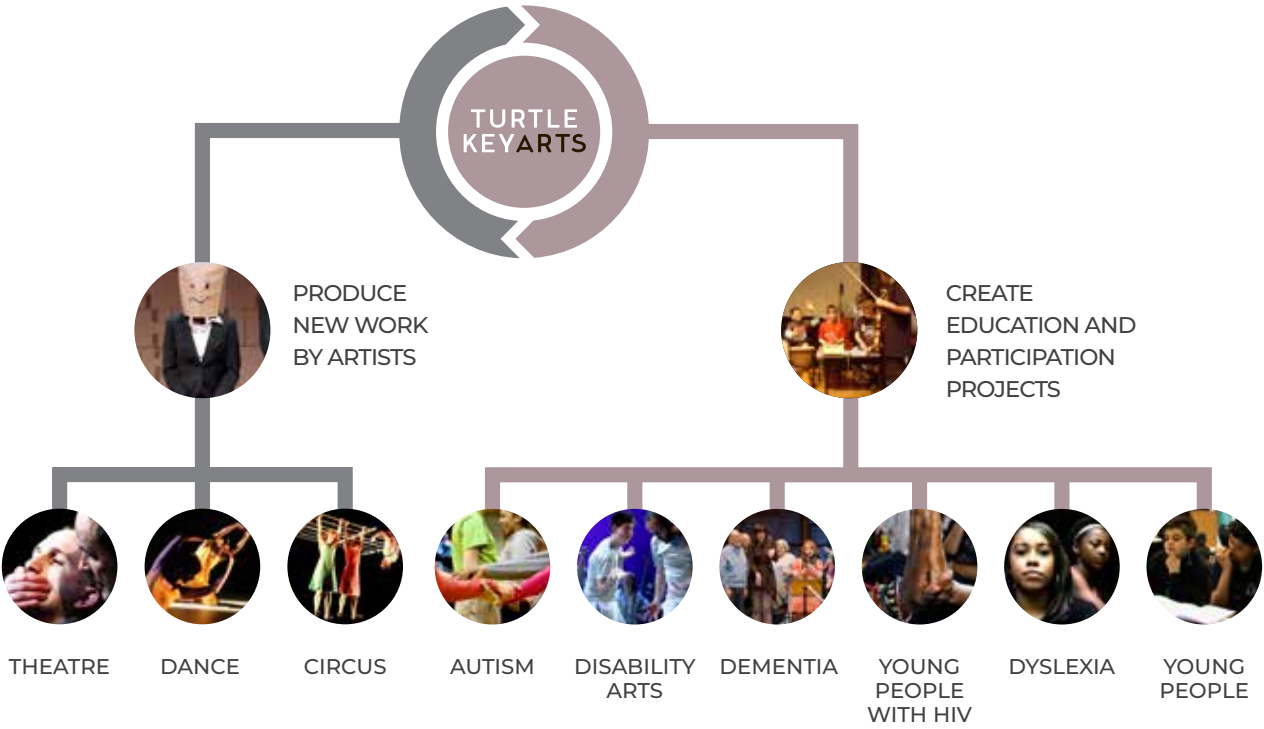
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL

Turtle Key Arts work with collaborating artists and companies to produce original new work; nurturing talent, developing skills and empowering companies and individuals to achieve their artistic goals. We encourage everyone we work with to share our founding ethos of making the arts accessible to all by embedding outreach and participation at the heart of everything we do.

Turtle Key Arts forge strong relationships and partnerships with arts and community organisations in the UK and internationally to bring high quality art to diverse audiences.

Turtle Key Arts remains a charitable trust, helping to fund many of the education and disability arts projects and continuing our policy of full disability access to all aspects of our work.

OUR WORK



ARTISTS AND PROJECTS ARE INTER-RELATED AND EACH INFORMS THE OTHER AND OFFERS OPTIONS FOR COLLABORATION.

2.

OUR INCOME STREAM

TOTAL: £737,953



COLLABORATOR
INCOME **12%**

Income earned by collaborating companies from performance fees, box-office takings and workshop fees



PUBLIC
FUNDING **7%**

Funding raised from Public Funds eg: Arts Council England and local authorities



CHARITABLE
DONATIONS **61%**

Funding raised from charitable foundations, trusts and individual giving



FEE
INCOME **15%**

Income earned by TKA from production services, project management, training and teaching



OTHER
INCOME **5%**

Bank interest and cashback, theatre tax relief, project expenses and gift aid

OUR EXPENDITURE

TOTAL: £700,253



PROJECT AND
PARTICIPATION

£599,898

CORE

£100,355



3. STRUCTURE, GOVERNANCE AND MANAGEMENT

3

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

Visit turtlekeyarts.org.uk/tka-board for more information about the trustees.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2024 are:

Kate Lovegrove Chair
Subathra Subramaniam Vice Chair
Laura Barlow Treasurer
Magdalen Wolloshin Trustee
Charlotte Cunningham MBE Trustee
Pegram Harrison Trustee
James Charrington Trustee
Emma Bleasdale Trustee
Graham McGrath Trustee
Sarah Long Trustee
Tor Burrows Trustee (joined April 2024)

Each trustees' role on the board is reviewed regularly and rotation is considered every 4 years.

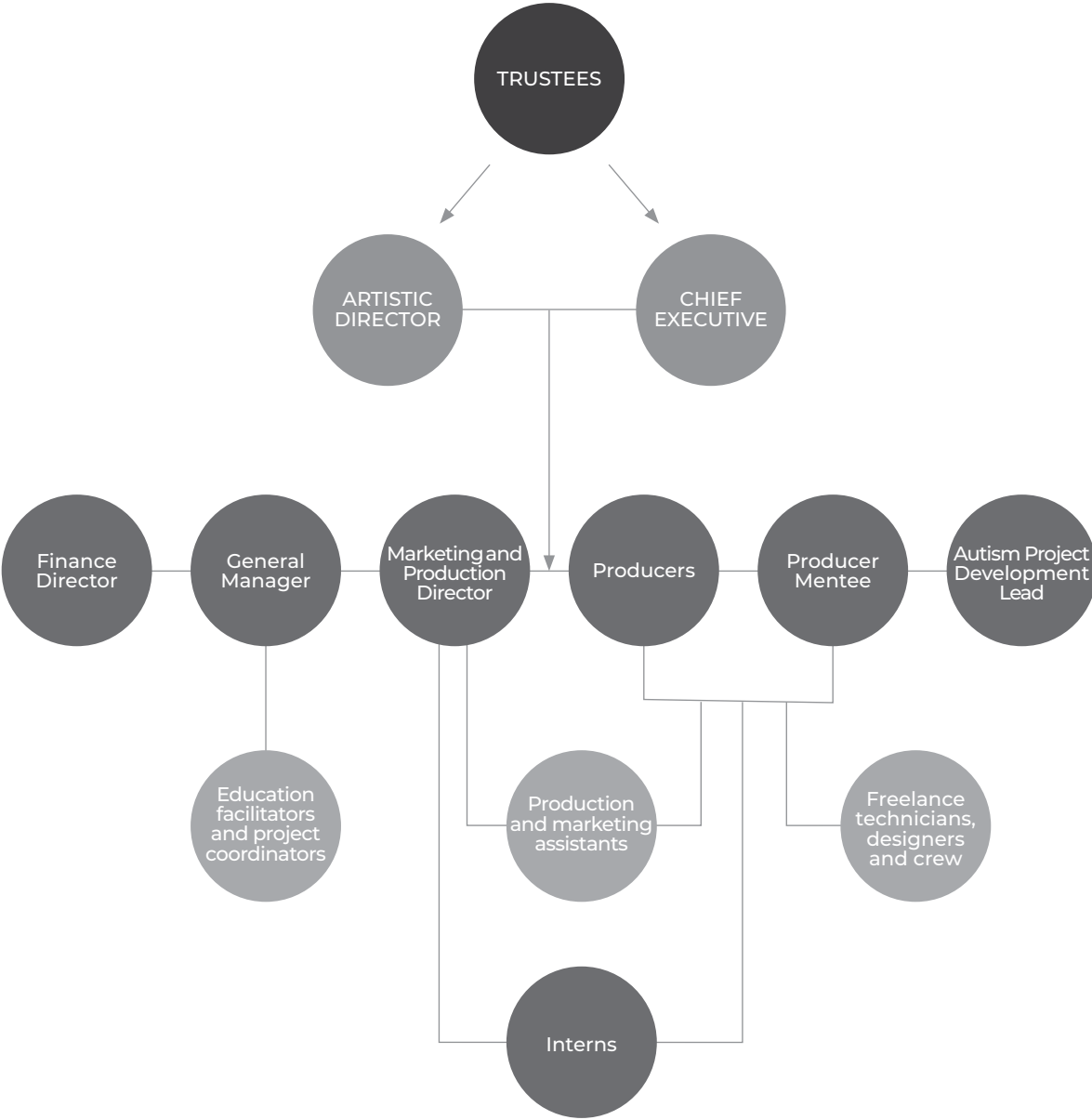
RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor our progress against the strategic objectives.

AMBASSADORS

	Sarah Long Ambassador for disability arts
	Amir Hosseinpour Ambassador for performing arts
	Emma Hall Ambassador for theatre arts
	Anouskha Lucas Ambassador for music and performing arts

OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

GOVERNANCE

Our board has continued to support the organisation in a year in which the arts have lacked stability and have been waiting for clarity from government and funding organisations. Kate Brooke continued as chair of the board and Subhatra Subramaniam stepped up to be vice chair. Tomas Nowacki stepped away from the board, and we were joined by Tor Burrows.

The trustees met four times during the year; at the meetings they considered the ongoing governance and policies of the charity as well as the ability of the board to cover all necessary areas of importance for the work of Turtle Key Arts. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations and looking ahead to potential challenges in the future. The trustees reviewed all existing and new policies with particular attention to any new legislation. All trustees complete regular safeguarding training. Beyond the meetings, the trustees were regularly involved in specific strategy decisions, training, financial oversight and acting as Turtle Key Art's representatives within their own online platforms and other forums.

FUNDRAISING

We have managed to raise sufficient funds from trusts and foundations in a challenging context to support specific areas of our work. The feedback from funders intimates they are keen on our continued engagement - we keep getting out there and running projects - and we feel that this is allowing us to still engage with the trustees who are assessing our applications.

We have continued to work on our feedback and reporting for the two Arts Council England National Portfolio Organisations (NPO's) in our portfolio - Ockham's Razor and Open Sky.

We have begun to advance work with our new software package - Donorfy - to engage with individual funders and to allow us to track funding from other sources. Our development committee has really engaged both trustees and some external consultants and has had great success in fundraising for our mentorship programme.

MARKETING AND PR

We created innovative marketing campaigns for several touring shows and have been developing effective methods to work more closely with touring venues especially utilising their extensive social media platforms by planning audience strategies together, creating bespoke content, Instagram take-overs and contributing to advertising and boosting budgets.

We have increased our online social media presence, especially on Instagram where we can reach a younger audience and have continued to tailor our social media output specifically to particular platforms and audiences.

DATA AND EVALUATION

We continue to be a member of the Information Commissioners Office and are stringent about the data we gather.

We use project specific mobile phones to ensure there are no data issues for any freelance team members, and we include the issues around data and our participants as part of our training sessions. We have investigated new ways of

collecting audience data through QR codes on online programmes. This also allows us to be a greener, less paper intensive company.

Evaluation continues to be an important part of all our work, and we strive to find new ways to both collect and present data in order to show our impact and provide the most useful information for our collaborators and supporters.

QUANTATIVE EVALUATION FROM TURTLE OPERA

(music and drama for young people on the autism spectrum).



To monitor whether there is a change in how the young people feel at the beginning and end of a project, we ask each participant to fill in an 'outcome star Turtle' before they start our projects and at the end of the experience.

This gives us a clear picture of the impact the project has had on the young people. This diagram is a graph that combines the results from all of the participants in one specific project in the last year.

4 OUR COLLABORATORS AND PARTICIPATION PROJECTS

We produced five collaborating performance companies this year and acted as consultants to a number of other projects. We have a tailored contracted relationship with each company to ensure we support them in the most constructive ways possible - building individual company resilience and expertise. Turtle Key Arts ensure these companies have access to opportunities which we help them attain, once they reach a level at which we feel they no longer need this help then we consider negotiating a transition for them to become an independently run company. This allows us to constantly discover new artists to support whilst maintaining relationships with previous collaborators.

Our outreach work, both through our companies and through stand-alone projects for specific groups, has once again shown how vital the arts are to a wide community. It has also strengthened our determination to keep reaching as many people as we can, given our resources and the increasing barriers many participants face.

We have worked with many new young artists and facilitators, giving them chances to build experience and to discover how they might continue their careers. From performers, musicians and workshop leaders as well as the young production assistants, we have continued to build ever widening circles of influence, ensuring that these young people will go on to create work which puts access and inclusion first. Each year we feel more acutely how vital these opportunities are for a new generation, and we equally benefit from their fresh ideas, energy and enthusiasm.



“My internship at Turtle Key Arts was my first foot in the door of the professional arts world. It was exactly the starting point I needed. I was immensely grateful for it at the time, but even more so now when I reflect on how lucky I was to first land in an environment guided by a firmly-held ethos and driven by heart and a collaborative spirit - with an eye for exceptional artistic practice.”

STUDENT PLACEMENT

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive, Alison King, continued as chair of the National Centre for Circus Arts (NCCA) and the advisory board of the London International Mime Festival. Our Artistic Director, Charlotte Cunningham, is a trustee of the Abderrahim Crickmay Charitable Settlement which allows her an understanding of what it feels like on the other side of the funding relationship.

The Turtle Key Arts team delivered a Business Planning and Producing module for NCCA, a series of lectures on production for the BA students and a lecture on Education and Community for MA students at Mountview Academy of Theatre Arts and a Company Stage Management module at St Mary's University, Twickenham.

Alison King again took part in the Equity and ITC discussions on fair pay within the arts industry.

Our partnerships, particularly those with venues like our home at the Lyric Hammersmith Theatre and our partners – Kiln Theatre, Everyman Liverpool, St Hilda's College Oxford and St Edwards Oxford as well as our long-term partnerships with English Touring Opera, Royal College of Music and CHIVA – continued to play a big part in allowing us to reach new audiences.

We continued with our paid internship programme and worked with another young producer from Mountview Academy of Theatre Arts and two other graduates who joined us in the office and on our projects. We also supported four work experience placements between the ages of 16 and 18.

SUMMARY

Turtle Key Arts and our collaborating companies have continued to produce high quality and varied work in a year that included many challenges for our team and partners. We have been joined by new team members who have energised our processes and brought new ideas and excitement about our future into our planning and strategies. With their help, we continue to look forward and to try to anticipate the changes for charities, arts organisations and future artists who we would like to support. As ever we are indebted to our many funders for making all our work, our livelihoods and our planning possible.





5. PARTICIPATION

“Turtle Key Arts have a long-standing reputation in their role as creative producers advancing participation in the arts by disabled, disadvantaged and socially excluded people”

DISABILITY ARTS

[YOUNG PEOPLE] THEATRE BOX >

Theatre Box enlightens young people (KS3) about the variety of careers in the arts and encourages participants to take creative subjects at GCSE.

The young people work with professional designers and a drama practitioner to create a theatre model box and learn about the many roles needed to take a theatre production from page to stage. At the end of the project, the young people share their work and see all their ideas come together with a final sharing.

“It gave me the opportunity to learn about stage design, lighting, sound, acting, directing and producing and I really enjoyed the experience.”

PARTICIPANT



[AUTISM] < TURTLE OPERA

Turtle Opera is a music and drama project for autistic 11–15-year-olds, either meeting once a week for nine weeks, or as a one week intensive during school holidays, and culminating in a live performance for friends and family.

In partnership with Oxford University and St Edwards School, the young people devised and created their own opera *The Wingéd* and we ran a half-term intensive with the Victoria and Albert Museum.

“Turtle Opera has given my son opportunities for expressing himself, socialising, friendship and maturing he could not have found anywhere else.”

PARENT OF PARTICIPANT





“Key Club not only allows members to create great art and learn new skills, it also helps them to develop friendships and inspires confidence.”

THE LADY

[AUTISM]
KEY CLUB >

Key Club is a monthly arts and social club for 18–30-year-olds on the autism spectrum. The club meets once a month on a Saturday, each meeting consists of a two-hour creative arts workshop presented by professional artists, followed by a social break.

There are two clubs held at the Lyric Hammersmith Theatre and one at Kiln Theatre in Kilburn. This year Key Club Lyric worked on the theme of puppetry and Key Club Kiln focused on creative writing and spoken word.

“I love coming to Key Club because we get to do something new, creative and fun each month!”

KEY CLUB PARTICIPANT



[DISABILITY ARTS]
< JOY

JOY is a celebration of West London disabled artists and young people. Weekly creative workshops were run in seven local SEN schools culminating in a sharing that brought all the schools together at The Lyric Hammersmith Theatre for a visual art exhibition and performances in the Lyric Studio Theatre.

“Being part of JOY was a truly unique experience.”
PARTICIPANT

“Great experience, good teamwork and lots of fun.”
SEN TEACHER





“Turtle Song was a musical performance of pure wonder and fun. I was so touched by the effort and love that the organisers of this event and the music students put into this performance.”

DAUGHTER OF A PARTICIPANT

[YOUNG PEOPLE]
CHIVA >

Turtle Key Arts and CHIVA (Children’s HIV Association) hosted a residential week at Sheffield University for young people living with HIV. The group worked with film, music, drama and design leaders to create stories, songs and animated scenes inspired by their journeys.

“Everyone was very respectful and understanding, it felt like a safe space to talk freely. My magical moment is when we all shared a laugh together and felt like one big family”
WORKSHOP PARTICIPANT



[DEMENTIA]
< TURTLE SONG

In collaboration with English Touring Opera and the Royal College of Music, Turtle Song is a singing and songwriting project for people living with dementia, their companions, carers and music students. The participants create a song cycle over the course of several weeks which culminates in a live performance for friends and family.

This year we ran Turtle Song in Liverpool, London, Oxford and Bishop Auckland.

“Thank you for bringing joy to my Mum, for accepting her just as she is and for making her truly happy.”
DAUGHTER OF PARTICIPANT





6. COLLABORATING COMPANIES/PRODUCTION

We continued to produce our portfolio of groundbreaking performing arts companies.

“Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society.”

EVERYTHING THEATRE

YOUNG AMICI >

A dance company for young disabled and non-disabled dancers who meet weekly during term-time at the Lyric Hammersmith Theatre.

Young Amici continued their weekly workshops, took part in Dance Together – dance workshops in local SEN schools – and ran a free week-long Summer School with professional dancers for over forty participants.

“It was a very special opportunity for our pupils to explore new activities within new spaces and feel included in their local community.”

SEN SCHOOL TEACHER



< AIK PRODUCTIONS

An award-winning theatre-making company producing new, high-quality theatre specialising in stories and voices from minority backgrounds.

In a partnership between Turtle Key Arts, The Polka, Leeds Playhouse and Bradford 2025 they created and toured a new show Sisters360, about two young hijab-wearing skateboarders. It will go on an extensive UK tour in 2026.

“Sisters 360 is a new piece of writing from Asif Khan, an upbeat, energetic production and a great example of giving visibility to an under-represented, marginalised group.”

EVERYTHING THEATRE





“What some might see as disabilities, Stange sees as traits to be harnessed and used, few artists make a real difference. Stange has.”

THE OBSERVER

AMICI DANCE THEATRE COMPANY >

Amici Dance Theatre Company, a fully inclusive company continued with their weekly classes and took their work into local SEN schools as part of Dance Together.

They also began the creation of their 45th anniversary show Our Time, the life story of their founder Wolfgang Stange, who sadly passed away in December 2024, the company opted to honour his legacy by continuing the work that he had started with them towards a main stage production at Lyric Hammersmith Theatre.

“Amici are totally and utterly inspiring”
THE GUARDIAN



< SADIQ ALI COMPANY

The company went through an extensive organisational development, and their award-winning debut show The Chosen Haram continued to tour internationally.

Initial R&D took place for the follow-up show Tell Me, about the stigma of HIV, which will be adapted for both outdoor and indoor spaces.

“Elevates a boy meets-boy love story into something dream-like”
THE GUARDIAN

“Beautiful story, beautifully told”
THE STAGE





“Ockham’s Razor use their superhuman physical skills to illustrate drama and emotion in storytelling.”

THE TIMES

OCKHAM’S RAZOR >

The UK’s leading circus company continued to tour their new show Tess, a circus adaptation of Thomas Hardy’s Tess of the D’Urbervilles.

They also continued to R&D Joyride, a collaboration with Oily Cart and began R&D of a new show Collaborator, a duet featuring Artistic Directors Charlotte and Alex.

The artistic directors continued lecturing, teaching and supporting companies and artists with mentoring and directing support.

“full of joy, wonder and delight, a highly original interpretation.”

THE GUARDIAN

“ingenious, an inspired adaptation”

THE STAGE



< OPEN SKY THEATRE

Open Sky Theatre screened Micro Plays 2, a series of short films by diverse writers, at The Barbican, several of which featured in international film festivals including the BFI Flare Festival. They were commissioned to make, The Last Show, a documentary about the impact and legacy of the London International Mime Festival and began R&D in Norway of a new show idea called The Celebrant.

“Open Sky’s award-winning homage to the legendary London International Mime Festival isn’t just a love letter to visual theatre – it’s a rallying cry for innovation and artistry. A must-watch for anyone passionate about theatre, film or storytelling.”

MADE IN SHOREDITCH





7. ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31ST MARCH 2025

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

TRUSTEES:

Kate Brooke (Chair)
Subartha Subramaniam (Vice chair)
Laura Barlow (Treasurer)
Charlotte Cunningham MBE
Pegram Harrison
Magdalen Wolloshin
James Charrington
Emma Bleasdale
Graham McGrath
Sarah Long
Tor Burrows (appointed 24th June 2024)

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed (dated 29th May 1991), the Charities Act 2011, and the 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) issued in October 2019.

AMBASSADORS:

Sarah Long (Disability Arts)
Amir Hosseinpour (Performing Arts)
Emma Hall (Theatre Arts)
Anouskha Lucas (Music and Performing Arts)

BANKERS:

Lloyds TSB
Fenchurch Street Branch
72 Fenchurch Street
London EC3P 3EH

INDEPENDENT EXAMINER:

Bright Grahame Murray
Emperor's Gate
114a Cromwell Road
Kensington
London SW7 4AG

SOLICITORS:

Pothecary Witham Weld Solicitors
70 St. George's Square
London SW1V 3RD

WEBSITE:

www.turtlekeyarts.org.uk

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a charity registered in the UK (Charity number 1003113) with its registered office at the Lyric Hammersmith, Lyric Square, King Street, London, W6 0QL3.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2025 are listed on the attached schedule. Each trustee's role on the board is reviewed regularly.

The process for selecting Trustees is intended to enhance the Board's existing skills and expertise, and is guided by an informal assessment of required competencies. Trustee appointments follow a formal procedure that includes selection, induction, and training. This process requires new Trustees to declare their eligibility, disclose any potential conflicts of interest, adhere to a code of conduct, and participate in training.

RISK MANAGEMENT

The trustees conduct quarterly reviews of the Charity's activities, setting out opportunities available to the Charity and the risks to which it is exposed. The trustees monitor progress against the strategic objectives.

PRINCIPAL RISKS AND UNCERTAINTIES

The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems and procedures are in place to manage those risks. The principal risks identified during the year include:

- Financial sustainability: The risk of reduced income from grants and donations. The trustees regularly review budgets and financial forecasts, and maintain reserves to ensure ongoing operations.

- Compliance and governance: The risk of failing to meet legal and regulatory requirements. Trustees receive regular updates on charity law and ensure policies are kept up to date.
- Safeguarding and reputation: The risk of harm to beneficiaries or damage to the charity's reputation. Safeguarding policies are in place and reviewed annually, and staff and volunteers receive appropriate training.
- Operational risks: Risks associated with service delivery, including staff and volunteer capacity. The trustees monitor staffing levels and invest in training and support.

The trustees continue to monitor these and other risks, and review the risk register at least annually to ensure that appropriate controls and mitigation strategies are in place.

ORGANISATION STRUCTURE

A board of trustees is responsible for the policies, planning, direction and organisation of the charity.

The day-to-day operations of the charity are run by a Chief Executive and Artistic Director with the support of a Marketing and Production Director, a Finance Director, a Senior Producer, a Producer mentee, a General Manager and an Autism Project Development Lead. The charity also employs a dementia consultant on a one day per week basis and contracts project leaders/production managers to run specific projects.

GROUP STRUCTURE AND KEY RELATIONSHIPS

The charity has a wholly owned subsidiary, Turtle Key Productions Limited, which is incorporated in the UK. The subsidiary creates theatre productions.

The charity supports emerging performing artists and companies and developing innovative outreach projects, often working with partners such as English Touring Opera, Royal College of Music, National Portrait Gallery, Victoria and Albert Museum, Lyric Theatre Hammersmith and various universities. Its work includes both creative production and promoting access to the arts for all.

**7. ANNUAL REPORT AND
FINANCIAL STATEMENTS**
FOR THE PERIOD ENDED 31ST MARCH 2025

RESERVES POLICY

The trustees aim to maintain unrestricted reserves at a level sufficient to ensure the charity can continue its activities and meet its obligations in the event of unforeseen circumstances. The target level of unrestricted reserves is reviewed annually and is set to cover at least ten weeks of core operating costs, including staff, premises, and essential services.

NATURE OF FUNDS

UNRESTRICTED FUND

This fund is used predominantly to cover the administration costs of the charity including staff costs, marketing and fundraising expenses.

**RESTRICTED FUND : PARTICIPATION AND
DISABILITY ARTS FUND**

This fund is made up of all the donations towards the participation work carried out with community groups, people with dementia, young people with Autism Spectrum conditions, young people with HIV and people with disabilities and is spent directly in relation to these projects.

RESTRICTED FUND: COLLABORATORS' FUNDS

Restricted funds also include collaborators' project funds (payments and donations) where these are managed by the charity on behalf of performing artists and companies.

The trustees ensure that restricted funds are only applied to the purposes specified by the funder and monitor the use and balance of these funds to ensure compliance with donor requirements.

GOING CONCERN

The trustees consider that the Charity has adequate resources available to be able to continue to fund the activities of the Charity for the foreseeable future.

**STATEMENT OF TRUSTEES'
RESPONSIBILITIES**

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

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing these financial statements, the Trustees are required to:-

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice had been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it was inappropriate to presume that the Charity will continue in operation.

The Trustees were responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the application Charities (Accounts and Reports) Regulations, and the provisions of the trust deed. They were also responsible for safeguarding the assets of the charity and hence took reasonable steps for the prevention and detection of fraud and other irregularities.



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 12/01/2026

8. REPORT OF THE INDEPENDENT EXAMINER

8

TO THE TRUSTEES OF TURTLE KEY ARTS CENTRE TRUST FOR THE PERIOD ENDED 31ST MARCH 2025

I report on the accounts of the charity for the period ended 31 March 2025 set out on pages 34 to 55.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND INDEPENDENT EXAMINER

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of 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 Act.

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

My examination was carried out in accordance with the General Directions given by the Charity Commissioner. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

INDEPENDENT EXAMINER'S STATEMENT

The charity's gross income exceeded £250,000 and I confirm that I am qualified to undertake the examination by being a qualified member of the ICAEW.

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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 accounts to be reached.

Paul Davis

Paul Davis BFP FCA
Independent Examiner
Bright Grahame Murray, Chartered Accountants
Emperor's Gate
114a Cromwell Road, Kensington
London, SW7 4AG

Date: 12/01/2026

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES FOR THE PERIOD ENDED 31ST MARCH 2025
INCOME AND EXPENDITURE

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £	Total Funds 2024 £
INCOMING RESOURCES					
Donations and grants					
Voluntary income towards core		214,680	20,175	234,855	238,443
Grant income: Collaborators projects		-	100,788	100,788	166,167
Grant income: Participation projects		-	163,433	163,433	177,800
Total donations and grants	2a	214,680	284,396	499,076	582,410
Other Income					
	2c	8,576	20,211	28,787	27,802
Income from charitable activities:					
Collaborators project income	3	-	89,952	89,952	147,510
Participation project income		-	6,779	6,779	6,541
Production & Participation management fees					
		113,359	-	113,359	115,243
Total income		336,615	401,338	737,953	879,506
RESOURCES EXPENDED					
Expenditure on charitable activities:					
Collaborator projects		141,484	152,660	294,144	347,126
Participation projects		143,744	162,030	305,774	347,578
Governance and other operating costs					
		100,335	-	100,335	102,536
Total expenditure	4	385,563	314,690	700,253	797,240
NET INCOMING RESOURCES BEFORE TRANSFERS					
		(48,948)	86,648	37,700	82,266
Transfer between funds					
		-	-	-	-
Net income and net movement in funds for the year					
		(48,948)	86,648	37,700	82,266
Reconciliation of funds					
Total funds brought forward		241,990	228,569	470,559	388,293
Total funds carried forward	8/9a	193,042	315,217	508,259	470,559

8. REPORT OF THE INDEPENDENT EXAMINER

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES FOR THE PERIOD ENDED 31ST MARCH 2025

INCOME AND EXPENDITURE - COMPARATIVE (2024)

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
INCOMING RESOURCES				
Donations and grants				
Voluntary income towards core		238,443	-	238,443
Grant income: Collaborators projects			166,167	166,167
Grant income: Participation projects		-	177,800	177,800
Total donations and grants	2a	238,443	343,967	582,410
Other Income				
	2c	27,802	-	27,802
Income from charitable activities:				
Collaborators project income	3	-	147,510	147,510
Participation project income		-	6,541	6,541
Production & Participation management fees		115,243	-	115,243
Total income	3	381,488	498,018	879,506
RESOURCES EXPENDED				
Expenditure on charitable activities:				
Collaborator projects		86,914	260,212	347,126
Participation projects		171,777	175,801	347,578
Governance and other operating costs		102,536	-	102,536
Total expenditure	4	361,227	436,013	797,240
NET INCOMING RESOURCES/(DEFICIT) BEFORE TRANSFERS		20,261	62,005	82,266
Transfer between funds		-	-	-
Net income/(deficit) and net movement in funds for the year				
Reconciliation of funds		20,261	62,005	82,266
Total funds brought forward		221,729	166,564	388,293
Total funds carried forward	8/9a	241,990	228,569	470,559

BALANCE SHEET AT 31 MARCH 2025

THE GROUP (TURTLE KEY ARTS CENTRE TRUST & TURTLE KEY PRODUCTIONS LIMITED)

	Notes	2025 £	2024 £
CURRENT ASSETS			
Debtors	6	47,041	69,509
Cash at bank and in hand		479,814	418,752
		526,855	488,261
Creditors: Amounts falling due within one year	7	18,596	17,702
NET CURRENT ASSETS		508,259	470,559
NET ASSETS		508,259	470,559
The funds of the charity:			
Unrestricted funds	9	193,042	241,990
Restricted funds		315,217	228,569
TOTAL CHARITY FUNDS		508,259	470,559

8. REPORT OF THE
INDEPENDENT EXAMINER

BALANCE SHEET AT 31 MARCH 2025
THE COMPANY (TURTLE KEY ARTS CENTRE TRUST)

	Notes	2025		2024	
		£	£	£	£
FIXED ASSETS					
Investments	10		1		1
CURRENT ASSETS					
Debtors	6	31,830		69,508	
Cash at bank and in hand		<u>479,814</u>		<u>418,754</u>	
		511,644		488,252	
Creditors: Amounts falling due within one year	7	<u>94,267</u>		<u>56,825</u>	
NET CURRENT ASSETS			<u>417,377</u>		<u>431,437</u>
NET ASSETS			<u>417,378</u>		<u>431,438</u>
The funds of the charity:	9				
Unrestricted funds			213,217		241,990
Restricted funds			<u>204,161</u>		<u>189,447</u>
TOTAL FUNDS			<u>417,378</u>		<u>431,437</u>

CONSOLIDATED CASH FLOW STATEMENT AT MARCH 2025

	2025 £	2024 £
NET INCOME FOR THE YEAR	37,700	82,266
Adjusted for:		
Decrease/(increase) in debtors	22,468	(19,046)
Increase/(decrease) in creditors	<u>894</u>	<u>(12,051)</u>
NET CASH PROVIDED BY OPERATING ACTIVITIES	61,062	51,169
CASH AND CASH EQUIVALENTS		
As at 1st April 2024	418,752	367,583
Net cash provided by operating activities	<u>61,062</u>	<u>51,169</u>
AS AT 31ST MARCH 2025	<u>479,814</u>	<u>418,752</u>

The financial statements were approved by the trustees on 12/01/2026 and signed on their behalf by:


L. BARLOW
Trustee


C. CUNNINGHAM
Trustee

Approved on: 12/01/2026

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) (Effective 1 January 2019) - (Charities SORP (FRS 102)) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

CONSOLIDATED FINANCIAL STATEMENTS

Consolidated financial statements ("group accounts") have been prepared for the charity and its wholly owned subsidiary. The financial statements have been prepared in accordance with the Charities SORP (FRS 102) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

As the charity is unincorporated, there is no requirement to present a separate unconsolidated Statement of Financial Activities (SOFA) for the parent charity. The consolidated financial statements include the results of the parent charity and its wholly owned subsidiary in accordance with Charities SORP (FRS 102).

The consolidated financial statements include the results of the parent charity and its wholly owned subsidiary. The surplus/ (deficit) for the financial year attributable to the parent charity was £14,059 deficit (2024: £88,030 surplus).

The trustees consider that there are no material uncertainties about the charity's ability to continue as a

going concern. There are no material uncertainties affecting the current year's accounts.

The charity is a public benefit entity as defined entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

INCOME AND EXPENDITURE

All incoming resources are recognised once the charity has entitlement to the resources, it is probable (more likely than not) that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability.

The Charity's income is allocated as it comes into the charity between voluntary income for core, voluntary income for participation projects or voluntary income for the artists and performing companies – collaborators', this is made up of grants and donations.

Where there are terms or conditions attached to incoming resources, particularly grants, then these terms or conditions must be met before the income is recognised as the entitlement condition will not be satisfied until that point. Where terms or conditions have not been met or uncertainty exists as to whether they can be met then the relevant income is not recognised in the year but deferred and shown on the balance sheet as deferred income.

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to each category of expense shown in the Statement of Financial Activities. Expenditure is recognised when the following criteria are met:

- there is a present legal or constructive obligation resulting from a past event;
- it is more likely than not that a transfer of benefits (usually a cash payment) will be required in settlement; and

- the amount of the obligation can be measured or estimated reliably.

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Expenditure on charitable activities comprises all expenditure relating directly to the charitable objects. Support costs and consultants fees are allocated to the activity cost categories on a basis consistent with the use of the resource.

Support costs are those costs which do not relate directly to a single activity. These include some staff costs, costs of administration, and professional fees. Support costs have been apportioned between activities on an appropriate basis.

Governance costs include those costs incurred in the governance of the charity and are primarily associated with constitutional compliance and statutory requirements. Overheads are the costs of running the charity not attributable to specific projects.

VOLUNTEERS

In accordance with the Charities SORP (FRS 102), the value of time contributed by volunteers is not recognised in the financial statements.

FUND ACCOUNTING

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity. Allocated reserves are set aside out of unrestricted funds by the Board of Trustees to ensure the charity can continue its activities and meet its obligations in the event of unforeseen circumstances.

Restricted funds are funds that can only be used for restricted purposes within the objects of the Charity. Restrictions arise

when specified by the donor or when funds are raised for particular restricted purposes. Income arising from contracts for the supply of services is restricted when the contract requires income arising to be applied to a particular purpose in a manner substantially similar to restricted donations.

TAXATION

The Trust is a registered charity and is exempt from Income and Corporation Taxes.

GIFTS IN KIND

Gift in kind income in the accounts represents donated services. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity. This represents the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market. A corresponding amount is then recognised in expenditure in the period of receipt.

TANGIBLE FIXED ASSETS

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis.

RESOURCES EXPENDED

Allocation of support and governance costs

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

Support costs relating to charitable activities have been apportioned based on the time and nature of the work undertaken in each respect. This allocation is analysed in note 4.

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

During the year, the Trust has reviewed the allocation of staff time between project and central work and has updated the allocations to better reflect the actual use of staff time during the year.

DEBTORS

Debtors are amounts owed to the charity and are measured on the basis of their recoverable amount, and any conditions attached to their receivability.

CASH AND CASH EQUIVALENTS

Cash at bank and in hand is held to meet the day to day running costs of the charity as they fall due. Cash equivalents are short term, highly liquid investments, usually in short notice interest bearing savings accounts.

CREDITORS

Creditors are amounts owed by the charity. They are measured at the amount that the charity expects to have to pay to settle the debt, as well as any relevant recognition conditions.

2a. DONATIONS INCOME

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Gift in kind – Consultants		51,275	-	51,275	51,170
Grants	2b.	159,042	255,825	414,867	498,426
Other Miscellaneous income:					
Individual Giving (Appendix 1)		4,086	7,151	11,237	13,330
Gift Aid		277	1,245	1,522	1,582
Mentorship donations (Appendix 1)		-	20,175	20,175	17,902
		<u>214,680</u>	<u>284,396</u>	<u>499,076</u>	<u>582,410</u>

2b. GRANTS

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Core grants				
The Dillon Fund	32,000	-	32,000	32,000
The Clarence & Ann Dunwalke Trust	61,542	-	61,562	57,959
Joseph Levy Grant	3,000	2,750	5,750	-
The Aurelia Foundation	62,500	-	62,500	62,500
The Redfern Trust	-	-	-	2,000
Collaboration project grants				
Arts Council England	-	51,075	51,075	30,000
Abderrahim Crickmay Charitable Settlement	-	10,000	10,000	-
John Lyon's Charity	-	-	-	41,000
The Foyle Foundation	-	-	-	25,000
Garrick Trust	-	-	-	2,500
The Ogden Trust	-	-	-	2,470
Made in Scotland	-	-	-	11,000
Young Hammersmith Foundation	-	-	-	5,000
Other	-	-	-	49,197
Participation project grants				
Tesco Stronger Starts	-	500	500	-
Bishopdown Trust	-	1,000	1,000	-
BBC Children in Need	-	-	-	10,000
John Armitage Trust	-	14,000	14,000	6,000
Scouloudi	-	15,000	15,000	15,000
D'Oyly Carte	-	3,000	3,000	-
John Lyon's Charity	-	107,500	107,500	80,500
King Charles III Charitable Fund	-	-	-	2,000
Pargiter's Trust	-	-	-	2,500
Prospero	-	14,000	14,000	14,000
Pure Macleod	-	-	-	14,000
Hadrian Trust	-	1,000	1,000	-
Lord Farringdon Trust	-	3,000	3,000	3,000
Headley Trust	-	28,000	28,000	28,000
Hammersmith United Charities	-	5,000	5,000	-
Other	-	-	-	2,800
Total grant income	<u>159,042</u>	<u>255,825</u>	<u>414,867</u>	<u>498,426</u>

Further analysis of the donations and grants income is in Appendix I.

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

2c. OTHER INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Bank interest	8,576	5,000	13,576	3,768
Theatre Tax Relief	-	15,211	15,211	24,034
	<u>8,576</u>	<u>20,211</u>	<u>28,787</u>	<u>27,802</u>

3a. ANALYSIS OF RESTRICTED INCOME

	Donations Income £	Charitable Activities Income £	Other Income £	Total 2025 £	Total 2024 £
i Restricted funds - collaborators project income					
Joy	32,500	-	-	32,500	37,000
Amici Integrated Theatre Co.	5,588	14,423	-	20,011	21,653
Young Amici	-	8,548	-	8,548	14,234
Red Cape	-	4,326	-	4,326	1,948
Ockham's Razor	(954)	19,480	-	18,526	74,529
Oddly Moving	-	-	-	-	10,259
Open Sky	-	9,150	-	9,150	12,914
Sadiq Ali	38,800	34,025	20,211	93,036	122,848
AIK Productions	<u>24,854</u>	<u>-</u>	<u>-</u>	<u>24,854</u>	<u>18,292</u>
	100,788	89,952	20,211	210,951	313,677
ii Restricted funds - participation projects					
Theatre Box	37,500	400	-	37,900	37,500
The Key Club (Hammersmith)	22,100	349	-	22,449	22,150
The Key Club (Kiln)	21,000	150	-	21,150	21,000
Turtle Song	62,083	-	-	62,083	72,005
Chiva	-	3,908	-	3,908	1,086
Turtle Opera	<u>20,750</u>	<u>1,972</u>	<u>-</u>	<u>22,722</u>	<u>30,600</u>
	<u>163,433</u>	<u>6,779</u>	<u>-</u>	<u>170,212</u>	<u>184,341</u>
Mentorship Donations	<u>20,175</u>	<u>-</u>	<u>-</u>	<u>20,175</u>	<u>-</u>
Total restricted income	<u>284,396</u>	<u>96,731</u>	<u>20,211</u>	<u>401,338</u>	<u>498,018</u>

3b. ANALYSIS OF UNRESTRICTED INCOME FROM CHARITABLE ACTIVITIES

	Chritable Activities Funds £	Total Income 2025 £	Total Income 2024 £
i Management fees from Collaborators projects			
Joy	6,500	6,500	1,500
Kill the Cat	-	-	500
Amici Integrated Theatre Co.	4,000	4,000	3,640
Young Amici	4,000	4,000	4,000
Red Cape	1,500	1,500	350
Ockham's Razor	38,750	38,750	37,000
Oddly Moving	-	-	500
Open Sky	10,500	10,500	9,000
Sadiq Ali	6,500	6,500	12,000
Other charitable activities income	<u>4,389</u>	<u>4,389</u>	<u>12,611</u>
	<u>76,139</u>	<u>76,139</u>	<u>81,101</u>
ii Management fees from Participation projects			
Theatre Box	13,750	13,750	7,300
The Key Club (Hammersmith)	4,800	4,800	4,600
The Key Club (Kiln)	4,525	4,525	4,000
Turtle Song	8,000	8,000	8,083
Chiva	1,500	1,500	-
Turtle Opera	2,500	2,500	3,000
Key Words	-	-	1,850
Other charitable activities income	<u>2,145</u>	<u>2,145</u>	<u>5,309</u>
	<u>37,220</u>	<u>37,220</u>	<u>34,142</u>
Total unrestricted income from charitable activities	<u>113,359</u>	<u>113,359</u>	<u>115,243</u>

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

4a. RESOURCES EXPENDED

	Direct Costs £	Support Fees £	Total 2025 £	Total 2024 £
Charitable activities				
Collaborators project expenses:				
Joy	24,858	14	24,873	1,680
Oddly Moving	7,302	-	7,302	6,501
Amici	18,967	1,063	20,030	9,224
Young Amici	8,514	34	8,548	14,084
Red Cape	4,580	500	5,080	1,200
Ockham's Razor	16,757	2,777	19,534	81,776
AIK Productions	63	-	63	12,639
Open Sky	8,425	36	8,461	12,922
Joli Vyann	-	22	22	20
Sadiq Ali	56,447	2,301	58,748	120,166
Other: salary gift-in-kind	-	30,607	30,607	15,351
Other: consultants and support fees	-	110,877	110,877	71,563
	<u>145,913</u>	<u>148,321</u>	<u>294,144</u>	<u>347,126</u>
Participation projects:				
Theatre Box	35,288	-	35,288	29,670
Autism Projects	333	-	333	4,669
Turtle Opera	22,155	-	22,155	33,235
Key Words	1,036	-	1,036	15,450
The Key Club - Hammersmith	24,477	-	24,477	22,184
The Key Club – Kiln	14,414	-	14,414	23,323
Turtle Song	56,826	70	56,896	46,184
Chiva	7,431	-	7,431	1,086
Other: salary gift-in-kind	-	20,668	20,668	25,585
Other: consultants and support fees	-	123,075	123,075	146,192
	<u>161,960</u>	<u>143,814</u>	<u>305,774</u>	<u>347,578</u>
Overheads				
	-	93,665	93,665	85,368
Governance				
	-	6,670	6,670	17,168
Total expenditure on charitable activities	<u>307,873</u>	<u>392,380</u>	<u>700,253</u>	<u>797,240</u>

4b. ALLOCATION OF SUPPORT COSTS

	Collaborators Costs £	Particioation Costs £	Total Support Costs 2025 £	Total Support Costs 2024 £
Direct staff costs				
Gift in kind	25,638	15,383	41,020	40,936
Wages	60,417	70,401	130,818	143,917
Taxation and social security	12,222	12,222	24,445	-
Pension contributions	3,483	3,483	6,966	-
	<u>101,760</u>	<u>101,489</u>	<u>203,249</u>	<u>184,853</u>
Support staff costs				
Gift in kind	4,969	5,286	10,255	10,255
Wages	27,524	28,495	56,019	63,604
Taxation and social security	5,923	6,300	12,222	-
Pension contributions	1,688	1,795	3,483	-
	<u>39,724</u>	<u>42,255</u>	<u>81,979</u>	<u>73,838</u>
Total staff costs (note 5):	<u>141,484</u>	<u>143,744</u>	<u>285,228</u>	<u>258,691</u>
Other operating costs:				
Overheads				
Insurance			4,191	4,727
Rent, rates and utilities			25,870	20,049
Office costs			48,685	60,182
Bank charges			961	410
Other support costs			13,958	-
			<u>93,665</u>	<u>85,368</u>
Governance costs				
Bookkeeping and accountancy			6,240	6,000
Professional fees			68	68
Other governance costs			362	11,100
Total unrestricted governance costs			<u>6,670</u>	<u>17,168</u>
Total overheads and governance costs			<u>100,335</u>	<u>102,536</u>

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

5. STAFF SALARIES AND CONSULTANTS

	2025 £	2024 £
Wages and salaries	140,302	135,956
Consultant fees	144,926	122,735
	<u>285,228</u>	<u>258,691</u>

The number of staff and consultants utilised, analysed by function was:

	2025		2024	
	No.	FTE*	No.	FTE*
Chief Executive	1	1	1	1
Artistic Director (In Kind)	1	1	1	1
General Manager – started Oct '24	1	1	-	-
Producer – started Oct '24	1	0.4	-	-
Freelance Producer	1	0.95	1	1
Producer (Mentorship)	1	1	-	-
Production, education and technical consultants	3	1.2	3	1.2
Marketing and Development Director	1	1	1	1
Financial management	1	0.5	1	0.5
Autism and Dementia consultants	1	0.2	2	0.2
Total	<u>12</u>	<u>8.25</u>	<u>10</u>	<u>5.9</u>

* Full time equivalent

The organisation employs one individual as a full time Chief Executive, one employee as a full time Marketing and Development Director and one employee as a full time Producer. These employees did not receive emoluments above £130,000 in the year.

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. None of the Trustees received remuneration (2024: £Nil) nor did they have expenses reimbursed by the Trust (2024: £Nil).

6. DEBTORS

	GROUP		COMPANY	
	2025 £	2024 £	2025 £	2024 £
Trade debtors	30,330	54,065	30,330	54,065
Taxation and social security	15,211	-	-	-
Prepayments	1,500	1,500	1,500	1,500
Other debtors	-	13,944	-	13,944
	<u>47,041</u>	<u>69,509</u>	<u>31,830</u>	<u>69,509</u>

7. CREDITORS:
Amounts falling due within one year

	GROUP		COMPANY	
	2025 £	2024 £	2025 £	2024 £
Trade creditors	6,921	4,726	6,921	4,726
Other creditors	11,675	12,976	87,346	52,099
	<u>18,596</u>	<u>17,702</u>	<u>94,267</u>	<u>56,825</u>

8. ANALYSIS OF GROUP NET ASSETS BETWEEN FUNDS

	Collaborators Costs £	Particioation Costs £	Support Costs 2025 £	Support Costs 2024 £
2025				
Restricted funds				
Collaborators fund	15,211	101,579	-	116,790
Participation and disability arts fund	-	198,427	-	198,427
	<u>15,211</u>	<u>300,006</u>	<u>-</u>	<u>315,217</u>
Unrestricted funds				
General fund	31,830	179,808	(18,596)	193,042
	<u>47,041</u>	<u>479,814</u>	<u>(18,596)</u>	<u>508,259</u>
2024				
Restricted funds				
Collaborators fund	-	58,499	-	58,499
Participation and disability arts fund	-	170,070	-	170,070
	<u>-</u>	<u>228,569</u>	<u>-</u>	<u>228,569</u>
Unrestricted funds				
General fund	69,509	190,183	(17,702)	241,990
	<u>69,509</u>	<u>418,752</u>	<u>(17,702)</u>	<u>470,559</u>

Free reserves represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for projects, supporting core costs, as well as an allowance to meet the day to day running needs of the charity.

Allocated Reserves are in place in the event of the charity needing to wind down operations. This amount is calculated at ten weeks running costs and is reviewed annually by the Trustees.

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

9a. RESTRICTED FUNDS

	Balance 1 April 2024 £	Movement in Resources			Balance 31 March 2025 £
		Incoming £	Outgoing £	Transfer £	
Collaborators Fund					
Kill The Cat	-	-	-	-	-
Joy	35,478	32,500	(24,872)	-	43,105
Sadiq Ali *	647	93,036	(58,748)	-	34,935
Oddly Moving *	7,301	-	(7,301)	-	-
Amici Integrated Theatre **	11,769	20,011	(20,030)	-	11,750
Young Amici	-	8,548	(8,548)	-	-
Ockham's Razor	-	18,526	(19,534)	-	(1,008)
Red Cape	754	4,326	(5,080)	-	-
AIK Productions *	2,509	24,854	(63)	-	27,300
Open Sky	5	9,150	(8,461)	-	694
Joli Vyann	36	-	(22)	-	14
Participation & Disability Arts Fund					
Autism Projects	231	-	(333)	102	-
Turtle Opera	13,571	22,722	(22,155)	(102)	14,036
Theatre Box	40,931	37,900	(35,288)	-	43,543
Key Words	1,037	-	(1,037)	-	-
The Key Club (Lyric)	30,686	22,449	(24,476)	-	28,659
The Key Club (Kiln)	11,045	21,150	(14,414)	-	17,781
CHIVA	4,007	3,908	(7,431)	-	484
Turtle Song	68,562	62,083	(56,896)	-	73,749
Mentorship Donations	-	20,175	-	-	20,175
	228,569	401,338	(314,690)	-	315,217

* Held via a subsidiary undertaking.
** Activities partly recognised by a subsidiary undertaking.

9b. RESTRICTED FUNDS - COMPARATIVE

	Balance 1 April 2023 £	Movement in Resources			Balance 31 March 2024 £
		Incoming £	Outgoing £	Transfer £	
Collaborators Fund					
Kill The Cat	13	-	-	(13)	-
Joy	158	37,000	(1,680)	-	35,478
Sadiq Ali *	(2,035)	122,848	(120,166)	-	647
Oddly Moving *	3,543	10,259	(6,501)	-	7,301
Amici Integrated Theatre **	(660)	21,653	(9,224)	-	11,769
Young Amici	(150)	14,234	(14,084)	-	-
Ockham's Razor	7,247	74,529	(81,776)	-	-
Red Cape	6	1,948	(1,200)	-	754
AIK Productions *	(3,144)	18,292	(12,639)	-	2,509
Open Sky	-	12,914	(12,922)	13	5
Joli Vyann	56	-	(20)	-	36
Participation & Disability Arts Fund					
Autism Projects	4,900	-	(4,669)	-	231
Turtle Opera	16,206	30,600	(33,235)	-	13,571
Theatre Box	33,101	37,500	(29,670)	-	40,931
Key Words	16,487	-	(15,450)	-	1,037
The Key Club (Lyric)	30,720	22,150	(22,184)	-	30,686
The Key Club (Kiln)	13,368	21,000	(23,323)	-	11,045
CHIVA	4,007	1,086	(1,086)	-	4,007
Turtle Song	42,741	72,005	(46,184)	-	68,56
	166,564	498,018	(436,013)	-	228,569

The nature and purpose of each fund is as follows:-

GENERAL FUNDS – UNRESTRICTED

This fund is used predominantly to cover the administration costs of the charity including staff costs, marketing and funding expenses.

COLLABORATORS FUNDS – RESTRICTED

This fund consists of the payments and donations towards the artistic work carried out by the theatre and dance companies of whose work we support, where these funds are managed by the charity on their behalf.

PARTICIPATION AND DISABILITY ARTS FUND – RESTRICTED

This fund is made up of the donations towards the participation and community work carried out with local community groups and special schools or young disabled people and is spent directly in relation to these projects.

9. NOTES TO THE
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2025

10 SUBSIDIARY

The charity owns a subsidiary, Turtle Key Productions Limited (Company number 13199091) which was incorporated in England and Wales on 12 February 2021. The subsidiary’s main purpose is to undertake theatrical creation activities. The charity holds the sole £1 share of this company.

TURTLE KEY PRODUCTIONS LIMITED

10a TURTLE KEY PRODUCTIONS: SUMMARY STATEMENT OF PROFIT AND LOSS

	2025 £	2024 £
Turnover	122,540	142,766
Cost of Sales	<u>(82,620)</u>	<u>(142,741)</u>
Gross profit/(loss)	39,920	25
Administrative expenses	<u>(3,373)</u>	<u>(5,789)</u>
Profit/(loss) before taxation	36,547	(5,764)
Corporation tax	<u>15,211</u>	<u>1,123</u>
Profit/(loss) for the financial year	<u>51,758</u>	<u>(4,641)</u>

10a TURTLE KEY PRODUCTIONS: SUMMARY BALANCE SHEET

	2025 £	2024 £
Current assets		
Debtors	90,881	60,955
Creditors: amounts falling due within one year	<u>-</u>	<u>(21,832)</u>
Net assets	90,881	39,123
Called up share capital	1	1
Profit and loss reserves	<u>90,880</u>	<u>39,122</u>
	<u>90,881</u>	<u>39,123</u>

10. APPENDIX
TURTLE KEY ARTS CENTRE TRUST

ANALYSIS OF PARTICIPATION GRANTS

	2025 £
INCOME	
Autism	
The Key Club (Hammersmith)	
John Lyon's Charity	22,000
The Key Club (Kiln)	
John Lyon's Charity	21,000
TOTAL Key Clubs	43,000
Turtle Opera	
Prospero	14,000
Bishopdown Trust	1,000
D'Oyly Carte	3,000
Joseph Levy Grant	2,750
TOTAL Turtle Opera	20,750
Dementia:	
Turtle Song	
The Scouloudi Foundation	15,000
Hadrian Trust	1,000
Lord Farringdon Charitable Trust	3,000
Headley Trust	28,000
John Armitage Charitable Trust	14,000
TOTAL Turtle Song	61,000
Theatre Box	
John Lyon's Charity	37,500
TOTAL Theatre Box	37,500

ANALYSIS OF JOY ACTIVITY GRANTS

JOY Festival	
Hammersmith United Charities	5,000
John Lyon's Charity	27,000
Tesco Stronger Start	500
Total JOY Income	32,500

ANALYSIS OF COLLABORATORS ACTIVITY GRANTS

	2025 £
Sadiq Ali Company	
Arts Council England	28,800
Abderrahim Crickmay Charitable Settlement	10,000
Total SAC Income	38,800
AIK Productions	
Arts Council England	22,275
Total AIK Income	<u>22,275</u>
TOTAL RESTRICTED FUND GRANTS	<u>255,825</u>

ANALYSIS OF CORE GRANTS

Core Income	
The Dillon Trust	32,000
The Clarence and Ann Dunwalke Trust	61,542
Joseph Levy Trust	3,000
The Redfern Trust	-
The Aurelia Foundation	62,500
TOTAL CORE GRANTS	<u>159,042</u>
Mentorship Scheme Income	
Mentorship Donations	8,675
C Bartford Ltd	5,000
Blakenham's Trust	6,000
Sergison Trust	500
TOTAL MENTORSHIP INCOME	<u>20,175</u>

Included within individual giving is £7,000 donated by the Ian Mac Taggart Trust.

11. OUR THANKS

THANK YOU TO OUR PARTNERS

Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward’s School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street Reading, Lyric Hammersmith, London International Mime Festival, Park Theatre, the Philip Barker Centre for Creative Learning at Chester University, Daniella Cromwell, Arts Alive, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest, The Wardens Trust, Three Choirs Festival, Hereford College of Arts, Mindsong, The Courtyard – Hereford, Independent Theatre Council, Theatre Royal Portsmouth, Greenwich+Docklands International Festival, Out There International Festival of Circus & Street Arts, Norfolk & Norwich Festival, Lift Off! Salisbury, Circulate, Stratford Circus Arts Centre, The Auckland Project, The University of Durham, The University of Liverpool, Chetham’s Music School, Belgrade Theatre Coventry, Kala Sangam, Mountview Academy of Theatre Arts, St. Mary’s University, Birmingham Conservatoire, Birmingham Ormiston Academy, Worthing Theatres, Circomedia, Proteus, Hall for Cornwall, University of the Arts London, Reading Rep, Bristol Beacon, Birmingham Hippodrome, Mime London, Kiln Theatre and (delete) Theatre in the Mill. Polka Theatre, Leeds Playhouse, Bradford 2025 and 101 Out-Door Arts.

THANK YOU TO OUR FUNDERS

Arts Council England, The Henry Smith Charity, Mark Armitage, C.A. Redfern Charitable Foundation, Scouloudi Foundation, Cockayne - Grants for the Arts and The London Community Foundation, Royal Victoria Hall Foundation, The London Borough of Hammersmith & Fulham, Adult Learning & Skills Service, Hammersmith United Charities, RBS, The Ashley Family Foundation, PRS for Music Foundation, The Clarence and Anne Dillon Dunwalke Trust, Atomy UK, The Dillon Fund, Roseheath Foundation, John Lyon’s Charity, The Garrick Trust, Esmee Fairbairn, Split Infinitive Grant, Geoffrey Watling Foundation, Norwich County Council, Buckinghamshire Community Foundation, Heart of Bucks Community Foundation, The Rothschild Foundation, The Swire Charitable Trust, The Headley Trust, Monday Charitable Trust, Prospero World, The Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViiV Healthcare, Austin Hope Pilkington Trust, The Mercer’s Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers’ Foundation, The Faringdon Charitable Trust, The Herefordshire Community Trust, The Berkshire Community Fund, Fresh Leaf Charitable Foundation, Primark, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation, The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Charitable Trust, Hammersmith United Charities, Dr Edwards & Bishops King’s Fulham Charity, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival, Daisy Trust, London Community Foundation, Goldman Sachs, The Lord Faringdon Charitable Trust, Children in Need, The Leche Trust, The Ogden Trust, Abderrahim Crickmay Charitable Settlement, Department for Digital, Culture, Media & Sport, The Golsoncott Foundation, Armstrong International, Young Hammersmith & Fulham Foundation, Armstrong Charitable Trust, King Charles III Charitable Fund, Partiger’s Trust, G J Ward Charitable Trust and Ashe Windham.

Thank you to all those individuals who have generously donated to Turtle Key Arts



Turtle Key Arts

Lyric Hammersmith, Lyric Square
King Street, London W6 0QL



www.turtlekeyarts.org.uk

020 8964 5060

admin@turtlekeyarts.org.uk

Registered charity: 1003113

TURTLE KEY ARTS CENTRE TRUST

England & Wales - Charity number 1003113

Accounts

2024

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

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1. OBJECTIVES

Turtle Key Arts produce and devise original and groundbreaking art to entertain and inspire, we believe that access to the arts helps improve the quality of life.

The main objective of the Trust as stated in the Trust Deed is the advancement of public education in the dramatic and visual arts with the object of improving the conditions of life for those persons who have need of such provision by reason of their youth, age, infirmity or disablement, poverty or social and economic circumstances.

The policies that have been adopted to further the objectives of the charity are:

- The provision of artistic activities for and the advancement of the work of young performers and artists with a particular focus on young disabled practitioners
- The encouragement of new developments in the performing arts, in particular of dance, physical and visual theatre and collaborative work and the commitment to the professional production of this work.

“We entered this financial year with a strong programme, touring across the UK and internationally and projects happening up and down the country.

We visited several countries across Europe, going as far as Australia to be part of Sydney Arts Festival and then closer to home in London with a sell-out in the West End.

The team at Turtle Key Arts worked very hard and diligently as always to make these productions and projects possible with their usual brand of care, dedication, joy and professionalism – bringing organisations, audiences, participants and communities together.

We started to strategically plan the next 3 years and as always were well supported by our board and continue to be grateful for their enthusiasm and belief in our work. The board, with our new Chair, have been busy fund raising for our new Producer Mentorship Scheme, launching Summer 2024.

It is important in the changing political and funding landscape to continue the work we do, being hands-on and engaging in person with our partners, supporters, participants and audiences.

Whilst technology has revolutionised the way we can work, we take the positive to maximise our time most efficiently, mindful of our environmental footprint. We find coming together as a team in the office with some working from home proves to be the most effective.

We faced significant staff changes this year with the loss of two key personnel, but we have taken this opportunity to look at future staffing models that will come into effect in the Autumn of 2024.

We are increasingly aware of the challenges facing our sector with funding, the cost-of-living crisis and rising costs. As a small charity we have had to work hard to navigate these when projects and budgets are planned so far in advance. We are also aware of the plight of freelance artists and continue to advocate for fair pay and working conditions. These principles underpin the very foundations of Turtle Key Arts.

We continue to lobby and listen, supporting our collaborating artists, partners and participants. We continued to roll-out as many of our core outreach and participation activities as possible. As CEO I am determined for us to get our work into the community, to meet the challenges our industry faces, as arts and culture are increasingly under pressure. I will continue to protect our team, our future and our contribution to the future of the arts ensuring that Turtle Key Arts continues to make a difference and have an impact”.

Alison King – Chief Executive Turtle Key Arts

2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST

"This was my first year as Chair of Turtle Key Arts. It has been a busy and extremely fulfilling twelve months! The company has made good on its objective of artistic excellence, both with the theatre companies it produces, and the community participation projects it runs.

At the beginning of 2024, the year kicked off to an incredibly exciting start with our first West End production. Ockham's Razor's Tess ran for 4 nights to sold out audiences at the Peacock Theatre in London. Throughout the year, Tess has toured the UK reaching over 12,000 people, garnered five-star reviews, and equally importantly ran school workshops alongside the production to 15 Schools, reaching over 400 young people. Its extraordinary blend of circus skills and classical text continues to enchant audiences. Tess was a welcome injection of energy that has continued throughout the year in all projects and productions, ranging from touring across the world to 7 countries and running 18 outreach projects which engaged with over 4080 participants.

Turtle Key Arts has had a transformative year from a staffing perspective. Having said goodbye to two key members of staff in April and May of 2023 our CEO Alison King and Artistic Director Charlotte Cunningham, with advice and support from the board of trustees, took the time to strategise and restructure and will be appointing a new role, engaging a full-time General Manager.

Spear-headed by the board of trustees and with generous donations coming in, Turtle Key Arts has launched its first Producer Mentorship Scheme. In a time when it is so hard for young people to gain a foothold in the arts, we are delighted to be able to offer this opportunity. The mentee will work across all aspects of the company's programme for 18 months. The team at Turtle Key Arts are grateful and encouraged by the successful start of this scheme and look forward to appointing the mentee and to continue fundraising for our next one.

It was also wonderful news that our CEO, Alison, was awarded an honorary Doctorate by Mountview Academy of Arts in recognition of her contribution to theatre.

As I reflect on the last year, and the challenges that our collaborators and partners, participants and audiences all continue to face, I am even more struck by the importance of Turtle Key Art's work and core message – nurturing talent and artistic excellence and making the arts accessible to all. These times we live in are not easy, but I am so heartened by Turtle Key Art's enthusiasm for the future, their determination to grow and expand, to reach more audiences and participants, and to continually question their role within the Arts, how they can best serve and inspire."

Kate Brooke – Chair of the board

2.

In 2023...

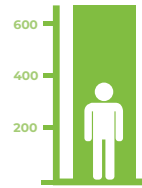
we had a
CORE TEAM
of 4 full-time equivalent
posts and 6 part-time



our work
reached a **LIVE**
AUDIENCE of
20,684



employed
673
FREELANCE
ARTISTS



involved over
4080
PARTICIPANTS



PRODUCED
11
SHOWS
with 83 performances



and we ran
18
OUTREACH
PROJECTS
with 453 workshops



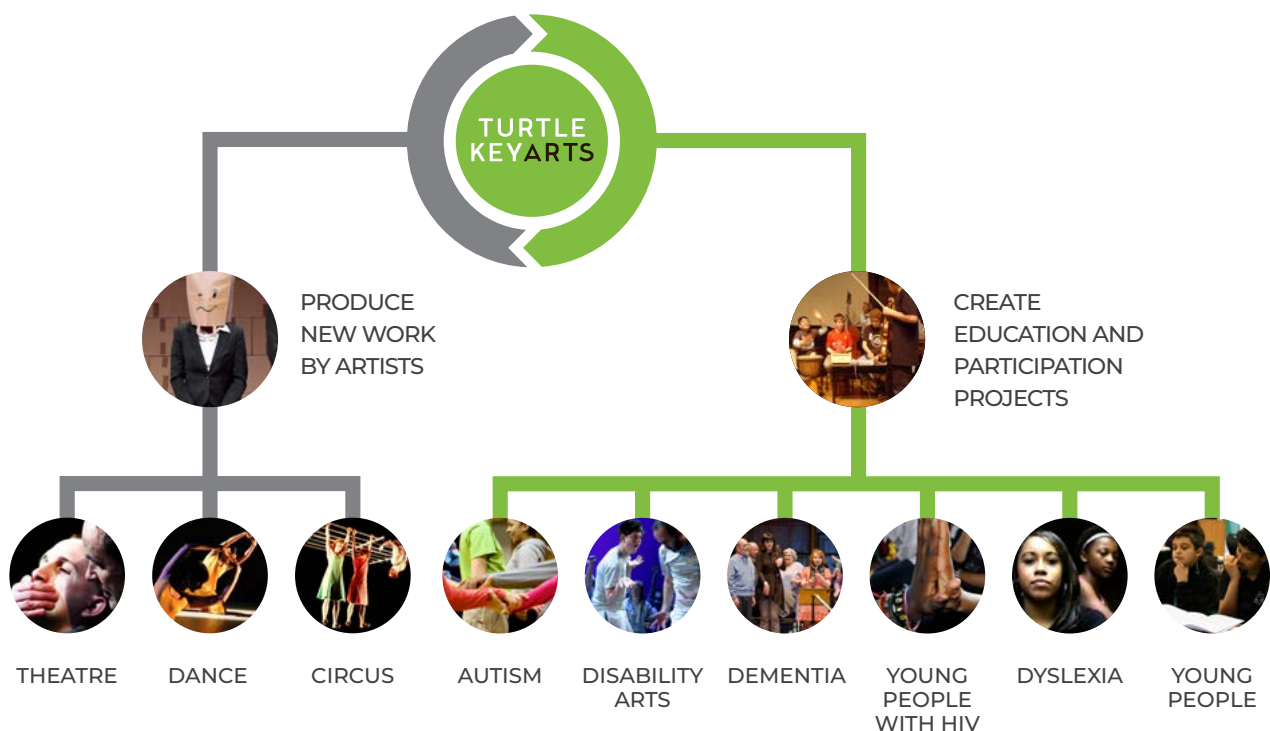
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL

Turtle Key Arts work with collaborating artists and companies to produce original new work; nurturing talent, developing skills and empowering companies and individuals to achieve their artistic goals. We encourage everyone we work with to share our founding ethos of making the arts accessible to all by embedding outreach and participation at the heart of everything we do.

Turtle Key Arts forge strong relationships and partnerships with arts and community organisations in the UK and internationally to bring high quality art to diverse audiences.

Turtle Key Arts remains a charitable trust, helping to fund many of the education and disability arts projects and continuing our policy of full disability access to all aspects of our work.

OUR WORK



ARTISTS AND PROJECTS ARE INTER-RELATED AND EACH INFORMS THE OTHER AND OFFERS OPTIONS FOR COLLABORATION.

2.

OUR INCOME STREAM

TOTAL: £879,506



COLLABORATOR INCOME

Income earned by collaborating companies from performance fees, box-office takings and workshop fees



PUBLIC FUNDING

Funding raised from Public Funds eg: Arts Council England and local authorities



CHARITABLE DONATIONS

Funding raised from charitable foundations, trusts and individual giving



FEE INCOME

Income earned by TKA from production services, project management, training and teaching

OUR EXPENDITURE

TOTAL: £797,590

87%

13%



PROJECT AND PARTICIPATION

£694,704



CORE

£102,886



3. STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

Visit turtlekeyarts.org.uk/tka-board for more information about the trustees.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2024 are:

Kate Lovegrove Chair
Graham McGrath Vice Chair
Laura Barlow Treasurer
Magdalen Wolloshin Trustee
Charlotte Cunningham MBE Trustee
Pegram Harrison Trustee
Jerry Gunn Trustee (stepped down March 24)
James Charrington Trustee
Emma Bleasdale Trustee
Subathra Subramaniam Trustee
Sarah Long Trustee
Marc Roberts Trustee (stepped down March 24)
Tomas Nowacki Trustee (joined November 23)

Each trustees' role on the board is reviewed regularly and rotation is considered every 4 years.

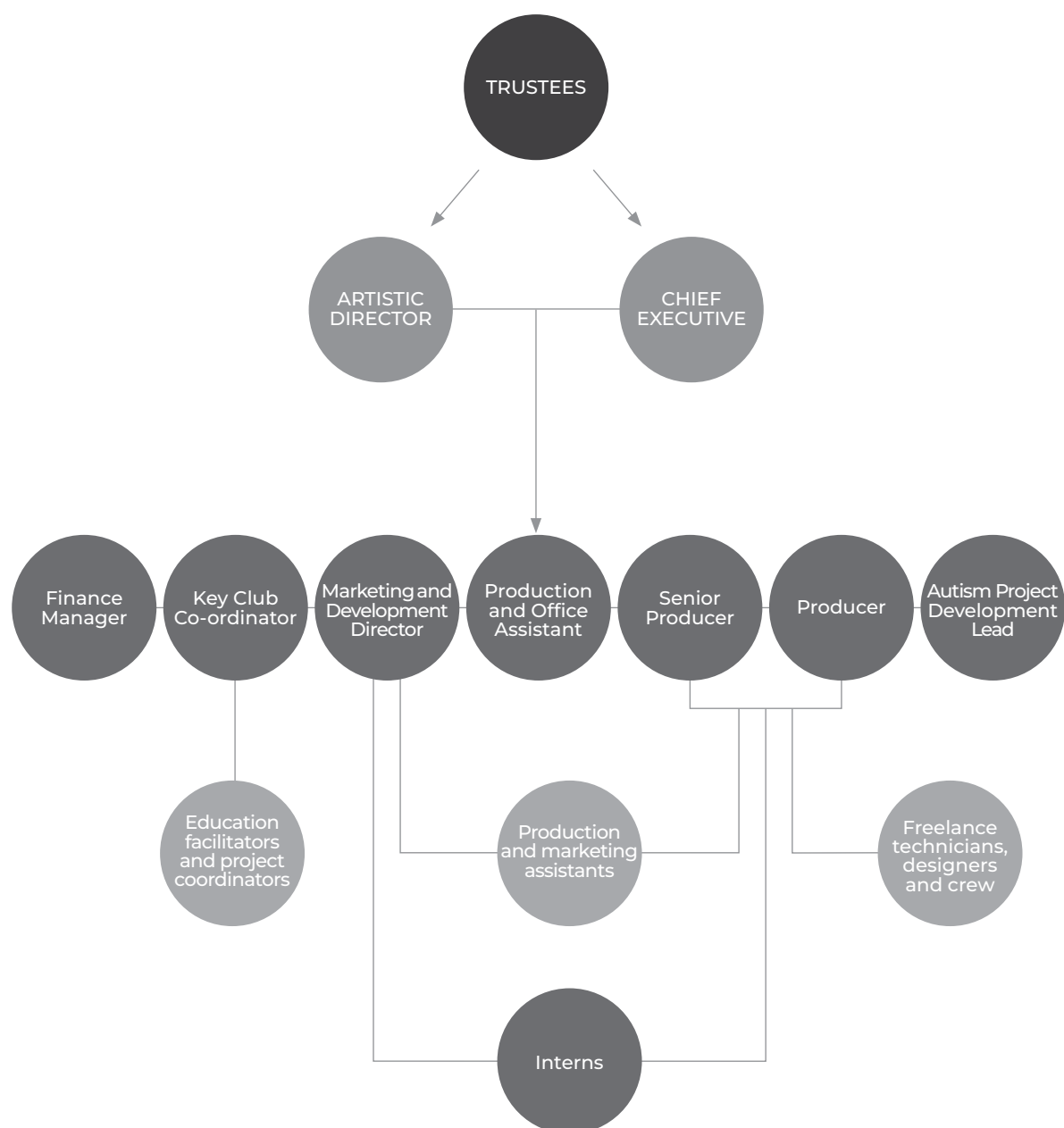
RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor our progress against the strategic objectives.

AMBASSADORS

	Sarah Long Ambassador for disability arts
	Amir Hosseinpour Ambassador for performing arts
	Emma Hall Ambassador for theatre arts
	Anouskha Lucas Ambassador for music and performing arts

OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

GOVERNANCE

Our board has been extremely dynamic this year with a new chair being appointed and trustee changes which brought new energy and experience to the group. Kate Brooke became chair of the board in June 2023 and we were joined by Tomas Nowacki in November 2023. Two trustees retired in March 2024 – Jerry Gunn and Marc Roberts. The board expressed their thanks for all of their counsel over the years.

The trustees met four times during the year; at the meetings they considered the ongoing governance and policies of the charity as well as the ability of the board to cover all necessary areas of importance for the work of Turtle Key Arts. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations and looking ahead to potential challenges in the future. The trustees reviewed all existing and new policies with particular attention to any new legislation. All trustees complete regular safeguarding training. Beyond the meetings, the trustees were regularly involved in specific strategy decisions, training, financial oversight and acting as Turtle Key Art's representatives within their own online and other forums.

FUNDRAISING

Our funding from trusts and foundations has stayed very consistent – particularly for some of our more established projects like Turtle Song, Key Club and Joy for schools. We value these relationships with funders like John Lyon's Charity who work directly alongside us to shape the work and to react to our advice and feedback on the sector.

We have continued to work on our feedback and reporting for the two National Portfolio Organisations (NPO) in our portfolio – Ockham's Razor and Open Sky. We are joined by many other voices in the arts ecology

in questioning the time consuming nature, relevance and rigour of some of the reporting required for NPOs – regardless of their size or reach. However, the work provides useful training potential for our younger producers.

We have invested in new software for our work with individual funders and have particularly concentrated on this area of work to raise funds for a new producer mentorship scheme. We feel that this area of fundraising will continue to grow and that we can ensure good stewardship of those who invest in our work in this way.

MARKETING AND PR

We created an innovative marketing campaign for Tess by Ockham's Razor and achieved 85%+ capacity figures throughout their UK tour. We were especially pleased with the sold out four-night run at the 1000 capacity Peacock Theatre, Sadlers Wells, our first venture into London's West End. We ran free workshops in several London schools and each sent large groups, we sent ticket offers to independent book shops and created unique and exciting on-line content and achieved over 200K views for several posts on Instagram.

We have increased our online social media presence, especially on Instagram where we can reach a younger audience and have continued to tailor our social media output specifically to particular platforms and audiences.

A large part of our marketing is focused on finding participants to take part in our participation projects, although the projects are of a high quality and free to all participants this is proving increasingly difficult and time-consuming. Our research suggests that email is becoming less effective as often people are over inundated, so we are exploring alternative methods as well as reverting to more traditional methods of hard copy posters, leaflets and of course Word-of-Mouth.

DATA AND EVALUATION

We continue to be a member of the Information Commissioners Office and are stringent about the data we gather.

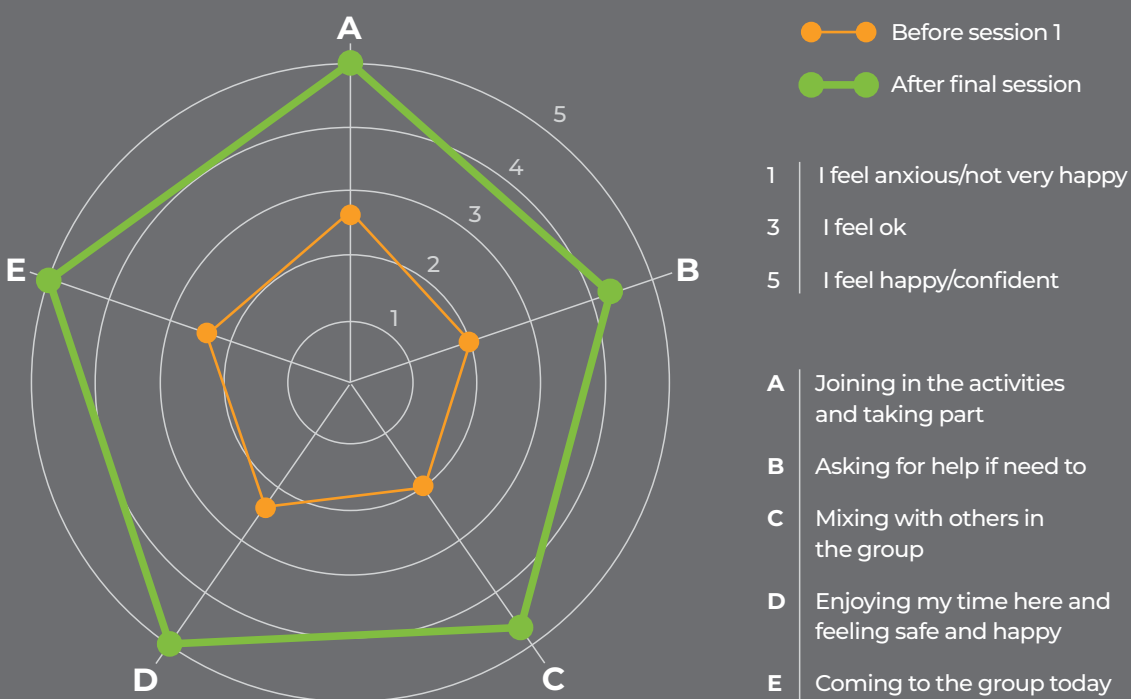
We use project specific mobile phones to ensure there are no data issues for any freelance team members and we include the issues around data and our participants as part of our training sessions. We have investigated new ways of collecting audience

data through QR codes on our online programmes. This also allows us to be a greener, less paper intensive company.

Evaluation continues to be an important part of all of our work, see an example below, and we strive to find new ways to both collect and present data in order to show our impact and provide the most useful information for our collaborators and supporters.

QUANTATIVE EVALUATION FROM TURTLE OPERA

(music and drama for young people on the autism spectrum).



To monitor whether there is a change in how the young people feel at the beginning and end of a project, we ask each participant to fill in an 'outcome star Turtle' before they start our projects and at the end of the experience.

This gives us a clear picture of the impact the project has had on the young people. This diagram is a graph that combines the results from all of the participants in one specific project in the last year.

4 OUR COLLABORATORS AND PARTICIPATION PROJECTS

We produced five collaborating performance companies this year and acted as consultants to a previous collaborating company. We have a tailored contracted relationship with each company to ensure we support them in the most constructive ways possible – building individual company resilience and expertise. Turtle Key Arts ensure these companies have access to opportunities which we help them attain, once they reach a level at which we feel they no longer need this help then we consider negotiating a transition for them to become an independently run company. This allows us to constantly discover new artists to support whilst maintaining relationships with previous collaborators.

Our outreach work – both alongside the work of our companies and the stand alone initiatives aimed at specific groups – have again had an enormous impact on our participants as proven by our evaluations and the feedback we receive.

The enthusiasm of the English and Drama students who had come to see Tess in the theatre and then received a free workshop was inspiring – many had not been to this kind of live performance before and were passionate about their interest.

You will read about the other initiatives in the rest of this report, but the main message for this year is that despite much 'talk', we feel that there is very little engagement on the ground with the type of participants who take part in our projects. It is harder to find and maintain groups – particularly in out of school and Special Educational Needs settings – and obviously funding is not easy to achieve, and therefore many providers have shifted their focus or sadly stopped working. This is an incentive for us to keep the work going and to share our knowledge and experience with all of the students who we engage and with new facilitators and artists.

NEW WRITING MUSIC
DISABILITY ARTS DEVISED
CIRCUS PHYSICAL
VISUAL ART THEATRE
CREATIVE OPPORTUNITIES FOR ALL
EMERGING FILM MENTORSHIP
ARTISTS DANCE AND TRAINING
THEATRE

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive, Alison King, continued as chair of the National Centre for Circus Arts and the advisory board of the London International Mime Festival.

Our Artistic Director, Charlotte Cunningham, is a trustee of the Abderrahim Crickmay Charitable Settlement which handed out its first series of grants to projects in line with the late Anthony Crickmay's interests in dance, photography and the wider arts.

The Turtle Key Art's team delivered a Business Planning and Producing module for NCCA, a series of lectures on production for the BA students and a lecture on Education and Community for MA students at Mountview Academy of Theatre Arts and a Company Stage Management module at St Mary's University, Twickenham.

Alison King again took part in the Equity and ITC discussions on fair pay within the arts industry.

Our partnerships – particularly those with venues like our home at the Lyric Hammersmith Theatre and our local partners – Birmingham Hippodrome, Bristol Beacon, St Hilda's College Oxford and St Edwards Oxford as well as our long-term partnerships with English Touring Opera, Royal College of Music and CHIVA continued to be an extremely important aspect of our work. We are aware of the pressure on venues to create income and the challenges that poses for these relationships with outside partners like ourselves, and we continue to support them in as many ways as we can to ensure they can still support their communities.

We continued with our paid internship programme and worked with another young producer from Mountview Academy of Theatre Arts and two other graduates. Through Ockham's Razor, we trained and supported a number of young workshop facilitators and Open Sky and Amici Dance Theatre Company supported placements and trainees.

We ran "work experience" for students from Secondary and Special Educational Needs schools and engaged and supported a total of 6 early career professionals and students through our projects and production.

SUMMARY

Turtle Key Arts and our collaborating companies have worked hard in a year that saw many changes in our team and in the wider arts ecology. We continued to look forward and to try to anticipate the changes for charities, arts organisations and future artists who we would like to support. As ever we are indebted to our many funders for making all of our work, our livelihoods and our planning possible.







5. PARTICIPATION

“Turtle Key Arts have a long-standing reputation in their role as creative producers advancing participation in the arts by disabled, disadvantaged and socially excluded people”

DISABILITY ARTS

[YOUNG PEOPLE] THEATRE BOX >

Theatre Box enlightens young people (KS3) about the variety of careers in the arts and encourages participants to take creative subjects at GCSE.

The young people work with professional Designers and a Drama Practitioner to create a “theatre model box” and learn about the many roles needed to take a theatre production from page to stage. At the end of the project the young people share their work and see all their ideas come together with a final sharing.

“It gave me the opportunity to learn about stage design, lighting, sound, acting, directing and producing and I really enjoyed the experience.”

PARTICIPANT



[AUTISM] < TURTLE OPERA

Turtle Opera is a music and drama project for 10-14 year olds on the autism spectrum, meeting once a week for ten weeks and culminating in a live performance for friends and family.

In partnership with Oxford University the young people devised and created their own opera What Lies Beyond the Rainbow Navel.

This year we also ran a four-day half-term intensive Turtle Opera in Birmingham.

“Turtle Opera has given my son opportunities for expressing himself, socialising, friendship and maturing he could not have found anywhere else.”

PARENT OF PARTICIPANT





“Key Club not only allows members to create great art and learn new skills, it also helps them to develop friendships and inspires confidence.”

THE LADY

[AUTISM]

KEY CLUB >

Key Club is a monthly arts and social club for 18-30 year olds on the autism spectrum. The club meets once a month on a Saturday, each meeting consists of a two-hour creative arts workshop presented by professional artists, followed by a social break.

There are two clubs held at the Lyric Hammersmith Theatre and one at Kiln Theatre in Kilburn. This year Key Club Lyric created a musical *Beyond the Neutral Zone* and Key Club Kiln created visual art as well as making and a song and accompanying video.

“I love coming to Key Club because we get to do something new, creative and fun each month!”

KEY CLUB PARTICIPANT



[DISABILITY ARTS]

< JOY

JOY is a celebration of West London disabled artists and young people. Weekly creative workshops were run in eight local SEN schools culminating in a sharing that brought all the schools together at The Lyric Hammersmith Theatre for a visual art exhibition and performances in the Lyric Studio Theatre.

“Being part of JOY was a truly unique experience.”

PARTICIPANT

“Great experience, good teamwork and lots of fun.”

SEN TEACHER



“Turtle Song was a musical performance of pure wonder and fun. I was so touched by the effort and love that the organisers of this event and the music students put into this performance.”

DAUGHTER OF A PARTICIPANT

[YOUNG PEOPLE]

CHIVA >

Turtle Key Arts and CHIVA (Children's HIV Association) hosted a residential week at Sheffield University for young people living with HIV. The group worked with a number of film, music, drama and design leaders to create stories, songs and ultimately a series of animated scenes inspired by their journeys.

“Everyone was very respectful and understanding, it felt like a safe space to talk freely. My magical moment is when we all shared a laugh together and felt like one big family”

WORKSHOP PARTICIPANT



[DEMENTIA]

< TURTLE SONG

In collaboration with English Touring Opera and Royal College of Music, Turtle Song, is a singing and songwriting project for people living with dementia, their companions, carers and music students. The participants create a song cycle over the course of several weeks which culminates in a live performance for friends and family.

This year we ran Turtle Song's in Oxford, Liverpool and twice in London.

“Thank you for bringing joy to my Mum, for accepting her just as she is and for making her truly happy.”

DAUGHTER OF PARTICIPANT



6. COLLABORATING COMPANIES/PRODUCTION

We continued to produce our portfolio of groundbreaking performing arts companies.

“Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society.”

EVERYTHING THEATRE

YOUNG AMICI >

A dance company for young disabled and non-disabled dancers who meet weekly during term-time at the Lyric Hammersmith Theatre.

Young Amici continued their weekly workshops, took part in Dance Together – dance workshops in local SEN schools – and also ran a free week-long Summer School with professional dancers for over forty participants.

“It was a very special opportunity for our pupils to explore new activities within new spaces and feel included in their local community.”

SEN SCHOOL TEACHER



< AIK PRODUCTIONS

An award-winning theatre making company who aim to produce new, high-quality theatre, specialising in stories and voices from minority backgrounds.

They started to R&D a new show Sisters360, about two young hijab wearing skateboarders, which will premiere in spring 2025 – a partnership between AIK, Turtle Key Arts, The Polka, Leeds Playhouse and Bradford 2025.

“There is lots of humour in Jabala and the Jinn but wrapped up in the fun are lots of messages around acceptance, love, friendship and difference.”

WEEKEND NOTES ON JABALA & THE JINN



“The Chosen Haram was scorching, yet tender, and Ali’s handling of his own life was bold without being brash. Tenderness, resistance, chaos and control.”

REVIEW ARTSHUB AUSTRALIA

AMICI DANCE THEATRE COMPANY >

Amici Dance Theatre Company continued with their weekly classes and took their work into local SEN schools as part of Dance Together, at the end of the project they brought all the schools together at the Lyric Hammersmith Theatre to share their work.

“Amici are totally and utterly inspiring”

THE GUARDIAN

“Amici is committed to using their inclusive method to highlight matters of moral and global consequence.”

REVIEWS HUB



< SADIQ ALI

Sadiq Ali’s award-winning debut show *The Chosen Haram* continued its extensive tour of the UK and Europe and also performed at the Sydney Arts Festival.

Initial R&D took place for the follow up show *Tell Me*, about the stigma of HIV, which will be adapted for both out-door and in-door spaces.

“Elevates a boy meets-boy love story into something dream-like”

THE GUARDIAN

“Beautiful story, beautifully told”

THE STAGE



“Ockham’s Razor use their superhuman physical skills to illustrate drama and emotion in storytelling.”

THE TIMES

OCKHAM’S RAZOR >

Ockham’s Razor, the UK’s leading circus company, premiered and toured their new show *Tess*, a circus adaptation of Thomas Hardy’s *Tess of the D’Urbervilles*, including a four-night sell-out run in the West End at The Peacock Theatre.

They also continued to R&D *Joyride*, a collaboration with Oily Cart.

The artistic directors continued lecturing, teaching and supporting companies and artists with mentoring and directing support.

“full of joy, wonder and delight, a highly original interpretation.”

THE GUARDIAN

“ingenious, an inspired adaptation”

THE STAGE



< OPEN SKY THEATRE

Open Sky blended their film making and physical theatre skills to create *Micro Plays 2* – a series of short films by diverse writers.

Their beautifully filmed dark fairy tale *Cold* was screened at film festivals around the world picking up over 25 awards and was then released free to view online and has more than 12,000 views.

“Cold is beautiful and brutal. But there is hope too.”

REVIEWS HUB

“It’s very theatrical and evocative”

GUARDIAN





7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2023

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

TRUSTEES:

Kate Brooke (Chair)
Graham McGrath (Vice chair)
Laura Barlow (Treasurer)
Magdalen Wolloshin
Charlotte Cunningham MBE
Pegram Harrison
Jerry Gunn*
James Charrington
Emma Bleasdale
Subartha Subramaniam
Sarah Long
Marc Roberts **
Tomas Nowacki ***

* Jerry Gunn stepped down in March 2024.

** Marc Roberts stepped down in March 2024

*** Tomas Nowacki joined in November 2023

AMBASSADORS:

Sarah Long (Disability Arts)
Amir Hosseinpour (Performing Arts)
Emma Hall (Theatre Arts)
Anouskha Lucas (Music and
Performing Arts)

BANKERS:

Lloyds TSB
Fenchurch Street Branch
72 Fenchurch Street
London EC3P 3EH

INDEPENDENT EXAMINER:

Bright Grahame Murray
Emperor's Gate
114a Cromwell Road
Kensington
London SW7 4AG

SOLICITORS:

Pothecary Witham Weld Solicitors
70 St. George's Square
London SW1V 3RD

WEBSITE:

www.turtlekeyarts.org.uk

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed (dated 29th May 1991), the Charities Act 2011 and Account and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16th July 2014.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2024 are listed on the attached schedule. Each trustees' role on the board is reviewed regularly.

RISK MANAGEMENT

The trustees conduct quarterly reviews of the Charity's activities, setting out opportunities available to the Charity and the risks to which it is exposed. The trustees monitor progress against the strategic objectives.

ORGANISATION STRUCTURE

A board of trustees is responsible for the policies, planning, direction and organisation of the charity.

The day-to-day operations of the charity are run by a Chief Executive and Artistic Director with the support of a Development and Project Director, a Senior Producer, a Finance Manager, a Producer and a Project and Office Manager and contracting project leaders/production managers to run specific projects.

RESERVES POLICY

The trustees have developed a policy whereby the unrestricted funds not committed and held by the charity should be sufficient to fund three months of staff and overhead costs.

NATURE OF FUNDS

GENERAL FUNDS – UNRESTRICTED FUND

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and running costs of the organisation.

PARTICIPATION FUND – RESTRICTED FUND

This fund is made up of all the donations towards the participation work carried out with community groups, people with dementia, young people with Autism Spectrum conditions, young people with HIV and people with disabilities and is spent directly in relation to these projects.

COLLABORATORS FUND - RESTRICTED INCOME

This fund consists of the payments and grants towards the projects and artistic work carried out by the theatre, circus and dance companies that we promote and whose work we support.

DESIGNATED FUNDS

This fund represents unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects or budgeted costs that fall outside of their commitment to maintain free reserves to meet the day to day run

FREE RESERVES

The charity's free reserves is money that sits outside of the designated or restricted funds and can be used in whatever capacity the CEO, Artistic Director and board of Trustees deem appropriate for the needs of the charity.

GOING CONCERN

The trustees consider that the Charity has adequate resources available to be able to continue to fund the activities of the charity for the foreseeable future.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing these financial statements, the Trustees are required to:-

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice had been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it was inappropriate to presume that the Charity will continue in operation.

The Trustees were responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the application Charities (Accounts and Reports) Regulations, and the provisions of the trust deed. They were also responsible for safeguarding the assets of the charity and hence took reasonable steps for the prevention and detection of fraud and other irregularities.

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

Approved by the trustees and signed on their behalf by:



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 9/12/24

I report to the charity trustees on my examination of the consolidated accounts of the Group accounts of the charity for the period ended 31 March 2024.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND INDEPENDENT EXAMINER

As trustees of the charity, the members of the PCC are responsible for the preparation of the accounts. They consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commissioner under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

My examination was carried out in accordance with the General Directions given by the Charity Commissioner. An examination includes a review of the accounting records kept by the charity and

a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

- which gives me reasonable cause to believe that in any material respect, the requirements:
 - a) to keep proper accounting records in accordance with section 130 of the Charities Act; and
 - b) to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
- to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Brian Clifford FCA
Independent Examiner

Bright Grahame Murray
Chartered Accountants
Emperor's Gate, 114a Cromwell Road, Kensington
London, SW7 4AG

Date: 9/12/24

INCOME AND EXPENDITURE

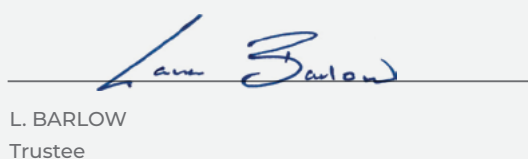
		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2024 £	Total Funds 2023 £
INCOMING RESOURCES						
Donations and grants						
Voluntary income	2a	238,443	-	-	238,443	219,703
Donations and grants	2b	28,151	-	-	28,151	698
Income from charitable activities						
Collaborators project income		-	313,677	-	313,677	235,834
Participation project income		-	184,341	-	184,34	166,789
Production & Participation management fees		115,244	-	-	115,244	117,187
Total income	3	381,838	498,018	-	879,506	740,211
RESOURCES EXPENDED						
Expenditure on charitable activities						
Collaborator projects		86,914	260,212	-	347,126	444,872
Participation projects		171,777	175,801	-	347,578	257,205
Governance and other operating costs		102,446	-	440	102,886	119,447
Total expenditure	4	361,137	436,013	440	797,590	821,524
NET INCOMING RESOURCES BEFORE TRANSFERS						
		20,701	62,505	(440)	82,266	(81,313)
Transfer between funds		-	-	-	-	-
Net income and net movement in funds for the year		20,701	62,505	(440)	82,266	(81,313)
Reconciliation of funds Total funds brought forward		51,289	166,564	170,440	388,293	469,606
Total funds carried forward	8/9a	71,990	228,569	170,000	470,559	388,293

CONSOLIDATED BALANCE SHEET AT 31ST MARCH 2024

	Notes	2024		2023	
		£	£	£	£
CURRENT ASSETS					
Debtors	6	69,509		50,463	
Cash at bank and in hand		418,752		367,583	
		<u>488,261</u>		<u>418,046</u>	
Creditors: Amounts falling due within one year	7	17,702		29,753	
NET CURRENT ASSETS			470,559		388,293
NET ASSETS			<u>470,559</u>		<u>388,293</u>
			<u><u>470,559</u></u>		<u><u>388,293</u></u>
The funds of the charity:	9				
Unrestricted funds			71,990		51,289
Designated funds			170,000		170,440
Restricted funds			228,569		166,564
TOTAL CHARITY FUNDS			<u>470,559</u>		<u>388,293</u>
			<u><u>470,559</u></u>		<u><u>388,293</u></u>



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 9/12/24

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) (Effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. There are no material uncertainties affecting the current year's accounts.

INCOME AND EXPENDITURE

All incoming resources are recognised once the charity has entitlement to the resources, it is probable (more likely than not) that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability.

Where there are terms or conditions attached to incoming resources, particularly grants, then these terms or conditions must be met before the income is recognised as the entitlement condition will not be satisfied until that point. Where terms or conditions have not been met or uncertainty exists as to whether they can be met then the relevant income is not recognised in the year but deferred and shown on the balance sheet as deferred income.

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to each category of expense shown in the Statement of Financial Activities. Expenditure is recognised when the following criteria are met:

- there is a present legal or constructive obligation resulting from a past event
- it is more likely than not that a transfer of benefits (usually a cash payment) will be required in settlement
- the amount of the obligation can be measured or estimated reliably.

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Direct charitable expenditure comprises all expenditure relating directly to the charitable objects. Support costs and consultants fees are allocated to the activity cost categories on a basis consistent with the use of the resource.

Governance costs include those costs incurred in the governance of the charity and are primarily associated with constitutional compliance and statutory requirements. Overheads are the costs of running the charity not attributable to specific projects.

Support costs are those costs which do not relate directly to a single activity. These include some staff costs, costs of administration, and professional fees. Support costs have been apportioned between fundraising costs and charitable activities on an appropriate basis.

The costs of generating funds are those costs attributable to generating income for the charity, other than those costs incurred in undertaking charitable activities or the costs incurred in undertaking trading activities in furtherance of the charity's objects. Fundraising costs include expenses for fundraising activities.

Costs of charitable activities comprise all costs incurred in the pursuit of the charitable objects of the charity. These costs, where not wholly attributable, are apportioned between the categories of charitable expenditure in addition to the direct costs.

FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity.

Restricted funds are funds that can only be used for restricted purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

GROUP FINANCIAL STATEMENTS

The financial statements consolidate the results of the charity and its wholly owned subsidiary Turtle Key Productions Limited on a line-by-line basis. A separate Statement of Financial Activities and Income and Expenditure Account for the charity has not been presented because the charity has chosen to make use of the exemption available in section 408 of the Companies Act 2006.

TAXATION

The Trust is a registered charity and is exempt from Income and Corporation Taxes.

GIFTS IN KIND

Gift in kind income in the accounts represents donated services. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity. This represents the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market. A corresponding amount is then recognised in expenditure in the period of receipt.

TANGIBLE FIXED ASSETS

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis.

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

Support costs have been differentiated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

Governance costs and support costs relating to charitable activities have been apportioned based on the time and nature of the work undertaken in each respect. This allocation is analysed in note 4.

During the year, the Trust have revisited their allocations of staff time between project and central work and have updated the percentages used to better reflect the actual use of staff time.

DEBTORS

Debtors are amounts owed to the charity and are measured on the basis of their recoverable amount, and any conditions attached to their receivability.

CASH AND CASH EQUIVALENTS

Cash at bank and in hand is held to meet the day to day running costs of the charity as they fall due. Cash equivalents are short term, highly liquid investments, usually in short notice interest bearing savings accounts.

CREDITORS

Creditors are amounts owed by the charity. They are measured at the amount that the charity expects to have to pay to settle the debt, as well as any relevant recognition conditions.

2a. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Gift in kind – Consultants	51,170	-	51,170	51,170
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	57,959	-	57,959	54,010
The Aurelia Foundation	62,500	-	62,500	62,500
The Redfern Trust	2,000	-	2,000	1,000
Other Miscellaneous income:				
Individual Giving	13,330	-	13,330	13,913
Gift Aid	1,582	-	1,582	162
Mentorship donations	17,902	-	17,902	-
	238,443	-	238,443	219,703

2b. OTHER INCOME

	Unrestricted funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Bank interest	3,767	-	3,767	698
Theatre Tax Relief	24,384	-	24,384	-
	28,151	-	28,151	698

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2024 £	Total 2023 £
i Restricted funds - collaborators project income				
Joy	37,000	-	37,000	74,420
Amici Integrated Theatre Co.	16,655	4,998	21,653	65,814
Young Amici	5,000	9,234	14,234	11,282
Red Cape	168	1,780	1,948	12
Ockham's Razor	25,000	49,529	74,529	12
Oddly Moving	10,259	-	10,259	14,725
Open Sky	-	12,914	12,914	-
Sadiq Ali	53,793	69,055	122,848	33,877
AIK Productions	18,292	-	18,292	35,692
	166,167	147,510	313,677	235,834
ii Restricted funds - participation projects				
Theatre Box	37,500	-	37,500	35,000
The Key Club (Hammersmith)	22,150	-	22,150	23,037
The Key Club (Kiln)	21,000	-	21,000	21,000
Turtle Song	71,050	955	72,005	44,895
Chiva	-	1,086	1,086	-
Turtle Opera	26,100	4,500	30,600	37,884
Key Words	-	-	-	4,973
	177,800	6,541	184,341	166,789
	343,967	154,051	498,018	402,623

3. ANALYSIS OF INCOME (continued)

	Total 2024 £	Total 2023 £
iii Production and participation management fees:		
Lecturing & training	2,985	5,095
Consultancy & mentoring	250	1,300
 Ockham's Razor	 37,000	 36,000
Oddly Moving	500	7,000
Open Sky	9,000	-
Kill the Cat	500	-
AIK Productions	-	9,000
Key Words	1,850	2,700
Turtle Song	8,084	7,500
Key Club (Hammersmith)	4,600	2,850
Key Club (Kiln)	4,000	-
Turtle Opera	3,000	3,000
Red Cape	350	-
Joli Vyann	-	250
Amici	3,640	9,640
Young Amici	4,000	3,000
Theatre Box	7,300	2,900
Joy	1,500	11,000
Sadiq Ali	12,000	-
Covid Response Project		
Project Contributions to Core	14,500	4,580
Expenses repaid to Core	185	10,372
	115,244	117,187
 Donations income (note 2)	 266,594	 220,401
Total restricted income (3i, 3ii)	498,018	402,623
Total income	879,856	740,211

4. RESOURCES EXPENDED

	Direct Costs £	Support Fees £	Unrestricted Consultants' Costs £	Total 2024 £	Total 2023 £
Charitable activities					
Collaborators project expenses:					
Kill The Cat	-	-	-	-	166
Joy	1,680	-	-	1,680	101,670
Oddly Moving	5,600	901	-	6,501	18,860
Amici	8,326	898	-	9,224	66,474
Young Amici	14,004	80	-	14,084	11,632
Red Cape	600	600	-	1,200	58
Ockham's Razor	81,161	615	-	81,776	2,286
AIK Productions	12,630	9	-	12,639	29,731
Open Sky	12,712	210	-	12,922	-
Joli Vyann	-	20	-	20	-
Sadiq Ali	120,047	119	-	120,166	35,912
Other – salary gift in kind ^	-	-	15,351	15,351	35,119
Consultants & support fees ^	-	-	71,563	71,563	142,964
	256,760	3,452	86,914	347,126	444,872
Participation projects:					
Theatre Box	29,670	-	-	29,670	28,453
Autism Projects	169	4,500	-	4,669	430
Turtle Opera	33,230	5	-	33,235	40,190
Key Words	15,450	-	-	15,450	12,622
The Key Club - Hammersmith	22,184	-	-	22,184	16,443
The Key Club - Kiln	23,323	-	-	23,323	7,626
Turtle Song	46,174	10	-	46,184	60,265
Chiva	1,086	-	-	1,086	-
Covid Projects	-	-	-	-	831
Other – salary gift in kind ^	-	-	25,585	25,585	15,051
Consultants & support fees ^	-	-	146,192	146,191	75,294
	171,286	4,515	171,777	347,578	257,205
Overheads	12,675	72,693	-	85,368	112,322
Governance	488	17,030	-	17,518	7,125
	13,163	89,723	-	102,886	119,447
	441,209	97,690	258,691	797,590	821,524

4. RESOURCES EXPENDED (continued)

	2024 £	2023 £
Consultants fees		
Gift in kind	40,936	40,136
Wages	50,319	55,177
Production assistance	34,207	30,583
Participation, projects and marketing	24,290	30,415
Administration and finance	35,101	34,873
Total consultants costs (note 4 ^)	184,853	151,048
Support costs – these are the direct costs of running the Turtle Key Charity Consultants costs support time:-		
Gift in kind	10,234	10,034
Wages	34,463	36,610
Production assistance	8,552	7,645
Participation, projects and marketing	6,072	7,604
Administration and finance	14,517	10,018
Total support costs (note 4 ^)	73,838	71,911
Non project related staff costs (note 4 ^)	-	5,331
Total staff costs (note 5)	258,691	268,427
Overheads		
Insurance (net of contributions from projects)	4,727	3,974
Rent, rates and utilities	20,049	31,713
Office costs	60,182	76,200
Bank charges	412	435
	85,369	112,322
Governance		
Theatre Tax Relief support	10,435	-
Bookkeeping and accountancy	6,000	7,125
Enquiry insurance	594	-
Other Governance	488	-
	17,517	7,125
Total Overheads	102,886	119,447

5. STAFF SALARIES AND CONSULTANTS

	2024	2023
	£	£
Salaries and social security costs	135,956	141,957
Consultants fees	122,735	121,139
	258,691	263,096

	No.	FTE*	No.
The number of staff and consultants utilised, analysed by function was:			
Chief Executive	1	1	1
Artistic Director (In Kind)	1	1	1
Senior Producer (P/T)	-	-	1
Producer	1	1	1
Production, education and technical consultants	3	1.2	1.2
Marketing and Development Director	1	1	1
Financial management	1	0.5	1
Autism and Dementia consultants	2	0.2	1
	10	5.9	8.2

* Full time equivalent

During the year the organisation employed one individual as a full-time chief executive, one employee as a full-time Marketing and Development Director, one employee as a full time Producer and one employee as a full time Office and Project Manager. These employees did not receive emoluments above £60,000 in the year.

None of the Trustees received remuneration (2024: £Nil) nor did they have expenses reimbursed by the Trust (2024: £Nil).

6. DEBTORS

	2024	2023
	£	£
Trade debtors	54,065	29,674
Prepayments	1,500	6,822
Other debtors	13,944	13,966
	<u>69,509</u>	<u>50,462</u>

7. CREDITORS: Amounts falling due within one year

	2024	2023
	£	£
Trade creditors	4,726	21,710
Other creditors	12,976	5,210
Accruals and deferred income	-	2,833
	<u>17,702</u>	<u>29,753</u>

8. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets £	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund	-	-	58,499	-	58,499
Participation and disability arts fund	-	-	170,070	-	170,070
	-	-	228,569	-	228,569
Unrestricted fund					
Designated fund	-	-	170,000	-	170,000
General fund	-	69,509	20,183	(17,702)	71,990
	-	69,509	418,752	(17,702)	470,559

9a. DESIGNATED FUNDS

	Balance 1 April 2023 £	Movement in Year		31 March 2024 £
	£	Amounts provided £	Balance Amounts utilised £	Amounts released £
Allocated reserves	60,000	-	-	-
Future projects	60,000	70,000	-	(60,000)
Free reserves	50,000	40,000	-	(50,000)
DCMS equipment funding	440	-	(440)	-
	170,440	160,000	(440)	(160,000)

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects and budgeted core costs, as well as an allowance for free reserves to meet the day to day running needs of the charity.

These funds also include allocated reserves in place in the event of the charity needing to wind down operations. This amount is calculated at three months running costs and is reviewed annually.

9b. RESTRICTED FUNDS

	Balance 1 April 2023 £	Movement in Year			Balance 31 March 2024 £
		Incoming £	Outgoing £	Transfer £	
Collaborators Fund					
Kill The Cat	13	-	-	(13)	-
Joy	158	37,000	(1,680)	-	35,478
Sadiq Ali *	(2,035)	122,848	(120,166)	-	647
Oddly Moving *	3,543	10,259	(6,501)	-	7,301
Amici Integrated Theatre **	(660)	21,653	(9,224)	-	11,769
Young Amici	(150)	14,234	(14,084)	-	-
Ockham's Razor	7,247	74,529	(81,776)	-	-
Red Cape	6	1,948	(1,200)	-	754
AIK Productions *	(3,144)	18,292	(12,639)	-	2,509
Open Sky	-	12,914	(12,922)	13	5
Joli Vyann	56	-	(20)	-	36
Participation & Disability Arts Fund					
Autism Projects	4,900	-	(4,669)	-	231
Turtle Opera	16,206	30,600	(33,235)	-	13,571
Theatre Box	33,101	37,500	(29,670)	-	40,931
Key Words	16,487	-	(15,450)	-	1,037
The Key Club (Lyric)	30,720	22,150	(22,184)	-	30,686
The Key Club (Kiln)	13,368	21,000	(23,323)	-	11,045
CHIVA	4,007	1,086	(1,086)	-	4,007
Turtle Song	42,741	72,005	(46,184)	-	68,562
	166,564	498,018	(436,013)	-	228,569

* Held via a subsidiary undertaking. ** Activities partly recognised by a subsidiary undertaking.

9b. RESTRICTED FUNDS (continued)

The nature and purpose of each fund is as follows:-

GENERAL FUNDS – UNRESTRICTED

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and consultant costs of the organisation.

COLLABORATORS FUNDS – RESTRICTED

This fund consists of the payments and donations towards the artistic work carried out by the young theatre and dance companies that we promote and manage, and whose work we support.

PARTICIPATION AND DISABILITY ARTS FUND – RESTRICTED

This fund is made up of the donations towards the participation and community work carried out with local community groups and special schools or young disabled people and is spent directly in relation to these projects.

9b. RESTRICTED FUNDS (continued)

Analysis of participation activity income

	2024	2023
	£	£
Autism		
The Key Club (Hammersmith)		
John Lyons Trust	22,000	20,350
City Bridge Trust	-	2,500
Donation	150	150
Gift Aid	-	38
TOTAL KC Hammersmith	22,150	23,038
 The Key Club (Kiln)		
John Lyons Trust	21,000	21,000
 Turtle Opera		
Prospero	14,000	14,000
BBC Children in Need	10,000	10,500
University of Oxford	-	1,000
King Charles III Charitable Fund	2,000	-
Golsoncott Foundation	-	500
Armstrong International (re-allocated)	-	10,000
Donation	4,600	260
Earned income	-	250
Gift Aid	-	72
TOTAL Turtle Opera	30,600	36,582
 Dementia:		
Turtle Song		
The Scouloudi Foundation	15,000	5,000
Swire Charitable Trust	-	5,000
Lord Faringdon Charitable Trust	3,000	4,000
Headley Trust	28,000	-
Prue Macleod	14,000	14,000
John Armitage Charitable Trust	6,000	-
Partiger's Trust	2,500	-
Other Donations (incl. fundraising activities)	800	3,345
G J Ward Charitable Trust	1,000	-
Donation	750	-
Gift Aid	705	750
Training fee – Oxford University	250	-
TOTAL Turtle Song	72,005	32,095
 Other Education:		
CHIVA – Art is Key		
Partner contribution (CHIVA)	1,086	-
 Key Words		
City Bridge Trust	-	4,973
 Theatre Box		
John Lyon's Trust	37,500	35,000
 Total Income	184,341	152,688

9b. RESTRICTED FUNDS (continued)

	2024	2023
	£	£
Analysis of JOY activity income		
JOY Festival		
Arts Council England	-	16,500
Hammersmith United Charities	-	500
Partner contribution (H&F Arts Fest)	-	26,100
LBHF Fast Track Grant	-	4,000
Dr Edward Bishop King Fulham Charity	-	6,000
John Lyon's Trust	27,000	-
Donations/contributions	10,000	-
Total JOY Income	37,000	53,100

10. SUBSIDIARY

The charity owns a subsidiary, Turtle Key Productions Limited (company number (13199091) which was incorporated in England and Wales on 12 February 2021. The subsidiary's main purpose is to undertake theatrical creation activities. The charity holds the sole £1 share of this company.

At 31 March 2024, the subsidiary had net assets of £6,287 (2023: liabilities of £18,235). These results are fully consolidated into these group accounts.

8. APPENDIX

TURTLE KEY PRODUCTIONS LTD.

SUMMARY PROFIT AND LOSS ACCOUNT FOR THE PERIOD ENDED 31 MARCH 2024

		Total £
Turnover		
Outreach Revenue		7,320
Tour Revenue		68,995
Creation		10,000
Funding and donations		56,450
TTP		30,287
		173,052
Cost of sales		
Creation costs	19,614	
Tour costs	108,957	
Participation costs	14,170	
	142,741	
Total cost of sales		(142,741)
		30,311
Gross profit		
Administrative costs		
General expense	5,789	
	5,789	
		(5,789)
Operating loss/surplus		24,522

NB – Not included in the above is the claim for Theatre Tax Relief based on the above figures, which is in the process of being agreed with HMRC.

PROJECT BY PROJECT PROFIT AND LOSS ACCOUNT
FOR THE PERIOD ENDED 31 MARCH 2024

	Sadiq £	Oddly Moving £	AIK £	Amici £	Total £
Turnover					
Outreach	60	2,470	-	4,790	7,320
Tour Revenue	68,995	-	-	-	68,995
Creation	10,000	-	-	-	10,000
Funding	41,000	-	-	15,450	56,450
TTR	2,793	7,789	18,292	1,413	30,287
	122,848	10,259	18,292	21,653	173,052
Expenditure					
Creation	11,084	-	8,530	-	19,614
Tour	108,957	-	-	-	108,957
Participation	51	5,051	-	9,068	14,170
General expenses	74	1,450	4,109	156	5,789
	120,166	6,501	12,639	9,224	148,530
Surplus/(deficit)	2,682	3,758	5,653	12,429	24,522

9. OUR THANKS

THANK YOU TO OUR PARTNERS

Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward's School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street - Reading, Lyric Hammersmith, London International Mime Festival, Park Theatre, the Philip Barker Centre for Creative Learning at Chester University, Daniella Cromwell, Arts Alive, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest The Wardens Trust, Three Choirs Festival, Hereford College of Arts, Mindsong, The Courtyard – Hereford, Independent Theatre Council, Theatre Royal Portsmouth, Greenwich+Docklands International Festival, Out There International Festival of Circus & Street Arts, Norfolk & Norwich Festival, Lift Off! - Salisbury, Circulate, Stratford Circus Arts Centre. The Auckland project, The University of Durham, The University of Liverpool, Chetham's Music School, Belgrade Theatre Coventry, Kala Sangam, Mountview Academy of Theatre Arts, St. Mary's University, Birmingham Conservatoire, Birmingham Ormiston Academy, Worthing Theatres, Circomedia, Proteus, Hall for Cornwall, University of the Arts London, Reading Rep, Bristol Beacon, Birmingham Hippodrome, Mime London, Kiln Theatre and Theatre in the Mill.

THANK YOU TO OUR FUNDERS

Arts Council England, The Henry Smith Charity, Mark Armitage, C.A. Redfern Charitable Foundation, Scouloudi Foundation, Cockayne - Grants for the Arts and The London Community Foundation, Royal Victoria Hall Foundation, The London Borough of Hammersmith & Fulham, Adult Learning & Skills Service, Hammersmith United Charities, RBS, The Ashley Family Foundation, PRS for Music Foundation, The Clarence and Anne Dillon Dunwalke Trust, Atomy UK, The Dillon Fund, Roseheath Foundation, John Lyon's Charity, The Garrick Trust, Esmee Fairbairn, Split Infinitive Grant, Geoffrey Watling Foundation, Norwich County Council, Buckinghamshire Community Foundation, Heart of Bucks Community Foundation, The Rothschild Foundation, The Swire Charitable Trust, The Headley Trust, Monday Charitable Trust, Prospero World, The Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViV Healthcare, Austin Hope Pilkington Trust, The Mercer's Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers' Foundation, The Faringdon Charitable Trust, The Herefordshire Community Trust, The Berkshire Community Fund, Fresh Leaf Charitable Foundation, Primark, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Charitable Trust, Hammersmith United Charities, Dr Edwards & Bishops King's Fulham Charity, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival, Daisy Trust, London Community Foundation, Goldman Sachs, The Lord Faringdon Charitable Trust, Children in Need, The Leche Trust, The Ogden Trust, The Anthony Crickmay Estate, Department for Digital, Culture, Media & Sport, The Golsoncott Foundation, Armstrong International, Young Hammersmith & Fulham Foundation, Armstrong Charitable Trust, King Charles III Charitable Fund, Partiger's Trust, G J Ward Charitable Trust and Ashe Windham.

Thank you to all those individuals who have generously donated to Turtle Key Arts



Turtle Key Arts

Lyric Hammersmith, Lyric Square
King Street, London W6 0QL



www.turtlekeyarts.org.uk

020 8964 5060

admin@turtlekeyarts.org.uk

Registered charity: 1003113

TURTLE KEY ARTS CENTRE TRUST

England & Wales - Charity number 1003113

Accounts

2023

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

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1. OBJECTIVES

T“We entered this financial year with a strong programme of productions and projects underway, busy with tours around the UK, welcoming international friends and supporting new productions and projects. We also ventured into Europe for the first time since the pandemic and under Brexit restrictions. We also got to go across the world to New Zealand. This year felt like a return to a semblance of normality following the previous Covid effected years.

The team at Turtle Key Arts reacted quickly and worked very hard to make all these productions and projects possible in what felt very much like a year of catching up and finally realising work that had to be delayed.

We also started to look to the future and to think about the next 3-5 years and what that would look like for us and our team. As always, we were well supported by our board and continue to be grateful for their enthusiasm, dedication, and belief in the work that we do.

For us it has been so important to return to the work we do, to being out and about, reconnecting with our partners, supporters, venues, participants, and audiences and engaging once again live and in person.

Zoom and technology has revolutionised the way we can work and we try and take the positive aspects to maximise our time most efficiently and avoid unnecessary travel as we become ever more conscious of how the arts can impact the environment.

At Turtle Key Arts we are increasingly aware of the challenges facing our sector with funding, the cost-of-living crisis, and rising costs for travel and materials etc. As a small charity we have had to work hard to navigate these challenges when projects and budgets are planned so far in advance. We are also aware of the plight of freelance artists and continue to advocate for fair pay and working conditions. These principles underpin the very foundations of Turtle Key Arts.

When I look at the work that we did this year, I know that it still sits at the very heart of Turtle Key Arts. Our team worked tirelessly with care, dedication and energy to make the work happen - bringing organisations, audiences, participants and communities together.

At Turtle Key Arts we continue to lobby and listen, supporting our collaborating artists, partners and participants. We continued to roll out as many of our core outreach and participation activities as possible.

As CEO I was determined for us to get our work back out into the community, to meet the challenges our industry increasingly faces, as arts and culture are increasingly under pressure. I am determined to continue protecting our team, our future and our contribution to the future of the arts.”

Alison King – Chief Executive Turtle Key Arts

2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST

At the beginning of this period, April 2022, the sector was beginning to operate in a fairly recognisable way again. Turtle Key Arts returned to touring and were pleased to see audiences returning to theatres around the country. The shows we produced during this period were extremely diverse in character – a children’s show set in Bradford accompanied by workshops in schools and with refugee groups, a show exploring the classical Greek story of Atlas with Physics workshops, an interactive piece about the themes of communication, an award winning theatre film about baby loss, an outdoor high octane show about reclaiming public spaces, an integrated dance performance and an intense and beautiful piece around the themes of sexuality and addiction against a British Muslim background. This incredible variety allowed us to get a good sense of how audiences were reacting after the pandemic and gave us the foundation for strategic planning for our future and that of our collaborating companies.

We were also delighted to realise, although not entirely surprised, that this year we rolled out more arts outreach work than ever before. This was due partly to catching up with the backlog after the lockdowns, but it had more to do with the need for communities to come together again and to experience live arts interaction. From projects with very isolated autistic young people to taking a new backstage theatre project into secondary schools as well as further roll outs of our dementia project to new parts of the country and culminating in the JOY Festival for disabled artists in West London, connecting with our participants was an exhilarating experience and a further realisation of the continued need for this kind of work.

The success of the in-person experiences both within the touring sector and with education and outreach was a testament to the incredibly hard work of both our permanent staff and many freelancers and interns. Setting up professional projects is more challenging than ever; recruiting participants and communicating with audiences has changed significantly and many theatres no longer have the resources to support incoming shows or projects. The burden is therefore often shifted to organisations like ourselves and we are so grateful for the experience and dedication of our colleagues who have stepped up to take on the extra work and have enabled the many successes this year.

Funding also remains a challenge and the year saw many organisations struggle with Arts Council England funding decisions. Turtle Key Arts were lucky to retain the National Portfolio Organisation status for one of their collaborating companies and to see another company gain this status for the next period. Our foundation supporters have been incredible and have allowed us to develop the many outreach projects and to sustain important elements of our work. We feel more connected to many of them after the pandemic and we place enormous value on the collaboration between our funders, our participants and our team.

Towards the end of this period, we started to tour internationally again. The new parameters for touring in Europe and the changes, both financial and logistical, around the world made this challenging. We are pleased to have achieved it and to now be better placed to support other collaborating projects and companies to do the same. Our international reach was also demonstrated through the extraordinary coming together of integrated disabled and non-disabled dance theatre companies from as far afield as New Zealand and the USA to belatedly celebrate the 40th anniversary of Amici Dance Theatre Company – filling the main stage at our home of the Lyric Theatre Hammersmith with over a hundred performers from every corner of the world was an experience that we will never forget!

2

The end of the year brought changes to our core team with two of our longer-term employees moving on. We are extremely proud of their achievements with us and of their successful transitions – Kelly Codling-Bray to a new job within the outreach sector in Oxford and Holly Cameron-Jennings choosing a slight change of career to work within the architecture and design sector with a focus on theatre and arts spaces. Although we will miss them, we are always aware of how our formidable team dynamics ensure that those who have worked closely with us retain their 'Turtle' status and we are always delighted to find them again in our collaborations and partnerships as we go forward.

We started to look at a larger strategic plan during this period and thanks to the work associated to Arts Council England applications and other funding plans, we have a strong base over the next two years which will allow us to assess the future of the organisation post pandemic and post Brexit.

In 2023...



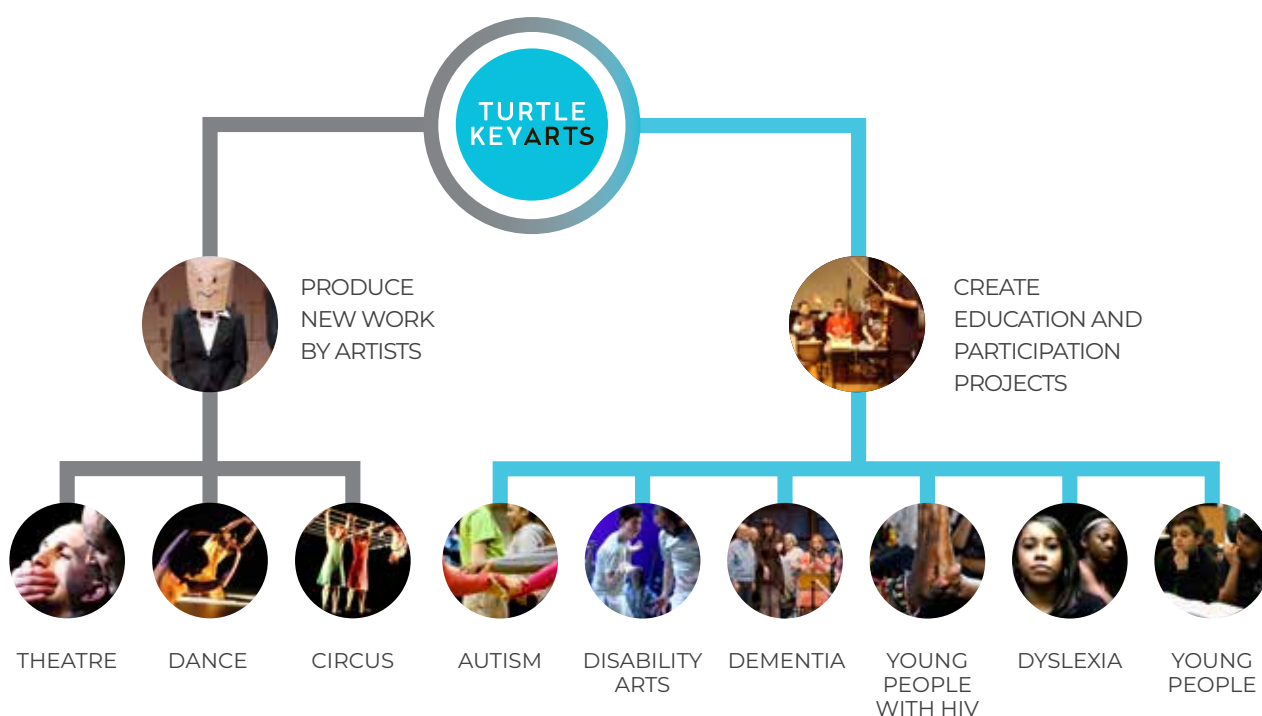
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL

Turtle Key Arts work with collaborating artists and companies to produce original new work; nurturing talent, developing skills and empowering companies and individuals to achieve their artistic goals. We encourage everyone we work with to share our founding ethos of making the arts accessible to all by embedding outreach and participation at the heart of everything we do.

Turtle Key Arts forge strong relationships and partnerships with arts and community organisations in the UK and internationally to bring high quality art to diverse audiences.

Turtle Key Arts remains a charitable trust, helping to fund many of the education and disability arts projects and continuing our policy of full disability access to all aspects of our work.

OUR WORK



ARTISTS AND PROJECTS ARE INTER-RELATED AND EACH INFORMS THE OTHER AND OFFERS OPTIONS FOR COLLABORATION.

2.

OUR INCOME STREAM

TOTAL: £740,211



COLLABORATOR INCOME

Income earned by collaborating companies from performance fees, box-office takings and workshop fees



PUBLIC FUNDING

Funding raised from Public Funds eg: Arts Council England and local authorities



CHARITABLE DONATIONS

Funding raised from charitable foundations, trusts and individual giving



FEE INCOME

Income earned by TKA from production services, project management, training and teaching

OUR EXPENDITURE

TOTAL: £821,524

86%

14%



PROJECT AND PARTICIPATION

£702,077



CORE

£119,447



3. STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

Visit turtlekeyarts.org.uk/tka-board for more information about the trustees.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2023 are:

Kate Lovegrove
Chair

Graham McGrath
Vice Chair

Laura Barlow
Treasurer

Magdalen Wolloshin
Trustee

Charlotte Cunningham MBE
Trustee

Pegram Harrison
Trustee

Jerry Gunn
Trustee

James Charrington
Trustee

Emma Bleasdale
Trustee

Subathra Subramaniam
Trustee

Sarah Long
Trustee

Marc Roberts
Trustee

Each trustees' role on the board is reviewed regularly and rotation is considered every 4 years.

RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor our progress against the strategic objectives.

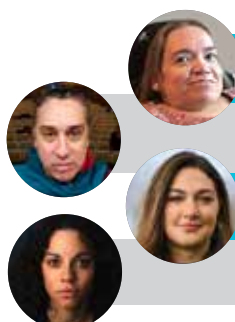
AMBASSADORS

Sarah Long
Ambassador for disability arts

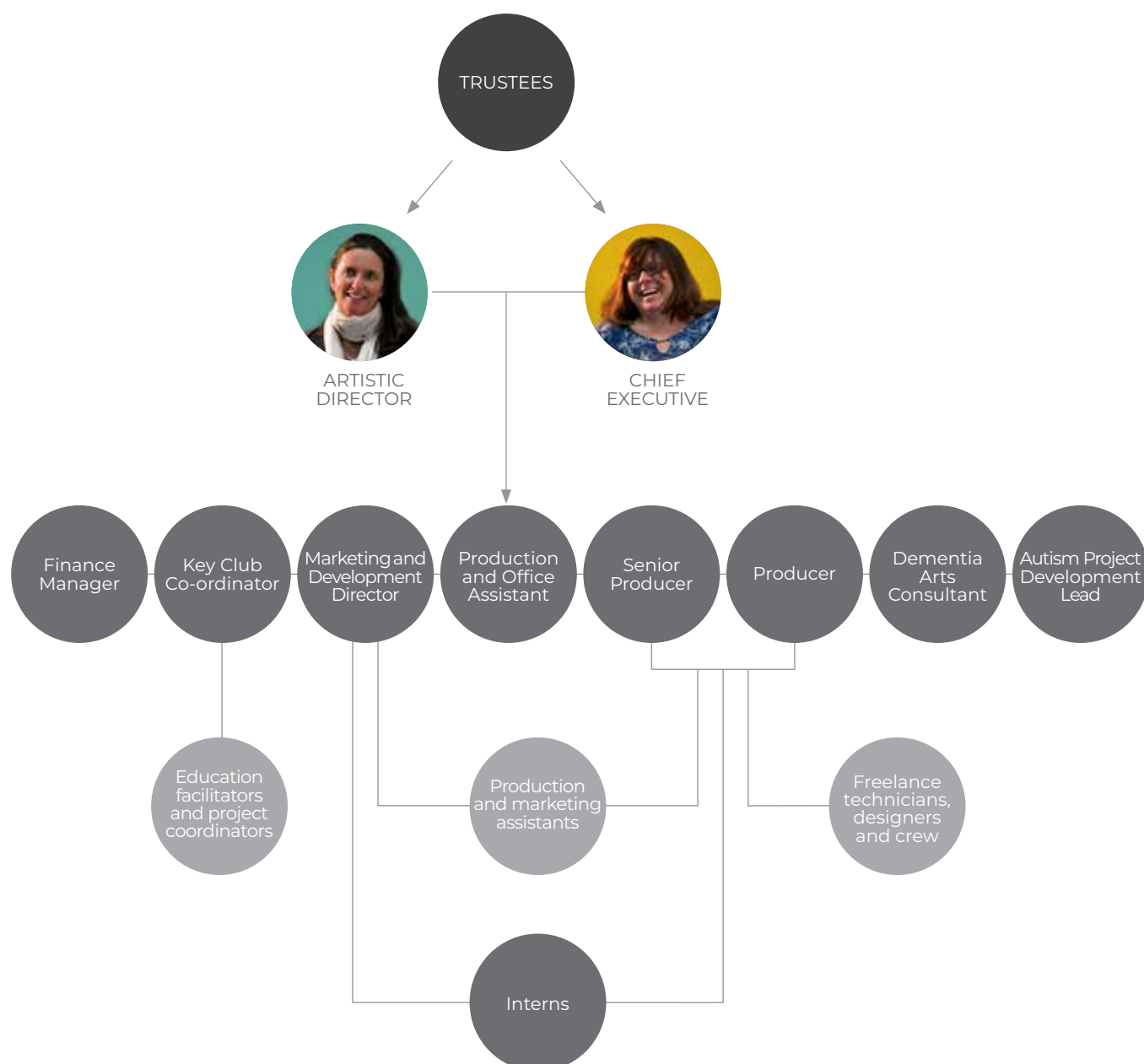
Amir Hosseinpour
Ambassador for performing arts

Emma Hall
Ambassador for theatre arts

Anouskha Lucas
Ambassador for music and performing arts



OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

GOVERNANCE

Our board returned to in-person meetings with a proviso for those who were unable to attend, to still have the online possibility. The counsel of the trustees was extremely valuable in negotiating the new challenges within the arts and we were particularly grateful for those who also work within the sector or in associated fields for their willingness to share experience and to think ahead to allow us to anticipate potential issues.

The trustees met four times during the year; at the meetings they considered the ongoing governance of the charity and discussed changes within the board in view of the long service of certain trustees. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations and looking ahead to potential challenges in the future. The trustees reviewed all existing and new policies with particular attention to any new legislation. All trustees complete regular safeguarding training. Beyond the meetings, the trustees were regularly involved in specific strategy decisions, training, financial oversight and acting as Turtle Key Art's representatives within their own online and other forums.

This year Magdalen Wolloshin stepped down as Chair of Trustees. We are so indebted for the many years of support and guidance and grateful to her for staying on as a legacy trustee/founder to ensure we retain the memory of our founding principals and activities

FUNDRAISING

In terms of our development strategy, the year was particularly marked with raising funds from our public funders at Arts Council England. This is a major project for a small organisation without a dedicated fundraiser and we oversaw three applications. We were lucky to receive positive news on two of these and we now have two National Portfolio Organisation companies in our portfolio – Ockham's Razor who maintained their funding and Open Sky who are a new National Portfolio Organisation based in Herefordshire.

Alongside this we continued to build our relationships with many foundations in the

UK. We have enjoyed working with Children in Need on our Turtle Opera projects and it has been heartening to see the appetite for the work in the new locations of Bristol and Birmingham. It is a challenge for our small team to keep targeting funders for each specific project so we are encouraging our local venue and charity partners to share the fundraising responsibilities.

Our regular individual funders have remained consistent though the concentration on public and foundation funds, in this period, has meant less emphasis on individual funders, however, it is our strategy to look closely at this as part of the plan for next year.

DATA AND EVALUATION

We continue to be a member of the Information Commissioners Office and are stringent about the data we gather. We use project specific mobile phones to ensure there are no data issues for any freelance team members and we include the issues around data and our participants as part of our training sessions. We have investigated new ways of collecting audience data through QR codes on our online programmes. This also allows us to be a greener, less paper intensive company.

We collaborated for a second year with David Faro, Associate Professor of Marketing at London Business School. He asked us to provide a new challenge related to our work for his behavioural economics students from both the London Business School and the Royal College of Arts. We asked one group to consider our increasingly complicated communication with those we are targeting for our autism projects, they spent a number of weeks working on aspects of this challenge and fed back to us with helpful ideas and recommendations which we have implemented. The second group looked at audience behaviour around ticketing and pricing and specifically at some of the 'pay what you can' initiatives around the country.

We also took part in a number of dementia and music initiatives with connections both in the UK and around the world.

MARKETING AND PR

We have again worked closely with the PR company Chloe Nelkin Consulting, this year concentrating on tailor-made PR campaigns for high profile projects and new shows, it has proved successful with considerable hard copy and online coverage.

We have increased our online social media presence, especially on Instagram where we can reach a younger audience and have continued to tailor our social media output specifically to particular platforms and audiences.

We worked with students from the London Business School and the Royal College of Arts to

look at how to deliver more direct and impactful messages, especially for our projects for people from the neurodivergent community. This has resulted in new designs for our hard copy posters, e-flyers and social media content.

A large part of our marketing is focused on finding participants to take part in our participation projects, although the projects are of a high quality and free to all participants this is proving increasingly difficult and time-consuming. Our research suggests that email is becoming less effective as often people are over inundated, so we are exploring alternative methods as well as reverting to more traditional methods of hard copy posters, leaflets and of course Word-of-Mouth.

7,395
unique visitors



turtlekeyarts.org.uk

4,667
views



19,520
views



+1.5%
increase

from 2,265 to 2,298 followers

facebook

+7%
increase

from 1,395 to 1,495 followers

Instagram 

+28%
increase

from 1,123 to 1,439 followers



10,000
views per month

The Turtle Key Arts

MONTH IN A MINUTE

film continues to be successful, with regular positive feedback and is averaging 10,000 views per month.

4 OUR COLLABORATORS AND PARTICIPATION PROJECTS

We produced seven collaborating performance companies this year, with Sadiq Ali joining as a new collaborator. We have a tailored contracted relationship with each company to ensure we support them in the most constructive ways possible - building individual company resilience and expertise. Turtle Key Arts ensure these companies have access to opportunities which we help them attain, once they reach a level at which we feel they no longer need this help then we consider negotiating a transition for them to become an independently run company. This allows us to constantly discover new artists to support whilst maintaining relationships with previous collaborators.

This year our outreach work has reached more people, and we have run more projects than ever before. Many of these have been roll outs of project models with a proven success that we are, therefore, keen to replicate around the country. With our new project Theatre Box we have enjoyed reconnecting with the pre-GCSE age group, introducing a new generation to the varied opportunities within theatre including design and costume and the more technical aspects of sound and lighting. We know how important it is to support young people to become the future of the industry. We continued to examine our working practices particularly focusing on impact versus input – setting up projects further afield does incur more work and travel and we are therefore keen to embed projects with our partner organisations and to have a lighter touch involvement. We have achieved this with Turtle Opera by holding extended initial training sessions and employing local teams who can work independently but have access to us for advice and dealing with any complex issues.

In line with our policies, our collaborators have continued to incorporate outreach and participation alongside their performance work. Oddly Moving ran forty-four Physics workshops in secondary schools alongside their tour of Atlas. Open Sky created an online website to encourage people to share stories of child loss and miscarriage alongside their digital theatre production of Cold, Kill the Cat ran workshops on sustainability and interactive digital theatre and Amici Dance Theatre Company ran classes, simultaneously, online and “in the room”. The Jabala and the Jinn team worked with young people in schools, refugee groups and groups with special needs, with many of the workshops specifically for groups of young British Muslims. Our team of facilitators was also made up of British Muslim freelancers and we also trained new young facilitators. The Chosen Haram team connected directly with their audiences in post-show discussions allowing important conversations about faith, addiction and sexuality within an open and safe environment.

NEW WRITING MUSIC
DISABILITY ARTS DEVISED
CIRCUS PHYSICAL
VISUAL ART THEATRE
CREATIVE OPPORTUNITIES FOR ALL
EMERGING FILM MENTORSHIP
ARTISTS DANCE AND TRAINING
THEATRE

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive, Alison King, continued as chair of the National Centre for Circus Arts and the advisory board of the London International Mime Festival.

Our Artistic Director, Charlotte Cunningham, is a trustee of the Abderrahim Crickmay Charitable Settlement which handed out its first series of grants to projects in line with the late Anthony Crickmay's interests in dance, photography and the wider arts.

The Turtle Key Art's team delivered a Business Planning and Producing module for NCCA, a series of lectures on production for the BA students and a lecture on Education and Community for MA students at Mountview Academy of Theatre Arts and a Company Stage Management module at St Mary's University, Twickenham.

Alison King took part in the Equity and ITC discussions on fair pay within the arts industry.

We have continued to build on our strong relationships with the Lyric Theatre Hammersmith team and the partnership – we feel very involved with the organisation and there is a great sense of mutual support and appreciation. We strengthened our local links and worked with local authority colleagues to help them to reach autistic young people in the borough. We maintained our local dementia connections and worked closely with disability and access organisations for the JOY Festival.

We continued with our paid internship programme and worked with a young producer from Mountview Academy of Theatre Arts and two other graduate professionals. We employed a young stage manager on the Jabala and the Jinn tour, and worked with a young disabled assistant producer, a disabled co-director and an entirely disabled cast to create the commissioned performance for the JOY Festival. Public, by Ockham's Razor, engaged a new stage management trainee and a costume assistant and Open Sky and Amici Dance Theatre Company supported placements and trainees.

We ran "work experience" for students from Secondary and Special Educational Needs (SEN) schools and engaged and supported a total of seventy-five early career professionals and students through our projects and production.

SUMMARY

Turtle Key Arts and our collaborating companies have had an extremely successful year in a difficult environment for the arts. We were so grateful to our funders for their trust in us and their generosity in ensuring that we were able to concentrate fully on the delivery of work.



5. PARTICIPATION



[DEMENTIA]

< TURTLE SONG

In collaboration with English Touring Opera and Royal College of Music, Turtle Song, is a singing and song writing project for people living with dementia, their companions, carers and music students.

The participants create a song cycle over the course of several weeks which culminates in a live performance for friends and family.

This year we ran Turtle Songs in Reading, Oxford, London and twice in Liverpool.

"Thank you for bringing joy to my Mum, for accepting her just as she is and for making her truly happy."

DAUGHTER OF PARTICIPANT

[YOUNG PEOPLE]

THEATRE BOX >

Theatre Box enlightens young people (KS3) about the variety of careers in the arts and encourages participants to take creative subjects at GCSE.

The young people work with professional Designers and a Drama Practitioner in four workshops at their school and, with a specially commissioned short play, create a "theatre model box" and learn about the many roles needed to take a theatre production from page to stage

At the end of the project the young people share their work and see all their ideas come together with a final sharing.

"I really enjoyed the final show that we put on because that was a new experience for me."

PARTICIPANT AT ARK BURLINGTON DANES SCHOOL



[AUTISM]

< TURTLE OPERA

Turtle Opera is a music and drama project for 10-14 year olds on the autism spectrum, meeting once a week for ten weeks and culminating in a live performance for friends and family. In partnership with Oxford University the young people devised and created their own opera Beautiful Blue Planet.

This year with funding from Children in Need we were able to run a new Turtle Opera Through the Floortal in Bristol and also return to Birmingham to create and perform Day Dreaming.

"Turtle Opera has given my son opportunities for expressing himself, socialising, friendship and maturing he could not have found anywhere else."

PARENT OF PARTICIPANT





[AUTISM] < KEY CLUB

Key Club is a monthly arts and social club for 16-30 year olds on the autism spectrum. The club meets once a month on a Saturday, each meeting consists of a two-hour creative arts workshop presented by professional artists, followed by a social break.

There are two clubs held at the Lyric Theatre Hammersmith and this year, with funding from John Lyon's Charitable Trust, we opened a new club based at Kiln Theatre in Kilburn.

"I love coming to Key Club because we get to do something new, creative and fun each month!"

KEY CLUB PARTICIPANT

[DISABILITY ARTS] JOY >

In partnership with the Lyric, JOY Festival is a celebration of West London disabled artists with a week of live performances in the Lyric Theatre Studio including a specially commissioned play *Where the Magic Happens*.

There were workshops in seven local SEN schools and five community groups each made a film. The Family Fun Days, free arts entertainment for the whole family were held in Lyric Square.

We also set up an online social hub, The Green Room, which allows the members to share their work and creative ideas throughout the year.

"Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society."

EVERYTHING THEATRE



[DYSLEXIA] < KEY WORDS

A writing project for young people with dyslexia and other issues with writing.

During the autumn term, Key Words engaged with students from local schools in the borough of Hammersmith and Fulham to write their own plays. The resulting pieces were published in individually bound playscripts and a fabulous cast of actors from Lyric Young Company performed them on the main stage at the Lyric Theatre Hammersmith to friends and family in a joyous and anarchic style.

"The project changed the way they saw themselves. Their voices, unusual, flawed, complicated as they were, were raised aloft and celebrated. That, for me, is inclusion."

SEN CO-ORDINATOR



6. COLLABORATING COMPANIES/PRODUCTION

We continued to produce our portfolio of groundbreaking performing arts companies.

“Turtle Key Arts have a long-standing reputation in their role as creative producers advancing participation in the arts by disabled, disadvantaged and socially excluded people”

COLIN HAMBROOK - DISABILITY ARTS

KILL THE CAT >

Kill the Cat make bold interactive theatre. They continued to tour their show *Talk*, a unique interactive scientific-experimental-game-show-installation-theatre-extravaganza. The audience members are paired with a stranger and get to know each other over the course of six installations, where they make a pot of tea, paint a portrait, share memories, dress-up in card-board boxes and more.

“An immersive adventure unlike any other”

SKIDDLE



< OPEN SKY THEATRE

Open Sky blended their film making and physical theatre skills to create the beautifully filmed dark fairy tale *Cold*, a digital theatre production. This year it screened at cinemas and theatres around the world, it was viewed many thousands of times and won numerous prestigious European film awards.

They also wrote, devised and directed the JOY Festival commissioned play *Where the Magic Happens*, the story of a disabled band rehearsing for their first gig.

“*Cold* is beautiful and brutal. But there is hope too.”

REVIEWS HUB

“*Cold* is both exquisite and haunting.”

LONDON THEATRE SCENE





< YOUNG AMICI

A dance company for young disabled and non-disabled dancers who meet weekly during term-time at the Lyric Theatre Hammersmith.

Young Amici continued their weekly workshops, they took part in a residency in Derbyshire and were part of the JOY Festival. They also ran a free week-long Summer School for over forty participants that, with professional artists, explored different movement disciplines including Ballet, Drama, Feldenkrais, Meditation and Yoga.

"thank you so much for a wonderful week I wanna do it again already"

SUMMER SCHOOL PARTICIPANT

ODDLY MOVING >

Oddly Moving continued to tour the UK with their show Atlas, about the metaphorical weight we each bear, which interweaves personal stories with the Greek myth of Atlas, told with Oddly Moving's unique blend of physical theatre, autobiographical storytelling and circus skills.

Oddly Moving also ran a physics based circus and movement workshop for many school groups around the UK.

"Incredible displays of acrobatics combine with clever storytelling to create a truly immersive experience."

NUMBER 9



< AIK PRODUCTIONS

AIK continued to tour the UK, including a two-week run at the Lyric Studio Theatre Hammersmith, with the five-star reviewed Jabala and the Jinn, a play for children, written by Asif Khan, which explores the story of a modern British Muslim family.

With a team of British Muslim workshop facilitators, they delivered sessions in schools, and for refugee organisations, community groups and special needs groups which looked at themes tackled in the play such as friendship, Eid, Loss of a parent, Islam and Refugees.

"There is lots of humour in Jabala and the Jinn but wrapped up in the fun are lots of messages around acceptance, love, friendship and difference."

WEEKEND NOTES





< SADIQ ALI

Turtle Key Arts supported Sadiq Ali with his debut show *The Chosen Haram* at the Edinburgh Fringe Festival where it had five-star reviews and sold-out performances at Summerhall and won the Lustrum Award for Unforgettable Performance.

Produced by Turtle Key Arts, the show then embarked on an extensive tour of the UK, Europe and visited the Auckland Arts Festival in New Zealand.

"Elevates a boy meets-boy love story into something dream-like"

THE GUARDIAN

"Beautiful story, beautifully told"

THE STAGE

AMICI DANCE THEATRE COMPANY >

Amici Dance Theatre Company, albeit two years later than planned, were able to perform their 40th Anniversary show *One World* on the main stage at the Lyric Theatre Hammersmith. With over a hundred performers on stage including their past collaborators from all over the world - America, New Zealand, Austria, Wales and Scotland - the show was a stunning success.

Amici continued with their weekly classes and also took their work into local SEN schools as part of Dance Together.

"Wolfgang Stange's production is a rallying cry for unity and compassion"

FINANCIAL TIMES

"Amici is committed to using their inclusive method to highlight matters of moral and global consequence."

REVIEWS HUB



< OCKHAM'S RAZOR

Ockham's Razor, the UK's leading circus company, finished creating their outdoor show *Public*, an integrated performance about the ownership of public space and toured it all over the UK, premiering at The Lowry, Salford.

They also started research and development for two new shows. *TESS*, based on Thomas Hardy's *Tess of the D'Urbervilles*, and *Joyride*, a collaboration with Oily Cart.

The artistic directors also continued lecturing, teaching and supporting companies and artists with mentoring and directing support.

"Physically thrilling"

THE SUNDAY TIMES

"Artful"

THE TIMES





7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2023

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

TRUSTEES:

Magdalen Wolloshin (Chair - stepped down on 31st March 23)*
Graham McGrath (Vice chair)
Laura Barlow (Treasurer)
Charlotte Cunningham MBE
Pegram Harrison
Kate Lovegrove (Appointed Chair on 31st March 23)
Jerry Gunn
James Charrington
Emma Bleasdale
Subartha Subramaniam
Sarah Long

**Magdalen Wolloshin will remain on the board as a trustee.*

AMBASSADORS:

Sarah Long (Disability Arts)
Amir Hosseinpour (Performing Arts)
Emma Hall (Theatre Arts)
Anouskha Lucas (Music and
Performing Arts)

BANKERS:

Lloyds TSB
Fenchurch Street Branch
72 Fenchurch Street
London EC3P 3EH

INDEPENDENT EXAMINER:

Bright Grahame Murray
Emperor's Gate
114a Cromwell Road
Kensington
London SW7 4AG

SOLICITORS:

Pothecary Witham Weld Solicitors
70 St. George's Square
London SW1V 3RD

WEBSITE:

www.turtlekeyarts.org.uk

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed (dated 29th May 1991), the Charities Act 2011 and Account and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16th July 2014.

New Trustees are appointed on the recommendation of existing Trustees based on the needs of the charity. Each trustees' role on the board is reviewed regularly and rotation and appointment is considered every four years.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2023 are listed on the attached schedule. Each trustees' role on the board is reviewed regularly and rotation is considered every four years.

RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor progress against the strategic objectives.

ORGANISATION STRUCTURE

A board of trustees is responsible for the policies, planning, direction and organisation of the charity. The board meet a minimum of four times annually and a Finance sub-committee that reviews the financial position, risk management and finance policy of the charity meet twice a year.

The day to day operations of the charity are run by a Chief Executive and Artistic Director with the support of a Development and Project Director, a Senior Producer, a Finance Manager, a Producer and one Project and Office Manager. The charity also employs a dementia consultant on a one day per week basis and contracts project leaders/production managers to run specific projects.

RESERVES POLICY

The trustees have developed a policy whereby the unrestricted funds not committed and held by the charity should be sufficient to fund three months of staff and overhead costs.

NATURE OF FUNDS

GENERAL FUNDS – UNRESTRICTED FUND

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and running costs of the organisation..

RECPARTICIPATION FUND – RESTRICTED FUND

This fund is made up of all the donations towards the participation work carried out with community groups, people with dementia, young people with Autism Spectrum conditions, young people with HIV and people with disabilities and is spent directly in relation to these projects.

RECCOLLABORATORS FUND - RESTRICTED INCOME

This fund consists of the payments and grants towards the projects and artistic work carried out by the theatre, circus and dance companies that we promote and whose work we support.

RECDESIGNATED FUNDS

This fund represents a surplus which has been set aside for future projects or budgeted costs that fall outside of their commitment to maintain free reserves to meet the day to day running needs of the charity. This is in addition to the funds allocated overhead funds that are there to accommodate 3 month wind down costs.

RECGOING CONCERN

The trustees consider that the Charity has adequate resources available to be able to continue to fund the activities of the charity for the foreseeable future.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing these financial statements, the Trustees are required to:-

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice had been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it was inappropriate to presume that the Charity will continue in operation.

The Trustees were responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the application Charities (Accounts and Reports) Regulations, and the provisions of the trust deed. They were also responsible for safeguarding the assets of the charity and hence took reasonable steps for the prevention and detection of fraud and other irregularities.

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

Approved by the trustees and signed on their behalf by:



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 13 December 2023

I report to the charity trustees on my examination of the consolidated accounts of the Group accounts of the charity for the period ended 31 March 2023.

RESPONSIBILITIES AND BASIS OF THE REPORT

As the trustees of the Trust you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ('the Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Trust and the Group are not required by charity law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts. I have carried out my examination under section 145 of the 2011 Act. In carrying out my examination I have followed the 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 accounts. 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 consolidated accounts 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 Trust'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 matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records, with respect to the Trust, were not kept as required by section 130 of the 2011 Act and, with respect to its subsidiaries, were not kept as required by section 386 of the Companies Act 2006; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I confirm that there are no other matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.



Brian Clifford FCA

Bright Grahame Murray
Chartered Accountants
Emperor's Gate, 114a Cromwell Road, Kensington
London, SW7 4AG

INCOME AND EXPENDITURE

		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2023 £	Total Funds 2022 £
INCOMING RESOURCES						
Donations and grants						
Voluntary income	2	220,401	-	-	220,401	301,487
Income from charitable activities						
Collaborators' project income		-	235,834	-	235,834	223,576
Participation project income		-	166,789	-	166,789	132,891
Production & Participation management fees		117,187	-	-	117,187	105,447
Total income	3	337,588	402,623	-	740,211	763,401
RESOURCES EXPENDED						
Expenditure on charitable activities						
Collaborator projects		178,083	266,789	-	444,872	399,558
Participation projects		90,345	166,860	-	257,205	213,583
Governance and other operating costs		119,447	-	-	119,447	66,080
Total expenditure	4	387,875	433,649	-	821,524	679,221
NET INCOMING RESOURCES BEFORE TRANSFERS						
		(50,287)	(31,026)	-	(81,313)	84,180
Transfer between funds		(50,000)	-	50,000	-	-
Net income and net movement in funds for the year		(287)	(31,026)	(50,000)	(81,313)*	84,180
Reconciliation of funds Total funds brought forward		61,576	197,590	210,440	469,606	385,426
Total funds carried forward	9/10a	61,289	166,564	160,440	388,293	469,606

*The deficit reflects the surplus funds from the previous year, from projects that were unable to take place due to the pandemic. E.G , The JOY Festival and the Turtle Song projects, these projects have now been run and then funding spent.

CONSOLIDATED BALANCE SHEET AT 31ST MARCH 2023

	Notes	2023		2022	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	50,463		82,522	
Cash at bank and in hand		367,583		410,610	
		<u>418,046</u>		<u>493,132</u>	
Creditors: Amounts falling due within one year	8	29,753		23,526	
NET CURRENT ASSETS			388,293		469,606
NET ASSETS			<u>388,293</u>		<u>469,606</u>
The funds of the charity:	10				
Unrestricted funds			61,289		61,576
Designated funds			160,440		210,440
Restricted funds			166,564		197,590
TOTAL CHARITY FUNDS			<u>388,293</u>		<u>469,606</u>



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 13 December 2023

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) (Effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. There are no material uncertainties affecting the current year's accounts.

INCOME AND EXPENDITURE

All incoming resources are recognised once the charity has entitlement to the resources, it is probable (more likely than not) that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability.

Where there are terms or conditions attached to incoming resources, particularly grants, then these terms or conditions must be met before the income is recognised as the entitlement condition will not be satisfied until that point. Where terms or conditions have not been met or uncertainty exists as to whether they can be met then the relevant income is not recognised in the year but deferred and shown on the balance sheet as deferred income.

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to each category of expense shown in the Statement of Financial Activities. Expenditure is recognised when the following criteria are met:

- there is a present legal or constructive obligation resulting from a past event
- it is more likely than not that a transfer of benefits (usually a cash payment) will be required in settlement
- the amount of the obligation can be measured or estimated reliably.

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Direct charitable expenditure comprises all expenditure relating directly to the charitable objects. Support costs and consultants fees are allocated to the activity cost categories on a basis consistent with the use of the resource.

Governance costs include those costs incurred in the governance of the charity and are primarily associated with constitutional compliance and statutory requirements. Overheads are the costs of running the charity not attributable to specific projects.

Support costs are those costs which do not relate directly to a single activity. These include some staff costs, costs of administration, and professional fees. Support costs have been apportioned between fundraising costs and charitable activities on an appropriate basis.

The costs of generating funds are those costs attributable to generating income for the charity, other than those costs incurred in undertaking charitable activities or the costs incurred in undertaking trading activities in furtherance of the charity's objects. Fundraising costs include expenses for fundraising activities.

Costs of charitable activities comprise all costs incurred in the pursuit of the charitable objects of the charity. These costs, where not wholly attributable, are apportioned between the categories of charitable expenditure in addition to the direct costs.

FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity.

Restricted funds are funds that can only be used for restricted purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

GROUP FINANCIAL STATEMENTS

The financial statements consolidate the results of the charity and its wholly owned subsidiary Turtle Key Productions Limited on a line-by-line basis. A separate Statement of Financial Activities and Income and Expenditure Account for the charity has not been presented because the charity has chosen to make use of the exemption available in section 408 of the Companies Act 2006.

TAXATION

The Trust is a registered charity and is exempt from Income and Corporation Taxes.

GIFTS IN KIND

These represent the consultants time which are included at open market value.

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

Support costs have been differentiated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

Governance costs and support costs relating to charitable activities have been apportioned based on the time and nature of the work undertaken in each respect. This allocation is analysed in note 4.

During the year, the Trust have revisited their allocations of staff time between project and central work and have updated the percentages used to better reflect the actual use of staff time.

DEBTORS

Debtors are amounts owed to the charity and are measured on the basis of their recoverable amount, and any conditions attached to their receivability.

CASH AND CASH EQUIVALENTS

Cash at bank and in hand is held to meet the day to day running costs of the charity as they fall due. Cash equivalents are short term, highly liquid investments, usually in short notice interest bearing savings accounts.

CREDITORS

Creditors are amounts owed by the charity. They are measured at the amount that the charity expects to have to pay to settle the debt, as well as any relevant recognition conditions.

2. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Gift in kind – Consultants	50,170	-	50,170	49,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	59,958	-	54,010	54,010
The Aurelia Foundation	62,500	-	62,500	62,500
The Redfern Trust	1,000	-	1,000	-
Atomy UK~	-	-	-	30,000
Headley Trust~	-	-	-	30,000
Anthony Crickmay Estate~	-	-	-	10,000
DCMS	-	-	-	8,350
Other Miscellaneous income:				
Coronavirus Job Retention Scheme	-	-	-	8,933
Individual Giving	13,913	-	13,913	16,200
Gift Aid	162	-	162	458
Bank interest	698	-	698	36
	<u>220,401</u>	<u>-</u>	<u>220,401</u>	<u>301,487</u>

~ These funds were received as a one off in the previous year as support to the Charity during the impact of the Covid 19 pandemic and were not expected to recur in this financial year.

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2023 £	Total 2022 £
i Restricted funds - collaborators project income				
Kill The Cat	-	-	-	2,670
Joy	73,100	1,320	74,420	36,000
Hassan Abdulrazzak	-	-	-	2,514
Amici Integrated Theatre Co.	19,390	46,424	65,814	11,264
Young Amici	2,025	9,257	11,282	13,828
Red Cape	-	12	12	52
Ockham's Razor	-	12	12	25,350
Oddly Moving	9,630	5,095	14,725	49,050
Open Sky	-	-	-	5,788
Sadiq Ali	9,000	24,877	33,877	-
AIK Productions	24,150	11,542	35,692	77,060
	137,295	98,539	235,834	223,576
ii Restricted funds - participation projects				
General Participation	-	-	-	220
Theatre Box	35,000	-	35,000	35,000
The Key Club (Hammersmith)	23,037	-	23,037	23,500
The Key Club (Kiln)	21,000	-	21,000	-
Turtle Song	44,895	-	44,895	38,422
Chiva	-	-	-	1,903
Turtle Opera	37,884	-	37,884	21,645
Key Words	4,973	-	4,973	9,251
Covid Response Projects	-	-	-	2,950
	166,789	-	166,789	132,891

3. ANALYSIS OF INCOME (continued)

	Voluntary Income £	Direct Income £	Total 2023 £	Total 2022 £
iii Production and participation management fees:				
Lecturing & training	-	5,095	5,095	4,858
Consultancy & mentoring	-	1,300	1,300	3,750
 Ockham's Razor	-	36,000	36,000	35,460
Oddly Moving	-	7,000	7,000	-
Open Sky	-	-	-	7,800
Kill the Cat	-	-	-	500
AIK Productions	-	9,000	9,000	-
Key Words	-	2,700	2,700	-
Turtle Song	-	7,500	7,500	5,000
Key Club	-	2,850	2,850	3,600
Turtle Opera	-	3,000	3,000	2,900
Red Cape	-	-	-	250
Joli Vyann	-	250	250	-
Amici	-	9,640	9,640	1,000
Young Amici	-	3,000	3,000	3,000
Proteus	-	-	-	8,500
Theatre Box	-	3,900	3,900	3,100
Joy	-	11,000	11,000	9,350
Lyric Partner Project	-	-	-	10,000
Covid Response Project	-	-	-	4,500
Project Contributions to Core	-	4,580	4,580	1,700
Expenses repaid to Core	-	10,372	10,372	179
	-	117,187	117,187	105,447
 Donations income (note 2)			220,401	301,487
Total restricted income (3i, 3ii)			402,623	356,467
Total income			740,211	763,401

4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2023 £	Total 2022 £
Charitable activities					
Collaborators project expenses:					
Kill The Cat	166	-	-	166	2,641
Joy	99,150	-	2,520	101,670	45,965
Hassan Abdulrazzak	-	-	-	-	2,515
Oddly Moving	18,633	-	227	18,860	44,687
Amici	64,193	-	2,281	66,474	11,264
Young Amici	11,542	-	90	11,632	13,628
Red Cape	58	-	-	58	-
Ockham's Razor	1,972	-	314	2,286	15,829
AIK Productions	29,531	-	200	29,731	88,502
Open Sky	-	-	-	-	5,788
Joli Vyann	-	-	-	-	18
Sadiq Ali	35,912	-	-	35,912	-
Other – salary gift in kind ^	-	25,085	10,034	35,119	34,300
Consultants & support fees ^	5,331	75,755	61,878	142,964	134,421
	266,488	100,840	77,544	444,872	399,558
Participation projects:					
Theatre Box	28,453	-	-	28,453	8,446
General Participation	430	-	-	430	-
Turtle Opera	40,190	-	-	40,190	22,511
Key Words	12,593	-	29	12,622	40
The Key Club – Lyric x 2	16,443	-	-	16,443	19,877
The Key Club - Kiln	7,626	-	-	7,626	-
Chiva	-	-	-	-	2,001
Turtle Song	60,239	-	26	60,265	46,690
Covid Projects	831	-	-	831	30,339
Other – salary gift in kind ^	-	15,051	-	15,051	14,700
Consultants & support fees ^	-	75,294	-	75,294	68,979
	166,805	90,345	55	257,205	213,583
Overheads and governance*	-	-	119,447	119,447	66,080
	433,293	191,185	197,046	821,524	679,221

* The uplift is a byproduct of the end of the pandemic and the costs returning back to pre-pandemic levels of expenditure.

4. RESOURCES EXPENDED (continued)

	2023 £	2022 £
Consultants fees		
Wages	55,177	54,532
Production assistance	30,583	28,138
Participation, projects and marketing	30,415	34,893
Administration and finance	34,873	15,581
Total consultants costs (note 4 ^)	191,185	172,344
Support costs – these are the direct costs of running the Turtle Key Charity Consultants costs support time:-		
Gift in kind	10,034	9,800
Wages	36,610	36,085
Production assistance	7,645	5,410
Participation, projects and marketing	7,604	10,783
Administration and finance	10,019	7,920
Total support costs (note 4 ^)	71,912	69,998
Total staff costs (note 5)	263,096	242,342
Non project related staff costs (note 4 ^)	5,331	10,058
	268,427	252,400
Overheads		
Insurance (net of contributions from projects)	3,974	3,099
Rent, rates and utilities	31,713	13,682
Office costs	76,200	42,416
Bank charges	435	1,383
	112,322	60,380
Governance		
Accountancy and advisory fees	7,125	5,700
	119,447	66,080

5. STAFF SALARIES AND CONSULTANTS

	2023	2022
	£	£
Salaries and social security costs	141,957	136,204
Consultants fees	121,139	90,018
	<u>263,096</u>	<u>226,222</u>

	No.	FTE*	No.
The number of staff and consultants utilised, analysed by function was:			
Chief Executive	1	1	1
Artistic Director (In Kind)	1	1	1
Senior Producer (P/T)	1	0.3	1
Producer	1	1	1
Production, education and technical consultants	3	1.2	1.2
Marketing and Development Director	1	1	1
Financial management	1	0.5	1
Autism and Dementia consultants	2	0.2	1

* Full time equivalent

The organisation employs one individual as a full time chief executive, one employee as a full time Marketing and Development Director and one employee as a full time Producer. These employees did not receive emoluments above £60,000 in the year.

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. Much of the work of the Charity is undertaken by some of the Trustees, however none of the Trustees received remuneration (2022: £Nil) nor did they have expenses reimbursed by the Trust (2022: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures and fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2022 and at 31st March 2023	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2022 and at 31st March 2023	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2023	-	-	-	-
Net book value:				
At 31st March 2022	-	-	-	-

7. DEBTORS

	2023 £	2022 £
Trade debtors	29,674	70,238
Prepayments	6,822	12,284
Other debtors	13,967	-
	50,463	82,522

8. CREDITORS: Amounts falling due within one year

	2023 £	2022 £
Trade creditors	21,710	10,646
Other creditors	5,210	12,880
Accruals and deferred income	2,833	-
	29,753	23,526

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets £	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund					
Participation and disability arts fund	-	-	5,034	-	5,034
	-	-	161,530	-	161,524
	-	-	166,564	-	166,564
Unrestricted fund					
Designated fund	-	-	160,440	-	160,440
General fund	-	50,463	40,579	(29,753)	61,289
	-	50,463	367,583	(29,753)	388,293

10a. DESIGNATED FUNDS

	Balance 1 April 2022 £	Amounts provided £	Movement in Year Balance Amounts utilised £	Amounts released £	31 March 2023 £
Allocated overhead reserve	60,000	-	-	-	60,000
Other unrestricted reserves	160,440	-	(50,000)	-	110,440
	210,440	-	(50,000)	-	170,440

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects and budgeted core costs that fall outside of their commitment to maintain free reserves to meet the day to day running needs of the charity. These funds also include allocated reserves in place in the event of the charity needing to wind down operations. This amount is calculated at three months running costs and is reviewed annually.

10b. RESTRICTED FUNDS

	Balance 1 April 2022 £	Movement in Year			Balance 31 March 2023 £
		Incoming £	Outgoing £	Transfer £	
Collaborators Fund					
Kill The Cat *	179	-	(166)	-	13
Joy	27,408	74,420	(101,670)	-	158
Sadiq Ali *	-	33,877	(35,912)	-	(2,035)
Oddly Moving *	7,678	14,725	(18,860)	-	3,543
Amici Integrated Theatre **	-	65,814	(66,474)	-	(660)
Young Amici	200	11,282	(11,632)	-	(150)
Ockham's Razor	9,521	12	(2,286)	-	7,247
Red Cape	52	12	(58)	-	6
AIK Productions *	(9,105)	35,692	(29,731)	-	(3,144)
Joli Vyann	56	-	-	-	56
Participation & Disability Arts Fund					
General Participation	5,330	-	(430)	-	4,900
Turtle Opera	18,506	37,884	(40,190)	-	16,200
Theatre Box	26,554	35,000	(28,453)	-	33,101
Key Words	24,136	4,973	(12,622)	-	16,487
The Key Club (Lyric)	24,126	23,037	(16,443)	-	30,720
The Key Club (Kiln)	-	21,000	(7,626)	-	13,368
CHIVA	4,007	-	-	-	4,007
Turtle Song	58,111	44,895	(60,265)	-	42,741
Covid Response Projects	831	-	(831)	-	-
	197,590	402,623	(433,649)	-	166,564

* Held via a subsidiary undertaking. ** Activities partly recognised by a subsidiary undertaking.

10b. RESTRICTED FUNDS (continued)

The Trustees are confident that the expected ongoing project income and funding will cover any negative balances on restricted funds. Due to the impact of COVID 19 in the prior year, some of our project activity, particularly our work with collaborators, was delayed or postponed until we were able to undertake the work again, from late spring of last year. Therefore, some project funding received was deferred and carried forward into this financial year.

As always, these projects are supported administratively by funding for the core objectives of the charity.

The nature and purpose of each fund is as follows:-

GENERAL FUNDS – UNRESTRICTED

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and consultant costs of the organisation.

COLLABORATORS FUNDS – RESTRICTED

This fund consists of the payments and donations towards the artistic work carried out by the young theatre and dance companies that we promote and manage, and whose work we support.

PARTICIPATION AND DISABILITY ARTS FUND – RESTRICTED

This fund is made up of the donations towards the participation and community work carried out with local community groups and special schools or young disabled people and is spent directly in relation to these projects.

10c. RESTRICTED FUNDS (continued)

Analysis of participation activity income

	2023	2022
	£	£
Autism		
The Key Club (Hammersmith)		
John Lyons Trust	20,350	18,500
City Bridge Trust	2,500	5,000
Donation	150	-
The Key Club (Kiln)	37	-
John Lyons Trust	21,000	-
 Turtle Opera		
Prospero	14,000	11,000
BBC Children in Need	10,500	10,000
University of Oxford	1,000	-
Golsoncott Foundation	500	-
Armstrong International	10,000	-
Donation	260	645
Earned income	250	-
Partner contribution	1302	-
Gift Aid	72	-
 General Donations (Autism)		
Earned income	-	220
 Dementia:		
Turtle Song		
The Scouloudi Foundation	5,000	2,000
Swire Charitable Trust	5,000	-
Lord Faringdon Charitable Trust	4,000	3,000
Headley Trust	7,800	20,000
Prue Macleod	14,000	-
Ashe Windham Donation	-	2,000
Other Donations (incl. fundraising activities)	3,345	4,929
Armitage Charitable Trust	5,000	-
Partner contribution	-	6,425
Gift Aid	750	68
 Other Education:		
CHIVA – Art is Key	-	-
Partner contribution (CHIVA)	-	1,903
 Key Words		
City Bridge Trust	4,973	9,251
 Covid-19 Response Projects		
Arts Council England	-	2,950
 Theatre Box		
John Lyon's Trust	35,000	35,000
 Total Income	152,688	123,206

10c. RESTRICTED FUNDS (continued)

	2023	2022
	£	£
Analysis of JOY activity income		
JOY Festival 2022		
Arts Council England	16,500	28,500
Hammersmith United Charities	500	6,500
Partner contribution (H&F Arts Fest c/o John Lyon's)	26,100	-
LBHF Fast Track Grant	4,000	-
Dr Edward Bishop King Fulham Charity	6,000	-
Atomy UK contribution	20,000	-
Daisy Trust	-	1,000
Earned income (Box office)	1,320	-
Total Income	74,420	36,000

11. SUBSIDIARY

The charity owns a subsidiary, Turtle Key Productions Limited (company number (13199091) which was incorporated in England and Wales on 12 February 2021. The subsidiary's main purpose is to undertake theatrical creation activities. The charity holds the sole £1 share of this company.

At 31 March 2023 the subsidiary has net assets of £43,764. These results are fully consolidated into these group accounts.

8. APPENDIX

DOES NOT FORM PART OF THE STATUTORY ACCOUNTS

SUMMARY PROFIT AND LOSS ACCOUNT FOR TURTLE KEY ARTS PRODUCTIONS FOR THE PERIOD ENDED 31 MARCH 2023

		Total £
Analysis of participation activity income		
Turnover		
Outreach Revenue		-
Tour Revenue		41,792
Creation		109,649
Funding and donations		73,087
		224,528
Cost of sales		
Creation costs	122,370	
Tour costs	50,793	
Outreach costs	450	
Marketing	5,837	
Participation costs	50,823	
Production costs	17,502	
Total cost of sales	247,775	
		(247,775)
Gross loss		(23,247)
Administrative costs		
Accountancy	900	
Sundry expenses	3,972	
		(4,872)
Operating loss		(28,119)

The operating loss is from the individual collaborators not from Turtle Key Arts Trust. The liability of which lies with the collaborators. This loss also does not include the Theatre Tax Relief that is in the process of being claimed.

PROJECT BY PROJECT PROFIT AND LOSS ACCOUNT
FOR THE PERIOD ENDED 31 MARCH 2023

	JOY £	Oddly Moving £	Amici £	AIK £	Sadiq £	Total £
Turnover						
Tour Revenue	1,320	5,095	4,000	11,500	19,877	41,792
Creation	26,100	9,630	44,727	24,192	5,000	109,649
Funding and donations	47,000	-	17,087	-	9,000	73,087
	74,420	14,725	65,814	35,692	33,877	224,528
Expenditure						
Creation costs	51,580	5,359	47,070	9,243	9,119	122,370
Tour costs	4,682	7,385	-	13,720	25,006	50,793
Outreach costs	-	-	450	-	-	450
Participation	28,975	3,335	4,067	3,886	249	40,512
General expenses	16,433	2,781	14,887	2,882	1,538	38,521
	101,670	18,860	66,474	29,731	35,912	252,647
Surplus/(deficit)	(27,250)	(4,135)	(660)	5,961	(2,035)	(28,119)
Opening surplus/(deficit)	27,408	7,678	-	(9,105)	-	(25,981)
Carried forward surplus/(deficit)	158	3,543	(660)	(3,144)	(2,035)	(2,138)

9. OUR THANKS

THANK YOU TO OUR PARTNERS

Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward's School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street - Reading, Lyric Hammersmith, London International Mime Festival, Park Theatre, the Philip Barker Centre for Creative Learning at Chester University, Daniella Cromwell, Arts Alive, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest The Wardens Trust, Three Choirs Festival, Hereford College of Arts, Mindsong, The Courtyard - Hereford, Independent Theatre Council, Theatre Royal Portsmouth, Greenwich+Docklands International Festival, Out There International Festival of Circus & Street Arts, Norfolk & Norwich Festival, Lift Off! - Salisbury, Circulate, Stratford Circus Arts Centre. The Auckland project, The University of Durham, The University of Liverpool, Chetham's Music School, Belgrade Theatre Coventry, Kala Sangam, Mountview Academy of Theatre Arts, St. Mary's University, Birmingham Conservatoire, Birmingham Ormiston Academy, Worthing Theatres, Circomedia, Proteus, Hall for Cornwall, University of the Arts London, Reading Rep, Bristol Beacon, Birmingham Hippodrome, Mime London and Theatre in the Mill.

THANK YOU TO OUR FUNDERS

Arts Council England, The Henry Smith Charity, Mark Armitage, C.A. Redfern Charitable Foundation, Scouloudi Foundation, Cockayne - Grants for the Arts and The London Community Foundation, Royal Victoria Hall Foundation, The London Borough of Hammersmith & Fulham, Adult Learning & Skills Service, Hammersmith United Charities, RBS, The Ashley Family Foundation, PRS for Music Foundation, The Clarence and Anne Dillon Dunwalke Trust, Atomy UK, The Dillon Fund, Roseheath Foundation, John Lyon's Charity, The Garrick Trust, Esme Fairbairn, Split Infinitive Grant, Geoffrey Watling Foundation, Norwich County Council, Buckinghamshire Community Foundation, Heart of Bucks Community Foundation, The Rothschild Foundation, The Swire Charitable Trust, The Headley Trust, Monday Charitable Trust, Prospero World, The Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViV Healthcare, Austin Hope Pilkington Trust, The Mercer's Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers' Foundation, The Faringdon Charitable Trust, The Herefordshire Community Trust, The Berkshire Community Fund, Fresh Leaf Charitable Foundation, Primark, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation, The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Charitable Trust, Hammersmith United Charities, Dr Edwards & Bishops King's Fulham Charity, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival, Daisy Trust, London Community Foundation, Goldman Sachs, The Lord Faringdon Charitable Trust, Children in Need, The Leche Trust, The Ogden Trust, The Anthony Crickmay Estate, Department for Digital, Culture, Media & Sport, The Golsoncott Foundation, Armstrong International, Young Hammersmith & Fulham Foundation and Ashe Windham.

Thank you to all those individuals who have generously donated to Turtle Key Arts.



Turtle Key Arts

Lyric Hammersmith, Lyric Square
King Street, London W6 0QL



www.turtlekeyarts.org.uk

020 8964 5060

admin@turtlekeyarts.org.uk

Registered charity: 1003113

TURTLE KEY ARTS CENTRE TRUST

England & Wales - Charity number 1003113

Accounts

2022

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

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1. OBJECTIVES

1 Turtle Key Arts produce and devise original and groundbreaking art to entertain and inspire, we believe that access to the arts helps improve the quality of life.

The main objective of the Trust as stated in the Trust Deed is the advancement of public education in the dramatic and visual arts with the object of improving the conditions of life for those persons who have need of such provision by reason of their youth, age, infirmity or disablement, poverty or social and economic circumstances.

The policies that have been adopted to further the objectives of the charity are:

- The provision of artistic activities for and the advancement of the work of young performers and artists with a particular focus on young disabled practitioners
- The encouragement of new developments in the performing arts, in particular of dance, physical and visual theatre and collaborative work and the commitment to the professional production of this work.

“This has very much been about a recovery year for the arts, emerging from the pandemic, learning to live with COVID and finding ways to continue to make work, returning to live shows and projects and still reach those most isolated and vulnerable. As before the team at Turtle Key Arts all reacted quickly, with great flair and ingenuity and we had live work up and running at the beginning of the financial year as we returned to our office.

Many professional and freelance artists left the sector during COVID and there has been a drain in our work force, as well as graduating students being hard hit as they emerge into our industry.

Throughout the pandemic we were very aware of the plight of freelancers and felt the need to support and protect the artists and individuals that work with us and our collaborating companies. With this in mind, we commissioned two of our freelancers in close consultation with us, our companies, and freelancers to develop and produce our Turtle Key Arts Manifesto. This manifesto pledges how we will support artists that we employ, through pay, wellbeing, health and safety, working practices, inclusion and access. It is our commitment to best practice and our intent to listen, improve and ensure the wellbeing of everyone who works with us and our collaborating companies. This is now available on our website, embedded in our contracts and shared in the wider sector.

In my 25+ years of working in the arts this is definitely one of the most challenging and difficult times. For us at Turtle Key Arts it was so important that we carried on engaging with our participants, freelance artists, and our communities and that we returned to live work. Our Trustees have continued to provide us with much support and advice, and we are very grateful to the support given from our regular funders and individual donors.

When I look at the work that we did in this last year, I am overwhelmed by how much we achieved and by the dedication, commitment, and hard work of all involved. I know that all the work we have produced sits at the very heart of the Turtle Key Arts ethos.

We continued to lobby and listen. We continued to support our collaborating artists, partners and participants. We continued sharing and supporting the work of our collaborating companies and made new work. We continued with our outreach projects reaching over 4000 participants and employing over 400 freelance artists.

As CEO I was determined to get back out there with live work, go back to theatres and communities and to see and connect with our audiences. I was also determined to continue to ensure our financial sustainability, protect our team, our future and the future of the arts.”

Alison King – Chief Executive Turtle Key Arts

2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST

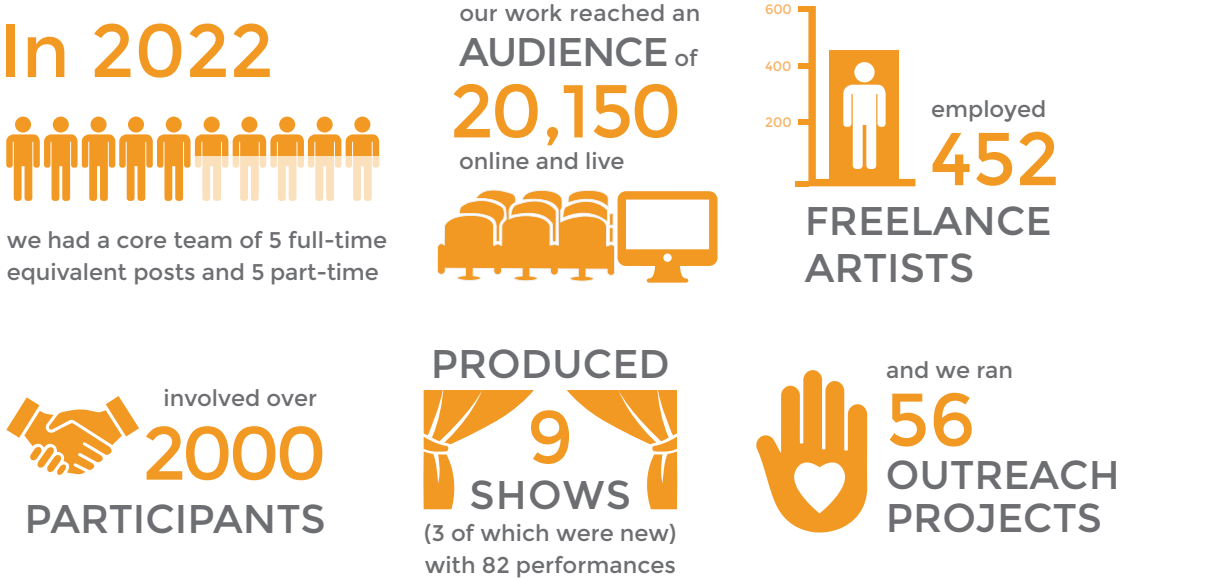
2 At the outset of this financial year, April 2021, our work was still being heavily affected by the pandemic. Online performances were still taking place, we were sending music and dance facilitators in full PPE out into the community to connect with people again and we were constantly writing new protocols for our groups based on people’s vulnerabilities and concerns.

Thankfully this started to improve and by May, we started our first in person project with young people with autism and slowly felt the optimism of renewed contact with performers, artists, students and participants returning. We were also finally able to return to the office – with arrows and thick plastic screens in place, but at least we were back in the building.

The months that followed were a blur of activity with constant moments of re-planning if people fell ill or were exposed. We made a staged film that took festivals by storm, we rolled out projects in Bishop Auckland, Manchester, London, Oxford and Birmingham. We produced new work in Bradford, Basingstoke and Hackney and started touring shows around the country. The appetite for being in real life again was overwhelming and we seemed to fit a year’s work into about six months.

In September we were able to arrange a social event to thank our many freelance collaborators and our all-important funders and board members. Based on our understanding of the needs of freelancers as demonstrated during the pandemic, we worked with several of them to develop a new Freelancer Manifesto to ensure they are treated as the valued contributors that they are in our industry. We were thankfully joined by a new Office Manager in November.

Our supporters and funders remained steadfast, and we built new partnerships around the country. We also continued to share our experience through lectures and mentoring and began to look at a consultancy model to structure this work going forward.



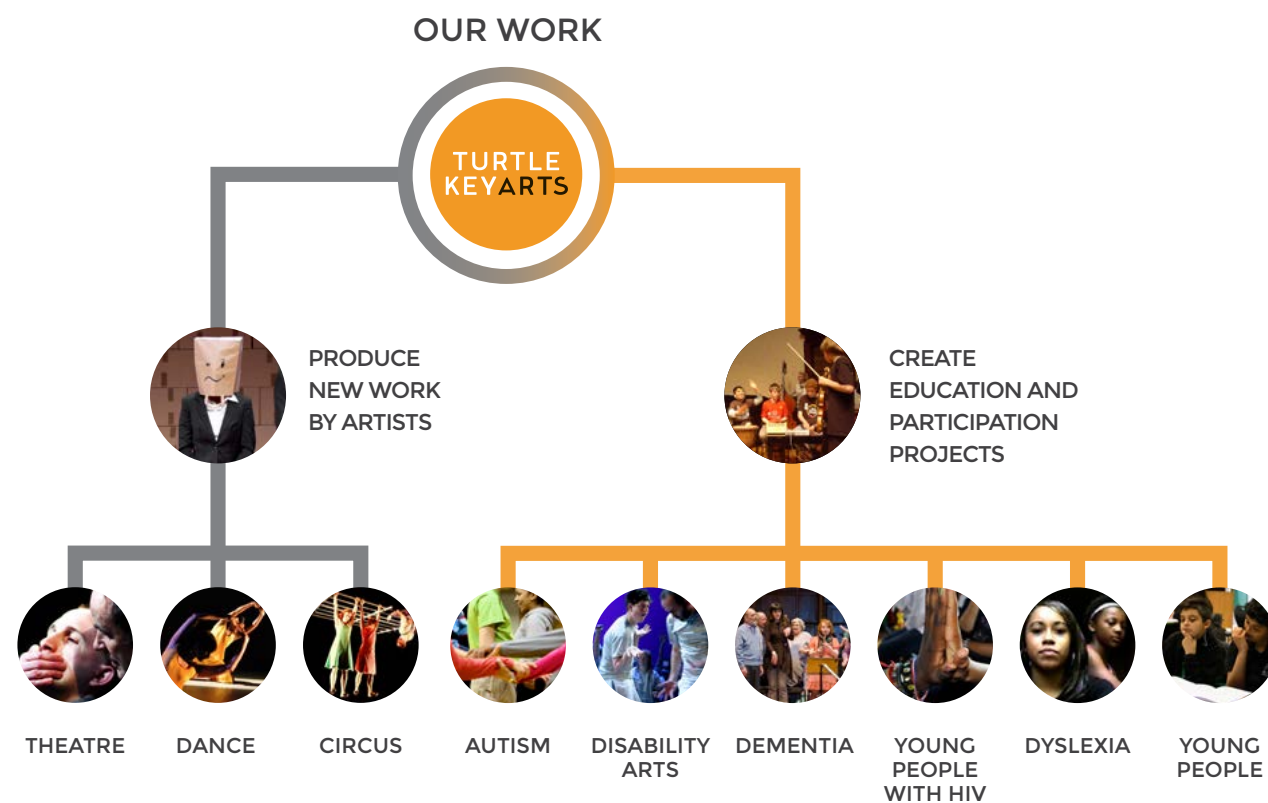
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.

2

Turtle Key Arts work with collaborating artists and companies to produce original new work - nurturing talent, developing skills and empowering companies and individuals to achieve their artistic goals. We encourage everyone we work with to share our founding ethos of making the arts accessible to all by embedding outreach and participation at the heart of everything we do.

Turtle Key Arts forge strong relationships and partnerships with arts and community organisations in the UK and internationally to bring high quality art to diverse audiences.

Turtle Key Arts remains a charitable trust, helping to fund many of the education and disability arts projects and continuing our policy of full disability access to all aspects of our work.



ARTISTS AND PROJECTS ARE INTER-RELATED AND EACH INFORMS THE OTHER AND OFFERS OPTIONS FOR COLLABORATION.

OUR INCOME STREAM

TOTAL: £763,401



COLLABORATOR INCOME

Income earned by collaborating companies from performance fees, box-office takings and workshop fees



PUBLIC FUNDING

Funding raised from Public Funds eg: Arts Council England and local authorities



CHARITABLE DONATIONS

Funding raised from charitable foundations, trusts and individual giving



FEE INCOME

Income earned by TKA from production services, project management, training and teaching

TOTAL: £679,221

90%

10%

PROJECT AND PARTICIPATION

£613,141

CORE

£66,080

3. STRUCTURE, GOVERNANCE AND MANAGEMENT

3.

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

Visit turtlekeyarts.org.uk/tka-board for more information about the trustees.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2022 are:

Magdalen Wolloshin
Chair
Graham McGrath
Vice Chair
Laura Barlow
Treasurer
Charlotte Cunningham MBE
Trustee
Pegram Harrison
Trustee
Kate Brooke
Trustee
Jerry Gunn
Trustee
James Charrington
Trustee
Emma Bleasdale
Trustee
Sarah Long
Trustee
Subathra Subramaniam
Trustee
Marc Roberts
Trustee (New appointment)

Each trustees' role on the board is reviewed regularly and rotation is considered every 4 years.

RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor or progress against the strategic objectives.

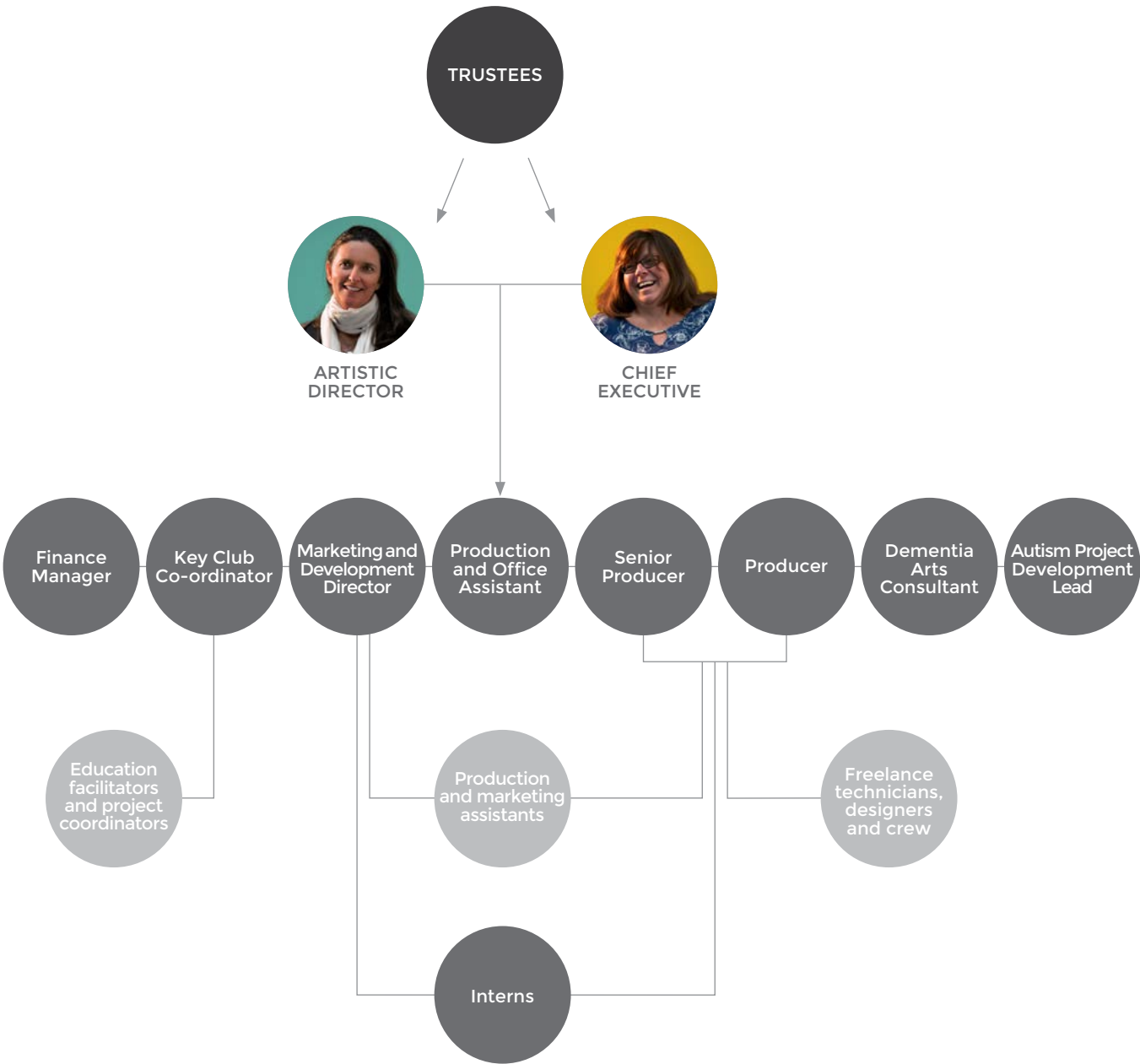


AMBASSADORS

Sarah Long
Ambassador for disability arts
Amir Hosseinpour
Ambassador for performing arts



OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

4

GOVERNANCE

Our board members have continued to be extremely supportive in this busy year. They counselled us on difficult decisions around returning to work versus working from home and other situations within projects that arose in the months that followed the lockdowns. We appointed a new member to the board. He is a former member of our Key Club, a club for 16-30-year olds with autism. Our team have known him since our early Turtle Opera projects at the ROH when he was a young boy. He will bring a welcome perspective from our stakeholders. Our meetings in the past year have still remained online – allowing those based outside London to attend more easily.

Our ambassadors have also stood by us this year with Sarah Long continuing to advocate for those with long term conditions. Amir Hosseinpour has allowed us to understand how projects are starting again in Europe and has connected us to the international performance arts community.

The trustees met 4 times during the year; at the meetings they considered the ongoing governance of the charity and nominated future trustees. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations and looking ahead to potential challenges in the future.

The trustees reviewed all existing and new policies with particular attention to any new legislation. All trustees complete regular safeguarding training. Beyond the meetings, the trustees were regularly involved in specific strategy decisions, training, financial oversight and acting as Turtle Key Art's representatives within their own online and other forums.

FUNDRAISING

Our fundraising efforts continued, particularly in the areas of dementia and autism. Following on from the enormous generosity of funders during the pandemic, we were able to put their funds to good use and to prove the impact on our communities.

We continue to support our collaborators with their fundraising – particularly with applications to public funding. There were a number of

changes in the funding landscape, and we have kept abreast of these and have been able to advise our companies on their fundraising strategies. We began writing our applications for National Portfolio Organisations for Turtle Key Arts itself as well as for Ockham's Razor and for Open Sky Theatre.

We have stayed in touch with private donors and smaller foundations by inviting them to our social event in September and by keeping them updated via social media and direct communication.

DATA AND EVALUATION

We continue to be a member of Information Commissioners Office and are stringent about the data we gather. We have instigated project specific mobile phones to ensure there is no data issues for any freelance team members. We have investigated new ways of collecting audience data through QR codes on our online programmes. This also allows us to be a greener, less paper intensive company.

Our funders from Prospero connected us to David Faro, Associate Professor of Marketing at London Business School. He asked us to provide a challenge to his behavioural economics students around some of our work. We asked them to consider our increasingly complicated communication with those we are targeting for our dementia projects, and they spent a number of weeks working on aspects of this challenge and fed back to us with some ideas and recommendations. Dr Rebecca Charlton from the Department of Psychology at Goldsmiths University of London has asked us to be involved in a study that is looking at neurodiversity and ageing – combining two of our areas of expertise.

We also took part in many dementia and music initiatives with connections both in the UK and around the world.

MARKETING AND PR

In spring 2021 we launched a year-long PR campaign with Chloe Nelkin Consulting. The focus was to feature a Turtle Key Arts project each month. The strategy was to show that

Turtle Key Arts had survived and indeed thrived under the lockdown restrictions. The strategy was sound; however, some projects gained more traction than others and in future we will reassess the retainer model and concentrate on tailor made PR campaigns for high profile projects, premieres etc.

Having learned during lockdown that if performances or workshops were online this took away the geographical and many

access barriers to entry we continued to build in elements of on-line accessibility where possible especially with an international focus.

We have begun to more keenly tailor our social media out-put specifically to particular platforms, this can affect the length of films, portrait or landscape images/films of content etc. and also content that is more targeted at the particular demographics of who and how our followers use and interact with particular social platforms.

12,782
unique visitors



turtlekeyarts.org.uk

3,652
views



15,254
views



+
5%
increase

from 2154 to 2265 followers



+
7%
increase

from 1301 to 1395 followers



+
11%
increase

from 1011 to 1123 followers



10,000
views per month

The Turtle Key Arts
MONTH IN A MINUTE
film continues to be successful, with regular positive feedback and is averaging 10,000 views per month.

4 OUR COLLABORATORS AND PARTICIPATION PROJECTS

We worked with seven collaborating performance companies in the last year. We have a tailored contracted relationship with each company to ensure we support them in the most constructive ways possible - building individual company resilience and expertise. Turtle Key Arts make sure these companies have access to opportunities which we can help them attain, once they reach a level at which we feel they no longer need this help then we consider negotiating an exit strategy. This allows us to constantly discover new artists to support whilst maintaining relationships with previous collaborators.

This year, alongside our more permanent stable of companies, we worked again with writer Hassan Abdulrazzak to mount a rehearsed reading of his new play God's Dick at the new outdoor venue at the Arcola Theatre.

We also carried out consultancy and tour booking work for Proteus Theatre Company.

We have continued to look at which of our outreach projects are bringing the most impact for the participants and it has been interesting for us to take work to new areas, for instance, Bradford and Birmingham and to research the need in those communities.

The work of our collaborating companies is still very varied including

NEW WRITING

DISABILITY ARTS
CIRCUS INTEGRATED PRACTICE
 AND ISSUES BASED WORK
AERIAL THEATRE
DANCE POLITICAL DEVISED
 THEATRE PHYSICAL
 EMERGING ARTISTS THEATRE

In line with our policies, our collaborators have continued to design outreach work alongside their performance work. This has included Oddly Moving running workshops around Physics alongside their tour of Atlas - they have rolled out 44 of these in schools. Open Sky created an online website to encourage people to share stories of child loss and miscarriage alongside their theatre film Cold, Kill the Cat ran workshops in sustainability and making interactive digital theatre and Amici Dance Theatre Company ran blended classes. Alongside Jabala and the Jinn, the team worked with young people in mainstream schools, refugee groups and groups with special needs. A great deal of our workshops were aimed specifically at groups of British Muslim young people. Our team of facilitators was also made up of British Muslim freelance leaders and we trained some new young facilitators during the course of the project.

Turtle Key Arts published our Freelancer Manifesto and Pay Pledge, a guide to ensure best practice for the employment of freelancers.

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive - Alison King, stepped back from her chairing role at the Independent Theatre Council, but took on the chair position of the National Centre for Circus Arts and the advisory board of the London International Mime Festival.

The Turtle Key Art's team delivered a Business Planning and Producing module for NCCA, a lecture on Education and Community at Mountview and a Company Stage Management module at St Mary's University, Twickenham as well as an arts lecture for the University of the Highlands and Islands.

Turtle Key Arts were also involved with the Mayor of London's Creative Freelancers Shaping London's Recovery initiative.

We have continued to build on our strong relationships with the Lyric team and the partnership. We strengthened our local links and set up several projects in West London for people with dementia which allowed us to create good relationships with our colleagues at the local authority.

Our internship programme was able to start again, and we supported 6 young people. We employed a young stage manager on the Jabala tour, and we also worked in an ongoing way with a young disabled assistant producer ahead of our JOY Festival.

SUMMARY

Turtle Key Arts and our collaborating companies have worked extremely hard over the past year to reconnect with our participants and audiences. We were so grateful to our funders for their trust in us and their generosity in ensuring that we were able to concentrate fully on delivery of work.



5. PARTICIPATION



[YOUNG PEOPLE] THEATRE BOX >

We introduced a new project called Theatre Box, it's aim is to enlighten young people (KS3) about the variety of careers in the arts and encourage participants to take creative subjects at GCSE.

The young people work with professional Designers and a Drama Practitioner in 4 workshops in schools and, with a specially commissioned short play, create a "theatre model box" and learn all about the many roles which happen in the lead up to a theatre production - from page to stage.

At the end of the project the young people share their work and see all their ideas come together with a final sharing.



[AUTISM] < TURTLE OPERA

Turtle Opera is a music and drama project for 10-14 year olds on the autism spectrum.

In partnership with Autism Family Support Oxfordshire, St Edward's School and the University of Oxford, we ran a live project again in Oxford. The final sharing was live streamed since large groups were not yet vaccinated, but the resulting Find your Way piece was a joyful ending to a very special post pandemic project.

This year we also received Children in Need funding to roll out the project to other cities. The first roll out started in January 22 in Birmingham in partnership with Royal Birmingham Conservatoire.





[AUTISM]
< KEY CLUB

Key Club, a monthly arts and social club based at the Lyric Hammersmith for 16-30 year olds on the autism spectrum, runs two monthly groups.

Facilitated by animators, film makers and musicians, the Key Club members have been working in groups to create short stop frame animations. They have come up with the ideas, made the characters and scenes, sourced the sound and music and played the character voices and narrators.

[DISABILITY ARTS]
JOY >

Produced by Turtle Key Arts in partnership with the Lyric Hammersmith JOY Festival is a celebration of local disabled artists.

There was a week of live performances in the Lyric Studio by local disabled artists in September, a bit later than planned due to on-going Covid concerns. There was also the return of the workshops in seven local SEN schools. This year saw the introduction of Family Fun Days, free arts entertainment for the whole family, there was dancing, circus and visual art in local parks and the Lyric square.

“Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society.”
 EVERYTHING THEATRE



[YOUNG PEOPLE LIVING WITH HIV]
< ART IS KEY

In association with CHIVA (Children’s HIV Association), the project works with young people in the UK living with HIV.

The group came back together for a first live weekend and worked with a director, a choreographer and a composer to start creating ideas and content for a musical theatre piece that we hope to make in the future.





6. COLLABORATING COMPANIES/PRODUCTION

We continued to produce our portfolio of groundbreaking performing arts companies.

“Turtle Key Arts have a long-standing reputation in their role as creative producers advancing participation in the arts by disabled, disadvantaged and socially excluded people”

COLIN HAMBROOK - DISABILITY ARTS

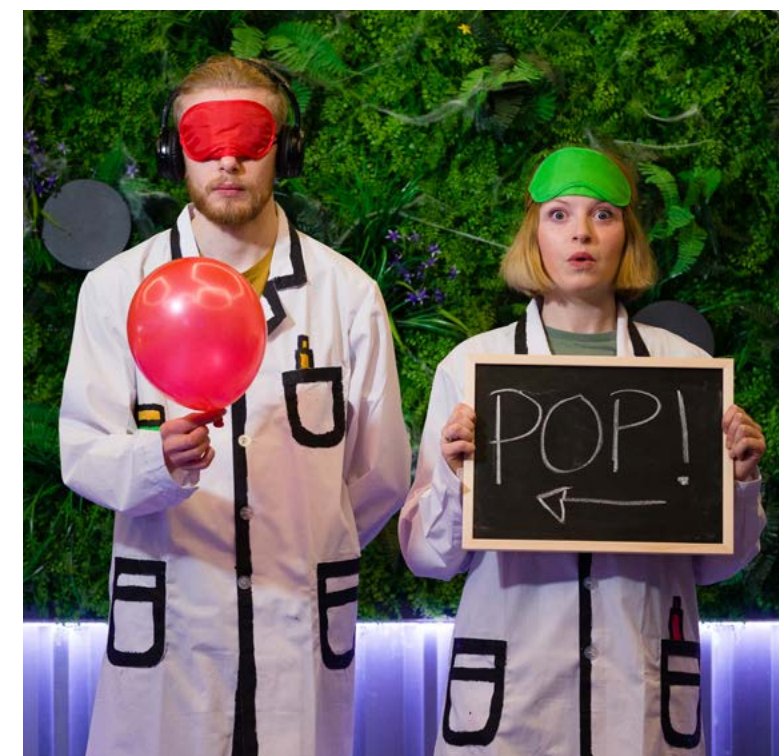
KILL THE CAT >

Kill the Cat make bold interactive theatre, they continued to tour their on-line show The House Never Wins, an interactive game theatre piece that you could play from the comfort of your own home.

They premiered their new show Talk, a unique interactive scientific-experimental-game-show-installation-theatre-extravaganza where the audience members are paired with a stranger and get to know over the course of six installations where they make a pot of tea, paint a portrait, share memories, dress-up in card-board boxes and more.

“An immersive adventure unlike any other”

SKIDDLE



< OPEN SKY THEATRE

Open Sky blended their film making and physical theatre skills to create the beautifully filmed dark fairy tale Cold, a digital theatre production, at the end of lockdown. This year it screened at cinemas and theatres around the world and also featured as part of the London International Mime Festival where it was viewed many thousands of times. It won numerous prestigious European film awards.

“Cold is beautiful and brutal. But there is hope too.”

REVIEWS HUB

“Cold is both exquisite and haunting.”

LONDON THEATRE SCENE





< YOUNG AMICI

A dance company for young disabled and non-disabled dancers who meet weekly at the Lyric.

During lockdown Young Amici moved their classes online and as the restrictions eased began to hold blended, on-line and back in the room workshops back at the Lyric.

They also ran a blended version of their successful Summer School - 40 participants signed up for the week which had 3 sessions each day in different art forms including daily Young Amici classes, Drama, Ballet, Feldenkrais, Meditation and Yoga.

ODDLY MOVING >

Oddly Moving finally premiered their new show Atlas which had been postponed for over a year. The show, about the metaphorical weight we each bear, interweaves personal stories with the Greek myth of Atlas, told with Oddly Moving's unique blend of physical theatre, autobiographical storytelling and circus skills (with a rudimentary understanding of physics).

"Incredible displays of acrobatics combine with clever storytelling to create a truly immersive experience."
NUMBER 9



< AIK PRODUCTIONS

The five-star reviewed Jabala and the Jinn, written by Asif Khan, is a new play for children which explores the story of a modern British Muslim family toured the UK.

It was initially streamed online with online workshops shared with schools in the summer of 2021. In early 2022, a new cast assembled to rehearse and premiere the live show at Kala Sangam in Bradford, with a new team of British Muslim workshop facilitators delivering sessions in schools, refugee organisations, community groups and special needs groups. Seeing schoolchildren and families return to the theatre - some of whom had never been due to the pandemic - was a very special experience.

"There is lots of humour in Jabala and the Jinn but wrapped up in the fun are lots of messages around acceptance, love, friendship and difference."

WEEKEND NOTES





AMICI DANCE THEATRE COMPANY >

The integrated dance company worked with Turtle Key Arts to complete *We'll Dance Again*, started under lock-down, dancers went out into the community and danced with vulnerable people at their homes and in assisted living who had been isolated for so long.

Amici members also took part in the community show, *The Heart of Hammersmith*, that was created by the Lyric Hammersmith and performed on their main stage.

As the lock-down eased they gradually started their weekly workshops again, in person, and also resumed rehearsals again on their postponed 40th anniversary show *One World* which has been re-scheduled to be performed at the Lyric in June 2022.



< HASSAN ABDULRAZZAK

Turtle Key Arts supported our longtime collaborator Hassan Abdulrazzak to semi stage his latest play *God's Dick* in the summer of 2021. It was a script in hand performance at the new outdoor venue opened by the Arcola Theatre in Hackney.

Set in a laboratory, *God's Dick* was a Darwinian comedy about competition that puts the cut-throat world of scientific research under the microscope. It was particularly timely given the recent vaccine roll outs and the public's renewed interest in scientists and the stories behind their successes or failures.



< OCKHAM'S RAZOR

The UK's leading circus company's tour of *This Time* resumed its UK tour after lockdown restrictions eased. They also helped create original work for several other circus companies working as directors and choreographers.

They started R&D and rehearsals on their new show *Public*, an outdoor performance about the ownership of public space. They gathered together a company of ten recent graduate and young diverse performers incorporating parkour, dance, acrobatics, climbing, aerial, parkour, partner acro and contemporary flow.

"Physically thrilling"
THE SUNDAY TIMES

"Artful"
THE TIMES

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2022

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

TRUSTEES:

Magdalen Wolloshin (Chair)
Graham McGrath (Vice chair)
Laura Barlow (Treasurer)
Charlotte Cunningham MBE
Pegram Harrison
Kate Brooke
Jerry Gunn
James Charrington
Emma Bleasdale
Sarah Long
Subathra Subramaniam
Marc Roberts (New appointment)

AMBASSADORS:

Sarah Long (Disability Arts)
Amir Hosseinpour (Performing Arts)

BANKERS:

Lloyds TSB
Fenchurch Street Branch
72 Fenchurch Street
London
EC3P 3EH

INDEPENDENT EXAMINER:

Bright Grahame Murray
Emperor's Gate
114a Cromwell Road
Kensington
London
SW7 4AG

SOLICITORS:

Pothecary Witham Weld Solicitors
70 St. George's Square
London
SW1V 3RD

WEBSITE:

www.turtlekeyarts.org.uk

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed (dated 29th May 1991), the Charities Act 2011 and Account and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16th July 2014.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2021 are listed on the attached schedule. Each trustees' role on the board is reviewed regularly and rotation is considered every four years.

RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor progress against the strategic objectives.

ORGANISATION STRUCTURE

A board of trustees is responsible for the policies, planning, direction and organisation of the charity.

The day to day operations of the charity are run by a Chief Executive and Artistic Director with the support of a Development and Project Director, a Senior Producer, a Finance Manager, a Producer and one Project and Office Manager. The charity also employs a dementia consultant on a one day per week basis and contracts project leaders/production managers to run specific projects.

RESERVES POLICY

The trustees have developed a policy whereby the unrestricted funds not committed and held by the charity should be sufficient to fund three months of staff and overhead costs.

NATURE OF FUNDS

GENERAL FUNDS - UNRESTRICTED FUND

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and running costs of the organisation.

PARTICIPATION FUND - RESTRICTED FUND

This fund is made up of all the donations towards the participation work carried out with community groups, people with dementia, young people with Autism Spectrum conditions, young people with HIV and people with disabilities and is spent directly in relation to these projects.

COLLABORATORS FUND - RESTRICTED INCOME

This fund consists of the payments and grants towards the projects and artistic work carried out by the theatre, circus and dance companies that we promote and whose work we support.

DESIGNATED FUNDS

This fund represents unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects or budgeted costs that fall outside of their commitment to maintain free reserves to meet the day to day running needs of the charity.

GOING CONCERN

The trustees consider that the Charity has adequate resources available to be able to continue to fund the activities of the charity for the foreseeable future.

TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2022 are:

Magdalen Wolloshin
Chair

Graham McGrath
Vice chair

Laura Barlow
Treasurer

Charlotte Cunningham
Trustee

Pegram Harrison
Trustee

Kate Brooke
Trustee

Jerry Gunn
Trustee

James Charrington
Trustee

Emma Bleasdale
Trustee

Sarah Long
Trustee

Subathra Subramaniam
Trustee

Marc Roberts
Trustee

Each trustees’ role on the board is reviewed regularly and rotation is considered every four years.

REGISTERED OFFICE:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

INDEPENDENT EXAMINER:

Mark Cole
Bright Grahame Murray
114a Cromwell Road
London
SW7 4AG

STATEMENT OF TRUSTEES’ RESPONSIBILITIES

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

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing these financial statements, the Trustees are required to:-

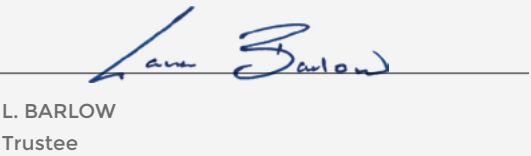
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that were reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice had been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it was inappropriate to presume that the Charity will continue in operation.

The Trustees were responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the application Charities (Accounts and Reports) Regulations, and the provisions of the trust deed. They were also responsible for safeguarding the assets of the charity and hence took reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity’s website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the trustees and signed on their behalf by


C. CUNNINGHAM
Trustee


L. BARLOW
Trustee

Approved on: 6 January 2023

I report on the accounts of the charity for the period ended 31 March 2022 set out on pages 29 to 44.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND INDEPENDENT EXAMINER

As trustees of the charity, the members of the PCC are responsible for the preparation of the accounts. They consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commissioner under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

My examination was carried out in accordance with the General Directions given by the Charity Commissioner. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

- which gives me reasonable cause to believe that in any material respect, the requirements:
 - a) to keep proper accounting records in accordance with section 130 of the Charities Act; and
 - b) to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
- to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



MARK COLE FCA
Independent Examiner

Bright Grahame Murray, Chartered Accountants,
Emperor's Gate, 114a Cromwell Road, Kensington,
London, SW7 4AG

Date: 6 January 2023

INCOME AND EXPENDITURE

		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2022 £	Total Funds 2021 £
INCOMING RESOURCES						
Donations and grants						
Voluntary income	2	293,137	-	8,350	301,487	338,743
Income from charitable activities						
Collaborators' project income		-	223,576	-	223,576	130,323
Participation project income		-	132,891	-	132,891	142,706
Production & Participation management fees						
		105,447	-	-	105,447	67,999
Total income	3	398,584	356,467	8,350	763,401	679,771
RESOURCES EXPENDED						
Expenditure on charitable activities						
Collaborator projects		168,721	230,837	-	399,558	301,119
Participation projects		83,679	129,904	-	213,583	94,334
Governance and other operating costs		58,170	-	7,910	66,080	45,145
Total expenditure	4	310,570	360,741	7,910	679,221	440,598
NET INCOMING RESOURCES BEFORE TRANSFERS						
		88,014	(4,274)	440	84,180	239,173
Transfer between funds		(80,000)	-	80,000	-	-
Net income and net movement in funds for the year		8,014	(4,274)	80,440	84,180	239,173
Reconciliation of funds						
Total funds brought forward		53,562	201,864	130,000	385,426	146,253
Total funds carried forward	9/10a	61,576	197,590	210,440	469,606	385,426

CONSOLIDATED BALANCE SHEET AT 31ST MARCH 2022

	Notes	2022		2021	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	82,522		90,133	
Cash at bank and in hand		410,610		319,438	
		493,132		409,571	
Creditors: Amounts falling due within one year	8	23,526		24,025	
NET CURRENT ASSETS		469,606		385,546	
NET ASSETS		469,606		385,546	
The funds of the charity:	10				
Unrestricted funds		61,576		53,562	
Designated funds		210,440		130,000	
Restricted funds		197,590		201,984	
TOTAL CHARITY FUNDS		469,606		385,546	



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 6 January 2023

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK (FRS 102) (Effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. There are no material uncertainties affecting the current year's accounts

INCOME AND EXPENDITURE

All incoming resources are recognised once the charity has entitlement to the resources, it is probable (more likely than not) that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability.

Where there are terms or conditions attached to incoming resources, particularly grants, then these terms or conditions must be met before the income is recognised as the entitlement condition will not be satisfied until that point. Where terms or conditions have not been met or uncertainty exists as to whether they can be met then the relevant income is not recognised in the year but deferred and shown on the balance sheet as deferred income.

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to each category of expense shown in the Statement of Financial Activities. Expenditure is recognised when the following criteria are met:

- there is a present legal or constructive obligation resulting from a past event
- it is more likely than not that a transfer of benefits (usually a cash payment) will be required in settlement
- the amount of the obligation can be measured or estimated reliably.

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Direct charitable expenditure comprises all expenditure relating directly to the activities. Support costs and consultants fees are allocated to the activity cost categories on a basis consistent with the use of the resource.

Governance costs include those costs incurred in the governance of the charity and are primarily associated with constitutional compliance and statutory requirements. Overheads are the costs of running the charity not attributable to specific projects.

Support costs are those costs which do not relate directly to a single activity. These include some staff costs, costs of administration, and professional fees. Support costs have been apportioned between fundraising costs and charitable activities on an appropriate basis.

The costs of generating funds are those costs attributable to generating income for the charity, other than those costs incurred in undertaking charitable activities or the costs incurred in undertaking trading activities in furtherance of the charity's objects. Fundraising costs include expenses for fundraising activities.

Costs of charitable activities comprise all costs incurred in the pursuit of the charitable objects of the charity. These costs, where not wholly attributable, are apportioned between the categories of charitable expenditure in addition to the direct costs.

1. ACCOUNTING POLICIES (continued)

FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity.

Restricted funds are funds that can only be used for restricted purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

GROUP FINANCIAL STATEMENTS

The financial statements consolidate the results of the charity and its wholly owned subsidiary Turtle Key Productions Limited on a line-by-line basis. A separate Statement of Financial Activities and Income and Expenditure Account for the charity has not been presented.

TAXATION

The Trust is a registered charity and is exempt from Income and Corporation Taxes.

GIFTS IN KIND

These represent the consultants time which are included at open market value.

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

Support costs have been differentiated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the

charity and its compliance with regulation and good practice.

Governance costs and support costs relating to charitable activities have been apportioned based on the time and nature of the work undertaken in each respect. This allocation is analysed in note 4.

During the year, the Trust have revisited their allocations of staff time between project and central work and have updated the percentages used to better reflect the actual use of staff time.

DEBTORS

Debtors are amounts owed to the charity and are measured on the basis of their recoverable amount.

CASH AND CASH EQUIVALENTS

Cash at bank and in hand is held to meet the day to day running costs of the charity as they fall due. Cash equivalents are short term, highly liquid investments, usually in short notice interest bearing savings accounts.

CREDITORS

Creditors are amounts owed by the charity. They are measured at the amount that the charity expects to have to pay to settle the debt.

2. DONATIONS INCOME

	Unrestricted funds	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Gift in kind – Consultants	49,000	-	49,000	49,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	54,010	-	54,010	53,967
The Aurelia Foundation	62,500	-	62,500	62,500
Arts Council England	-	-	-	51,000
City Bridge Trust	-	-	-	14,000
Atomy UK	30,000	-	30,000	20,000
Headley Trust	30,000	-	30,000	10,000
Anthony Crickmay Estate	10,000	-	10,000	-
DCMS	-	8,350	8,350	-
Other Miscellaneous income:				
Coronavirus Job Retention Scheme	8,933	-	8,933	34,652
Individual Giving	16,200	-	16,200	11,403
Gift Aid	458	-	458	168
Bank Interest	36	-	36	53
	293,137	8,350	301,487	338,743

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2022 £	Total 2021 £
i Restricted funds - collaborators project income				
Kill The Cat	-	2,670	2,670	4,150
Joy	36,000	-	36,000	41,350
Hassan Abdulrazzak	2,292	222	2,514	-
Amici Intergrated Theatre Co.	913	10,351	11,264	2,852
Young Amici	200	13,628	13,828	8,601
RedCape	-	52	52	-
Ockham's Razor	-	25,350	25,350	191
Oddly Moving	-	49,050	49,050	-
Open Sky	-	5,788	5,788	33,007
AIK Productions	-	77,060	77,060	40,172
	39,405	184,171	223,576	130,323
ii Restricted funds - participation projects				
Autism General	-	220	220	1,450
Theatre Box	35,000	-	35,000	-
The Key Club (London)	23,500	-	23,500	20,999
Turtle Song	38,422	-	38,422	77,497
CHIVA	-	1,903	1,903	2,100
Turtle Opera	21,645	-	21,645	14,035
Key Words	9,251	-	9,251	22,125
Covid Response Projects	2,950	-	2,950	4,500
	130,768	2,123	132,891	142,706

	Voluntary Income £	Direct Income £	Total 2022 £	Total 2021 £
iii Project administration fees				
Lecturing, training & mentoring	-	4,858	4,858	4,414
Consultancy & mentoring	-	3,750	3,750	-
Ockham's Razor	-	35,460	35,460	29,500
Oddly Moving	-	-	-	-
Open Sky	-	7,800	7,800	1,000
Kill The Cat	-	500	500	1,625
AIK Productions	-	-	-	6,800
CHIVA	-	-	-	450
Key Words	-	-	-	4,000
Turtle Song	-	5,000	5,000	1,000
Key Club	-	3,600	3,600	3,250
Turtle Opera	-	2,900	2,900	2,000
Red Cape	-	250	250	-
Amici	-	1,000	1,000	1,000
Young Amici	-	3,000	3,000	3,000
Proteus	-	8,500	8,500	-
Theatre Box	-	3,100	3,100	-
Joy	-	9,350	9,350	3,500
Lyric Partner Project	10,000	-	10,000	-
Covid Response Project	-	4,500	4,500	6,460
Project Contributions to Core	-	1,700	1,700	-
Expenses Repaid to Core	-	179	179	-
	10,000	95,447	105,447	67,999
Donations income (note 2)			301,487	338,743
Total restricted income (3i, 3ii)			356,467	273,029
Total income			763,401	679,771

4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2022 £	Total 2021 £
Charitable activities					
Collaborators project expenses:					
Kill The Cat	2,641	-	-	2,641	4,000
Joy	45,346	-	619	45,965	4,075
Hassan Abdulrazzak	2,515	-	-	2,515	-
Oddly Moving	44,147	-	540	44,687	-
Amici	10,835	-	429	11,264	3,636
Young Amici	13,040	-	588	13,628	8,730
Ockham's Razor	15,336	-	493	15,829	218
AIK Productions	88,502	-	-	88,502	40,292
Open Sky	5,737	-	51	5,788	33,008
Joli Vyann	-	-	18	18	3,000
Other - salary gift in kind	-	24,500	9,800	34,300	44,100
Consultants and support fees	10,058	64,165	60,198	134,421	160,060
	<u>238,157</u>	<u>88,665</u>	<u>72,736</u>	<u>399,558</u>	<u>301,119</u>
Participation projects:					
Education Projects	8,446	-	-	8,446	-
Autism Projects	-	-	-	-	100
Turtle Opera	22,481	-	30	22,511	2,658
Key Words	40	-	-	40	13,703
The Key Club - London	19,858	-	19	19,877	15,321
CHIVA	1,993	-	8	2,001	1,650
Turtle Song	46,690	-	-	46,690	19,500
Covid Projects	28,782	-	1,557	30,339	18,780
Other - salary gift in kind	-	14,700	-	14,700	4,900
Consultants and support fees	-	68,979	-	68,979	17,722
	<u>128,290</u>	<u>83,679</u>	<u>1,614</u>	<u>213,583</u>	<u>94,334</u>
Overheads and governance	<u>-</u>	<u>-</u>	<u>66,080</u>	<u>66,080</u>	<u>45,145</u>
	<u>366,447</u>	<u>172,344</u>	<u>140,430</u>	<u>679,221</u>	<u>440,598</u>

	2022 £	2021 £
Consultants fees		
Gift in kind	39,200	24,500
Wages	54,532	43,602
Production assistance	28,138	13,808
Participation, projects and marketing	34,893	15,621
Administration and finance	15,581	15,580
	<u>172,344</u>	<u>113,111</u>
Support costs - these are the direct costs of running the Turtle Key Arts Charity Consultants costs support time:		
Gift in kind	9,800	24,500
Wages	36,085	43,602
Production assistance	5,410	13,808
Participation, projects and marketing	10,783	15,621
Administration and finance	7,920	15,580
	<u>69,998</u>	<u>113,111</u>
Total staff costs (note 5)	242,342	226,222
Direct consultant costs (note 4 ^)	10,058	560
	<u>252,400</u>	<u>226,782</u>
Overheads		
Insurance (net of contributions from projects)	3,099	724
Rent, rates and utilities	13,682	13,107
Office costs	42,416	26,011
Bank charges	1,383	1,028
	<u>60,380</u>	<u>40,870</u>
Governance		
Accountancy and advisory fees	5,700	4,275
	<u>66,080</u>	<u>45,145</u>

5. STAFF SALARIES AND CONSULTANTS

	2022	2021
	£	£
Salaries and social security costs	137,965	136,204
Consultants fees	104,377	90,018
	<u>242,342</u>	<u>226,222</u>

	No.	FTE*	No.
The number of staff and consultants utilised, analysed by function was:			
Chief Executive	1	1	1
Artistic Director (In Kind)	1	1	1
Senior Producer (P/T)	1	0.3	1
Producer	1	1	1
Production, education and technical consultants	3	1.2	1.2
Marketing and Development Director	1	1	1
Financial management	1	0.5	1
Autism and Dementia consultants	2	0.2	1

*Full time equivalent

The organisation employs one individual as a full time chief executive, one employee as a full time Marketing and Development Director and one employee as a full time Producer. These employees did not receive emoluments above £80,000 in the year.

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. Much of the work of the Charity is undertaken by some of the Trustees, however none of the Trustees received remuneration (2021: £Nil) nor did they have expenses reimbursed by the Trust (2021: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures And Fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2021 and at 31st March 2022	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2021 and at 31st March 2022	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2022	-	-	-	-
Net book value:				
At 31st March 2021	-	-	-	-

7. DEBTORS

	2022	2021
	£	£
Trade debtors	70,238	69,345
Prepayments	12,284	6,822
Other debtors	-	13,966
	<u>82,522</u>	<u>90,133</u>

8. CREDITORS: Amounts falling due within one year

	2022	2021
	£	£
Trade creditors	10,646	11,214
Other creditors	12,880	2,583
Accruals and deferred income	-	10,228
	<u>23,526</u>	<u>24,025</u>

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund	-	-	35,989	-	35,989
Participation and disability fund	-	-	161,601	-	161,601
	<u>-</u>	<u>-</u>	<u>197,590</u>	<u>-</u>	<u>197,590</u>
Unrestricted fund					
Designated fund	-	-	210,440	-	210,440
General fund	-	82,522	2,580	(23,526)	61,576
	<u>-</u>	<u>82,522</u>	<u>410,610</u>	<u>(23,526)</u>	<u>469,606</u>

10a. DESIGNATED FUNDS

	Movement in Year				Balance 31 March 2022
	Balance 1 April 2021	Amounts provided	Amounts utilised	Amounts released	
	£	£	£	£	£
Allocated overhead reserve	45,000	15,000	-	-	60,000
Future projects	20,000	90,000	(20,000)	-	100,000
Funds for future core costs	65,000	40,000	(45,000)	-	60,000
DCMS equipment funding	-	8,350	(7,910)	-	440
	<u>130,000</u>	<u>153,350</u>	<u>(72,910)</u>	<u>-</u>	<u>210,440</u>

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects and budgeted core costs that fall outside of their commitment to maintain free reserves to meet the day to day running needs of the charity. These funds also include allocated reserves in place in the event of the charity needing to wind down operations. This amount is calculated at three months running costs and is reviewed annually.

10b. RESTRICTED FUNDS

		Movement in Year				Balance 31 March 2022
		Balance 1 April 2021	Incoming	Outgoing	Transfer	
		£	£	£	£	£
Collaborators Fund						
	Kill The Cat *	150	2,670	(2,641)	-	179
	Joy	37,373	36,000	(45,965)	-	27,408
* Held via a subsidiary undertaking	Hassan Abdulrazzak	-	2,515	(2,515)	-	-
	Oddly Moving *	3,315	49,050	(44,687)	-	7,678
** Activities partly recognised by a subsidiary undertaking.	Amici Integrated Theatre **	-	11,264	(11,264)	-	-
	Young Amici	-	13,828	(13,628)	-	200
	Ockham's Razor	-	25,350	(15,829)	-	9,521
	Red Cape	-	52	-	-	52
	AIK Productions *	2,337	77,060	(88,502)	-	(9,105)
	Open Sky	-	5,788	(5,788)	-	-
	Joli Vyann	74	-	(18)	-	56
Participation & Disability Fund						
	Autism Projects	5,110	220	-	-	5,330
	Turtle Opera	19,372	21,645	(22,511)	-	18,506
	Education Projects	-	35,000	(8,446)	-	26,554
	Key Words	14,925	9,251	(40)	-	24,136
	The Key Club (Lyric)	20,503	23,500	(19,877)	-	24,126
	CHIVA	4,106	1,902	(2,001)	-	4,007
	Turtle Song	66,379	38,422	(46,690)	-	58,111
	Covid Response Projects	28,220	2,950	(30,339)	-	831
		<u>201,864</u>	<u>356,467</u>	<u>(360,741)</u>	<u>-</u>	<u>197,590</u>

10b. RESTRICTED FUNDS (continued)

The Trustees are confident that the expected ongoing project income and funding will cover any negative balances on restricted funds. Due to the impact of COVID 19 in the prior year, some of our project activity, particularly our work with collaborators, was delayed or postponed until we were able to undertake the work again, from late spring of last year. Therefore, some project funding received was deferred and carried forward into this financial year.

As always, these projects are supported administratively by funding for the core objectives of the charity.

The nature and purpose of each fund is as follows:-

GENERAL FUNDS - UNRESTRICTED

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and consultant costs of the organisation.

COLLABORATORS FUNDS - RESTRICTED

This fund consists of the payments and donations towards the artistic work carried out by the young theatre and dance companies that we promote and manage, and whose work we support.

PARTICIPATION AND DISABILITY ARTS FUND - RESTRICTED

This fund is made up of the donations towards the participation and community work carried out with local community groups and special schools or young disabled people and is spent directly in relation to these projects.

11. SUBSIDIARY

The charity owns a subsidiary, Turtle Key Productions Limited (company number (13199091) which was incorporated in England and Wales on 12 February 2021. The subsidiary's main purpose is to undertake theatrical creation activities. The charity holds the sole £1 share of this company.

At 31 March 2022, the subsidiary had net liabilities of £18,235. These results are fully consolidated into these group accounts.

APPENDIX

TURTLE KEY PRODUCTIONS LIMITED

SUMMARY PROFIT AND LOSS ACCOUNT FOR THE PERIOD ENDED 31 MARCH 2022

	Total £
Turnover	
Outreach Revenue	4,820
Tour Revenue	20,300
Creation	147,982
	173,102
Cost of sales	
Creation costs	157,613
Tour costs	18,007
Outreach costs	6,044
Marketing	7,598
	189,262
Total cost of sales	
	(189,262)
Gross loss	(16,160)
Administrative costs	
Accountancy	2,000
Sundry expenses	74
	(2,074)
Operating loss	
	(18,234)

**PROJECT BY PROJECT PROFIT AND LOSS ACCOUNT FOR THE PERIOD
ENDED 31 MARCH 2022**

	Kill The Cat	Oddly Moving	AIK	Amici	Accruals	Total
	£	£	£	£	£	£
Turnover						
Outreach Revenue	2,320	2,500	-	-	-	4,820
Tour Revenue	3,500	2,000	14,800	-	-	20,300
Creation	1,000	44,550	102,432	-	-	147,982
	6,820	49,050	117,232	-	-	173,102
Expenditure						
Creation costs	884	35,843	112,134	8,752	-	157,613
Tour costs	4,000	5,834	8,173	-	-	18,007
Outreach costs	1,820	833	3,391	-	-	6,044
Marketing	13	2,176	5,408	-	-	7,598
General expenses	74	-	-	-	2,000	2,074
	6,791	44,686	129,107	8,752	2,000	191,336
Operating loss	29	4,364	(11,875)	(8,752)	2,000	(18,234)

THANK YOU to our partners: Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward's School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street - Reading, Lyric Hammersmith, London International Mime Festival, Park Theatre, the Philip Barker Centre for Creative Learning at Chester University, Daniella Cromwell, Arts Alive, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest The Wardens Trust, Three Choirs Festival, Hereford College of Arts, Mindsong, The Courtyard - Hereford, Independent Theatre Council, Theatre Royal Portsmouth, Greenwich+Docklands International Festival, Out There International Festival of Circus & Street Arts, Norfolk & Norwich Festival, Lift Off! - Salisbury, Circulate, Stratford Circus Arts Centre. The Auckland project, The University of Durham, The University of Liverpool, Chetham's Music School, Belgrade Theatre Coventry, Kala Sangam, Mountview, St. Mary's University, Birmingham Conservatoire, Birmingham Ormiston Academy, Worthing Theatres, Circomedia, Proteus, Hall for Cornwall, University of the Arts London and Theatre in the Mill.

Thank you to our corporate sponsor and partner Atomy UK.

Thank you to our funders: Arts Council England, The Henry Smith Charity, Mark Armitage, C.A. Redfern Charitable Foundation, Scouloudi Foundation, Cockayne - Grants for the Arts and The London Community Foundation, Royal Victoria Hall Foundation, The London Borough of Hammersmith & Fulham, Adult Learning & Skills Service, Hammersmith United Charities, RBS, The Ashley Family Foundation, PRS for Music Foundation, The Clarence and Anne Dillon Dunwalke Trust, The Dillon Fund, Roseheath Foundation, John Lyon's Charity, The Garrick Trust, Esme Fairbairn, Split Infinitive Grant, Geoffrey Watling Foundation, Norwich County Council, Buckinghamshire Community Foundation, Heart of Bucks Community Foundation, The Rothschild Foundation, The Swire Charitable Trust, The Headley Trust, Monday Charitable Trust, Prospero World, The Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViiV Healthcare, Austin Hope Pilkington Trust, The Mercer's Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers' Foundation, The Faringdon Charitable Trust, The Herefordshire Community Trust, The Berkshire Community Fund, Fresh Leaf Charitable Foundation, Primark, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Charitable Trust, Hammersmith United Charities, Dr Edwards & Bishops King's Fulham Charity, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival, Daisy Trust, London Community Foundation, Goldman Sachs, The Lord Faringdon Charitable Trust, Children in Need, The Leche Trust, The Ogden Trust, The Anthony Crickmay Estate, Department for Digital, Culture, Media & Sport, The Golsoncott Foundation and Ashe Windham. Thank you to all those individuals who have generously donated to Turtle Key Arts.



Turtle Key Arts, Lyric Hammersmith,
Lyric Square, King Street, London, W6 0QL



www.turtlekeyarts.org.uk

020 8964 5060

admin@turtlekeyarts.org.uk

Registered charity: 1003113

TURTLE KEY ARTS CENTRE TRUST

England & Wales - Charity number 1003113

Accounts

2021

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

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1. OBJECTIVES

Turtle Key Arts produce and devise original and ground breaking art to entertain and inspire, we believe that access to the arts helps improve the quality of life.

The main objective of the Trust as stated in the Trust Deed is the advancement of public education in the dramatic and visual arts with the object of improving the conditions of life for those persons who have need of such provision by reason of their youth, age, infirmity or disablement, poverty or social and economic circumstances.

The policies that have been adopted to further the objectives of the charity are:

- The provision of artistic activities for and the advancement of the work of young performers and artists with a particular focus on young disabled practitioners.
- The encouragement of new developments in the performing arts, in particular of dance, physical and visual theatre and collaborative work and the commitment to the professional production of this work.

"We entered this financial year having gone into a nationwide lockdown due to the Covid Pandemic. We watched theatres close overnight and all of our projects and shows get cancelled or paused with no end date in sight. We began to see the full impact of Covid on our sector.

The team at Turtle Key Arts reacted quickly to working from home and adapted to working online with resilience, flair and showing great aptitude and adaptability.

In my 20+ years of working in the arts this has been one of the greatest challenges the arts sector has faced. Funding applications were returned, freelance artists struggled to find work and theatres and employers were forced to make some difficult decisions.

For us at Turtle Key Arts it was so important that we carried on engaging with our participants, freelance artists and our communities. We were successful in moving projects online and in securing emergency funding to start new projects and initiatives. Our Trustees supported us and I was genuinely overwhelmed by the support given from our regular funders and individual donors.

When I look at the work that we did in this last year, I know that it sits at the very heart of Turtle Key Arts. Our team worked tirelessly with care, dedication and energy to make the work happen, bringing organisations and communities together as a family which was needed this last year more than ever.

At Turtle Key Arts we lobbied and listened. We supported our collaborating artists, partners and participants. We ensured we rolled out as many of our core outreach and participation activities as possible. We continued sharing and supporting the work of our collaborating companies and where possible made new work. We came up with new and innovative ways to reach people.

As CEO I was determined to ensure our financial sustainability as we navigated this last year ensuring I protected our team, our future and our contribution to the future of the arts."

Alison King – Chief Executive Turtle Key Arts

2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST

As this financial year started in April 2020, we had already embarked on an entirely new way of working following on from the lockdown in March 2020. With some members of the team furloughed but still in contact, a very reduced core team of our CEO and Artistic Director, Finance Director and Producer supported by a large team of freelancers strove to stay connected to our most vulnerable groups and to find ways to communicate from our homes.

We realised that our core strategy of running our outreach and production arms as equal and mutually beneficial aspects of our work meant that we were able to fairly seamlessly carry on providing all of our outreach work and employing our artists to support these projects. As lockdowns came and went during the year, we adapted and even managed to create some new work in a covid-safe way. Members of our staff team returned part-time in the summer of 2020 and we were even able to take on a new staff member to support the many planned projects. We are proud of what we achieved during this difficult time and we are also grateful that both public and private funders realised the potential of our strong existing networks and gave us the necessary support to continue to do our work and to pay the freelancers who are such an important part of our industry.

We lost one of our founding staff members, Ruth Young, to Covid in the summer of 2020. She taught us a great deal about how the arts can change lives, including her own. Her legacy will be for us to continue to find ways of using our work to create real opportunities and access whatever the barriers that people face.

In 2021 with a core team of 5 full time equivalent posts and 3 part time posts with some of the staff team furloughed,



our work reached an
AUDIENCE of
47,397
online and live



450
300
150
employed
329
FREELANCE ARTISTS

involved over
1300
PARTICIPANTS



PRODUCED
5
SHOWS



and we ran
18
OUTREACH PROJECTS



Our mission statement remains consistent with the work we have carried out this year;

TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.

2

Turtle Key Arts work with collaborating artists and companies to produce original new work - nurturing talent, developing skills and empowering companies and individuals to achieve their artistic goals. We encourage everyone we work with to share our founding ethos of making the arts accessible to all by embedding outreach and participation at the heart of everything we do.

Turtle Key Arts forge strong relationships and partnerships with arts and community organisations in the UK and internationally to bring high quality art to diverse audiences.

Turtle Key Arts remains a charitable trust, helping to fund many of the education and disability arts projects and continuing our policy of full disability access to all aspects of our work.



OUR INCOME STREAM

TOTAL: £639,599



COLLABORATOR INCOME

Income earned by collaborating companies from performance fees, box-office takings and workshop fees



PUBLIC FUNDING

Funding raised from Public Funds eg: Arts Council England and local authorities



CHARITABLE DONATIONS

Funding raised from charitable foundations, trusts and individual giving



FEE INCOME

Income earned by TKA from production services, project management, training and teaching

OUR EXPENDITURE

TOTAL: £400,306

89%

11%

■ PROJECT AND PARTICIPATION
£355,161

■ CORE
£45,145

3. STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

Visit turtlekeyarts.org.uk/tka-board for more information about the trustees.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2021 are:

Magdalen Wolloshin

Chair

Graham McGrath

Vice Chair

Laura Barlow

Treasurer

Charlotte Cunningham MBE

Trustee

Pegram Harrison

Trustee

Kate Brooke

Trustee

Jerry Gunn

Trustee

James Charrington

Trustee

Emma Bleasdale

Trustee

Sarah Long

Trustee (New appointment)

Subathra Subramaniam

Trustee (New appointment)

Each trustees' role on the board is reviewed regularly and rotation is considered every 4 years.

RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor progress against the strategic objectives.

AMBASSADORS

Sarah Long

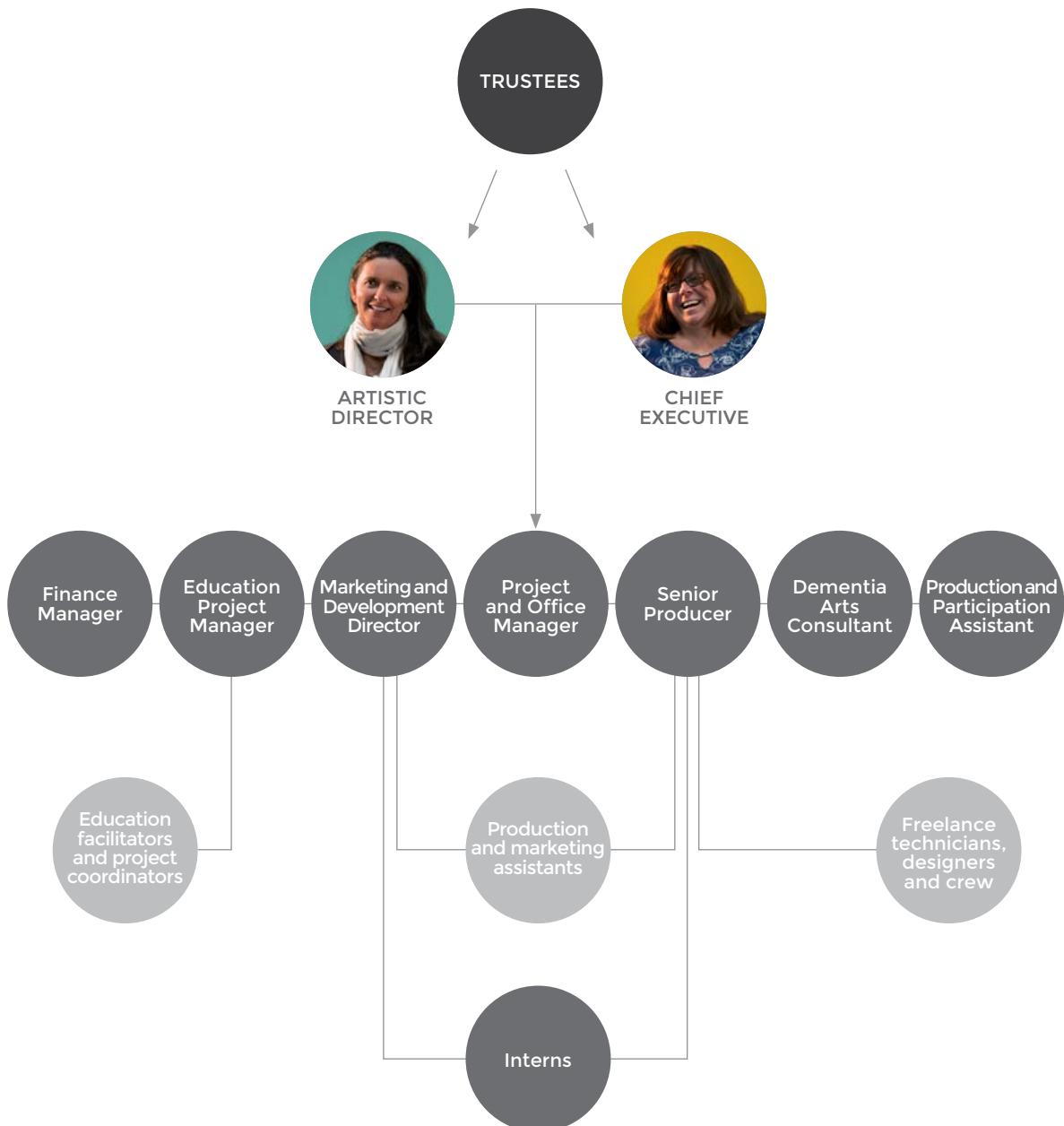
Ambassador for disability arts

Amir Hosseinpour

Ambassador for performing arts



OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

GOVERNANCE

We have never appreciated our board more than in this challenging year. Their insights from so many different areas of the arts and other industries gave us a broadness of perspective and an ability to tackle the big questions that arose during this time ranging from BLM, issues arising for the most vulnerable in our society, challenges around employment and fundraising. We have been joined by one new board member, Subathra Subramaniam, and a second new appointment of an ex Key Club member is planned for 2021. Our online meetings became more regular and communication increased as our strategic plans evolved rapidly with developments and available resources.

Our ambassadors have also stood by us this year with Sarah Long taking the lead on continuing to support the most vulnerable people with long term conditions for whom the end of lockdowns does not mean immediate freedom. Amir Hosseinpour has given us the important international perspective as he continues to work mainly in Europe and to help ensure that we keep our international exchanges going despite the bureaucratic challenges.

The trustees met 5 times during the year, one of those an extraordinary meeting in response to Covid; at the meetings they considered the ongoing governance of the charity and nominated future trustees. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations particularly in this time of crisis.

The trustees reviewed all existing and new policies with particular attention to new digital safeguarding and risk management and some new policies were added to the existing roster. Beyond the meetings, the trustees were regularly involved in Covid specific strategy decisions, training, financial oversight and acting as Turtle Key Art's representatives within their own online and other forums.

FUNDRAISING

Given our strong links in our different communities, young people with autism, people with dementia, people living with disabilities and with young people with HIV, we were able to demonstrate that we could act fast to impact

on these communities. Our funders were made aware of this and we were successful in raising emergency funds from both Arts Council England and many of our regular foundation partners so that we could continue to provide this work. We were delighted to receive our first funding from Children in Need towards our work with children with autism.

We were also fortunate to receive our first corporate sponsorship with Atomy UK and we look forward to working in partnership with them over the next year. We will be working with them in expanding our Joy disability festival and creating online community hubs, as legacy to our outreach projects.

Our production work was also impacted by the realisation that many of those working in the sector had been adversely affected by the shutdown. Funders were keen to ensure that these artists could work again as soon as possible and therefore projects have found initial support. The hope is that this support for young artists will be sustainable, allowing us to build a more strategic pathway for our emerging companies.

We have stayed in touch with private donors and smaller foundations by inviting them to online sharings and keeping them informed of our hopeful and uplifting moments throughout the year via social media and direct communication.

DATA AND EVALUATION

Our audiences have grown without the constraints of geographical boundaries, and we have kept up to date with all of this data, ensuring that we always make people aware of how we will contact them in the future.

We have found new ways to evaluate our digital projects, collecting comments within chats and setting up easy ways for participants and audiences to react to performances, projects and any online training that we have provided.

The University of Surrey Psychology Department in Guildford published its findings on our Turtle Opera project and we have been asked to consult with Dr Rebecca Charlton from the Department of Psychology at Goldsmiths University of London in a study that is looking at neurodiversity and ageing – combining two of our areas of expertise.

We also contributed to the annual conference of Psychiatrists with an online session and continue

to take part in many dementia and music initiatives from the universities of Liverpool and Chester to Canada and Finland.

MARKETING AND PR

We had a number of marketing and PR campaigns planned including Ockham's Razor's tour of This Time and Amici Dance Theatre Company's 40th anniversary show One World at the Lyric Theatre which were unfortunately cancelled due to Covid.

As the first lockdown took hold in April 2020 it became clear that there wasn't going to be any live performance for some time. Our focus therefore became to maintain a presence for our portfolio of companies online. We came up with a number of initiatives including: releasing

the film What we Have Learned by Ockham's Razor about the making of their most recent show This Time, this was watched over 40,000 times, we live streamed films on YouTube of a number of Amici's repertoire performances, these were watched by an international audience.

We learned that if performances or workshops were online this took away the geographical barrier to entry and we started to look internationally to attract people to join our online projects and events.

In early 2021 we launched a year long PR campaign with Chloe Nelkin Consulting. The focus was to feature a Turtle Key Arts project each month. The strategy was to show that Turtle Key Arts had survived and indeed thrived under the lockdown restrictions.

12,597
unique visitors



turtlekeyarts.org.uk

3,847
views



15,152
views



twitter 

+8%
increase

from 1994 to 2154 followers

facebook

+8%
increase

from 1204 to 1301 followers

Instagram 

+35%
increase

from 747 to 1011 followers



5,000
views per month

The Turtle Key Arts

MONTH IN A MINUTE

film continues to be successful, with regular positive feedback and is averaging 5000 views per month.

4

OUR COLLABORATORS AND PARTICIPATION PROJECTS

We worked with seven collaborating performance companies in the last year. We have a tailored contracted relationship with each company to ensure we support them in the most constructive ways possible - building individual company resilience and expertise. Turtle Key Arts make sure these companies have access to opportunities which we can help them attain, once they reach a level at which we feel they no longer need this help then we consider negotiating an exit strategy. This allows us to constantly discover new artists to support whilst maintaining relationships with previous collaborators.

This year, we added a new young company to our list - Kill the Cat are a company who originated in the West Country and are at the very start of their development. They represent a new area of interactive theatre including work that blends technology with live performance.

We have also taken on some project work including consultancy and tour booking for Proteus Theatre Company.

We have maintained all participation projects but we are considering which projects bring the most impact for the participants and how we might be able to roll out more work for those most in need including young people with autism around the UK.

The work of our collaborating companies is still very varied including

NEW WRITING

DISABILITY ARTS

CIRCUS

INTEGRATED PRACTICE
AND ISSUES BASED WORK

AERIAL THEATRE

POLITICAL DEVISED

THEATRE PHYSICAL

EMERGING ARTISTS THEATRE

In line with our policies, our collaborators have continued to design outreach work alongside their performance work. This has included Amici Dance Theatre Company's far reaching online classes and Ockhams Razor's storytelling project as well as their online wellbeing and exercise classes. Alongside Jabala and the Jinn, the team also designed a first online resource pack for teachers and online sessions aimed particularly at drama and youth groups and children from the global majority.

Turtle Key Arts also started work with two freelancers to create our Freelancer Manifesto and Pay Pledge, a guide to ensure best practice for the employment of freelancers.

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive – Alison King, continued in her role as chair of the Independent Theatre Council, but alongside this she took on roles within a number of online theatre networks – lobbying politicians, gathering information from freelancers and supporting the industry in the most difficult weeks and months that it has known in our lifetimes. Other members of the team including the Artistic Director joined cultural forums and connected to facilitators and educators in the arts – a group who were suddenly pushed to the fore of the industry once live performance became impossible and engagement with communities became the key way for most organisations to keep working.

We have continued to build on our strong relationships with the new Lyric team and the partnership and were among the first people back in the building in February 2021 for Covid safe rehearsals. We strengthened our local links and set up our first live project in West London for people with dementia in both care homes and in their own homes.

Our internship programme included a young stage management and a lighting design student on Jabala and the Jinn. Many of our past music students joined their younger counterparts to support our online projects for both autism and dementia groups. We aim to restart opportunities for in person internships and placements as soon as is possible.

Turtle Key Arts taught the Business of Performance module at the National Centre for Circus Arts and the Company Management modules at St Mary's University in Twickenham. We also taught the MA in directing for Circomedia and a module on Business Planning at the National Centre for Circus Arts. We also delivered a session for the new MA in Theatre for Community and Education at Mountview and a session on Production Management. We also delivered an autism training session to 50 Royal College of Music students. All of these sessions were delivered virtually.

SUMMARY

Turtle Key Arts and our collaborating companies had a very different year in 2020/21. Many of our outreach projects were moved online but our performance companies had to find new ways to create work.

Some experimented with online events – our youngest collaborators Kill the Cat as immersive/interactive theatre practitioners were well placed to do this – and others made sure they could stay fit and healthy and could support their teams until the point at which they could go back into the rehearsal room and eventually onto the stage, either to be live streamed or eventually with real audiences. Ockham's Razor concentrated on some of their outdoor shows and Open Sky made a digital theatre piece. Amici Dance Theatre Company extended their sessions internationally online, crossing time zones as well as the many other barriers that they seek to remove.



5. PARTICIPATION



[DEMENTIA]

< TURTLE SONG

In collaboration with English Touring Opera and Royal College of Music, Turtle Song, is a singing and song writing project for people with dementia. The participants create a song cycle over the course of several weeks which culminates in a live performance for friends and family.

Three Turtle Song projects were successfully run online and in between projects we ran Friday morning coffee mornings to keep in touch with all our participants.

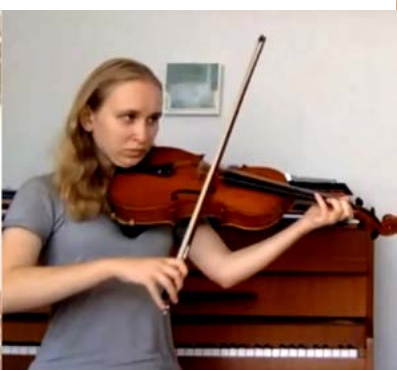
Emergency funding from Arts Council England enabled us to run an online UK and beyond summer project - bringing people together during the most difficult weeks of lockdown - for previous participants, students and team members.

[DEMENTIA]

TURTLE SONG ROADSHOW >

As the third lockdown started to lift, we were aware of how isolated and lonely many older people living with dementia had become. We decided to send artists and musicians out to them. In late spring, we were able to run some of the sessions outside in gardens and some indoors in private and residential homes in a Covid safe way. The project reached over 100 people across London and created songs that blended ideas from all the different individuals and settings.

The project ended with a live streamed 'concert' into the homes we had been working in and featured filmed footage of all the individuals and groups.



[AUTISM]

< KEY MUSIC

After a difficult end of their school year we were keen to support some of the young people who would usually have come along to our Musical Portraits project with National Portrait Gallery and Wigmore Hall. We received emergency funding from Arts Council England and were able to employ a freelance composer and fine artist to run an online project, at the start of the summer holiday, for young people in their own homes. They explored their own surroundings and used photography to document chosen themes which they then set to music.

The project culminated in an online sharing of the music and art pieces created.



[AUTISM]

< KEY CLUB

Key Club, a monthly arts club based at the Lyric Hammersmith for 16 to 30 year olds on the autism spectrum, runs two monthly groups.

Facilitated by a writer, film maker and featuring a celebrity guest appearance they created a short film, started in person and finished during lockdown with highly creative socially distanced outdoor shoots.

The club continued online for the following academic year and started work on a coffee table art book that included many different visual art skills taught by a variety of professional artists.

[AUTISM]

TURTLE OPERA >

In partnership with Autism Family Support Oxfordshire, St Edward's School and the University of Oxford, Turtle Opera is a music and drama project for 10 to 14 year olds on the autism spectrum.

It started in person but moved online for its triumphant final sharing based on the Talking Maps exhibition in the Weston Library at the Bodleian.

Following on from this, we realised the potential to connect online with young people with autism and received funding from Arts Council England to run a project for previous Turtle Opera participants and Oxford University music students. For many it was their only interaction outside of their own families.



[DISABILITY ARTS]

< WE'LL DANCE AGAIN

As the third lockdown lifted we were keen to again reach people "in person" especially those disabled people that were most isolated and vulnerable. In association with Amici Dance Theatre Company we facilitated integrated (disabled and non-disabled) dance workshop leaders to visit isolated disabled people in their homes, residential homes or assisted living and they danced together in a safe space. A song We'll Dance Again was composed which all the participants at the various locations were filmed dancing to and this was edited into a film featuring everyone who took part.

The project really created an incredible sense of creativity and community amongst all the participants.



[DISABILITY ARTS] < JOY FESTIVAL

Produced by Turtle Key Arts in partnership with the Lyric Hammersmith and H&F Arts Fest JOY Festival is a celebration of local disabled artists. Due to the pandemic and the lockdown measures the planned festival and supporting workshops in schools and the local community was unable to go ahead and was delayed until Summer 2021.

The Joy community stayed connected with monthly zoom support sessions and discussions facilitated by the team at Turtle Key Arts.

"Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society."

EVERYTHING THEATRE

[DYSLEXIA] KEY WORDS >

A writing project for young people with dyslexia and other problems with writing. During the autumn term, Key Words engaged with students from local schools in the borough of Hammersmith and Fulham to write their own plays. The resulting pieces were published in individually bound playscripts and a fabulous cast of actors from Lyric Young Company performed them online to friends and family in a joyous and anarchic style.

"The project changed the way they saw themselves. Their voices, unusual, flawed, complicated as they were, were raised aloft and celebrated. That, for me, is inclusion."

SPECIAL EDUCATIONAL NEEDS CO-ORDINATOR



[YOUNG PEOPLE LIVING WITH HIV] < ART IS KEY

In association with CHIVA (Children's HIV Association) and Lyric Hammersmith, the project works with young people in the UK living with HIV.

The group was particularly hard hit by the pandemic due to their existing vulnerabilities and having to deal with the entire world talking about one virus whilst many of them still felt they were not able to publicly speak about a virus that they had been born with. After ten years of running arts projects with these young people, we created an online alumni group creating songs, poems and stories over the course of ten weeks resulting in an emotional online celebration.



6. COLLABORATING COMPANIES/PRODUCTION

We continued to produce our portfolio of groundbreaking performing arts companies.

“Turtle Key Arts have a long-standing reputation in their role as creative producers advancing participation in the arts by disabled, disadvantaged and socially excluded people”

COLIN HAMBROOK - DISABILITY ARTS

AMICI DANCE THEATRE COMPANY >

The integrated dance company were set to celebrate their 40th anniversary in May 2020 with a new show One World at the Lyric Hammersmith, bringing artists from all over the world who have worked with or been inspired by Amici. Unfortunately, the show was postponed. Instead, Amici held an online film week showing work from their 40 year history, viewed by over 3500 people.

Amici moved their weekly classes online and ran very moving monthly open workshops for anyone worldwide to join, attracting participants from across Europe and as far as Australia, Japan and America. Zoom removed the barrier of travel and access and Amici will continue connecting online with disabled communities worldwide.



< YOUNG AMICI

A dance company for young disabled and non-disabled dancers.

During lockdown Young Amici moved their classes online and created their first digital dance, We Dance (Distanced) into the Forest which premiered online in July 2020.

Over the year they have connected with 25 young dancers with over 40 sessions. With many of their vulnerable members still isolating in the summer, they decided to host their first Summer School - 40 participants signed up for the week which had 3 sessions each day in different art forms including daily Young Amici classes, Drama, Ballet, Feldenkrais, Meditation and Yoga.



< ODDLY MOVING

The planned new show Atlas and accompanying workshops were delayed due to Covid and will now premiere in Spring 2022. During the year Oddly Moving and Director Charlotte Mooney, from Ockham's Razor, did further research and development.

The show will interweave personal stories about the metaphorical weight we each bear or let go off, told through Oddly Moving's unique blend of physical theatre, autobiographical storytelling and circus skills (with a rudimentary understanding of physics).

"You have to see Grania in action: she is a highly skilled circus performer, storyteller and connector, lighting up the entire stage."

LUCYLOVESCIRCUS

OPEN SKY THEATRE >

Open Sky blended their film making and physical theatre skills to create the beautifully filmed dark fairy tale Cold, a digital theatre production, filmed on stage at the Courtyard Hereford - produced by Turtle Key Arts - a personal story about miscarriage and baby loss.

"A film so suffused with pain and heartbreak that is at the same time a thing of understated beauty that lingers long after the closing credits"

HEREFORD TIMES

Launched online during lockdown with more than 600,000 views they also filmed Mircoplays, five commissioned short plays filmed on location in Herefordshire.



< OCKHAM'S RAZOR

The UK's leading circus company's tour of This Time was cancelled due to Covid and so they needed to create new ways to work.

They released training videos from commissioned freelance artists, held regular training sessions to support wellbeing and fitness during lockdown, ran free online storytelling and creative workshops, adapted a scene from Not Until We Are Lost for outdoors, performed at the Lowry, Salford in Oct 2020 after months of no live performances. They continued to run circus workshops, including the MA course at Circomedia and mentored artists to develop work. They also continued to support the industry through lobbying to ensure the support of freelance artists and government support for the arts.

“Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society.”

EVERYTHING THEATRE

AIK PRODUCTIONS >

AIK Productions received funding for a full production and tour of *Jabala and the Jinn*, written by Asif Khan, a new play for children which explores the story of a modern British Muslim family.

The show, cast online, started live rehearsals at Lyric Hammersmith in early 2021. It premiered as a live streamed show in partnership with Belgrade Theatre Coventry during their Year of Culture. The team developed an online education pack and ran online workshops aimed at fostering resilience in children after a difficult year.

“There is lots of humour in *Jabala and the Jinn* but wrapped up in the fun are lots of messages around acceptance, love, friendship and difference.”

WEEKEND NOTES



< KILL THE CAT

Kill the Cat make bold interactive theatre, they premiered their new show *The House Never Wins* in May 2020; an interactive game theatre piece that you could play from the comfort of your own home. Exploring the climate crisis, self-isolation and gambling with the planet's future. Over the past year, it had 3 UK digital tours, virtually visiting 32 venues, performed 71 shows to a total of 1019 audience members.

“*The House Never Wins* proves that immersive theatre has a future on digital platforms.”

REVIEWS HUB

“A stroke of genius, riveting and not to be missed.”

LONDON THEATRE REVIEWS

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2021

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

TRUSTEES:

Magdalen Wolloshin (Chair)
Graham McGrath (Vice chair)
Laura Barlow (Treasurer)
Charlotte Cunningham MBE
Pegram Harrison
Kate Brooke
Jerry Gunn
James Charrington
Emma Bleasdale
Sarah Long (New appointment)
Subathra Subramaniam (New appointment)

AMBASSADORS:

Sarah Long (Disability Arts)
Amir Hosseinpour (Performing Arts)

BANKERS:

Lloyds TSB
Fenchurch Street Branch
72 Fenchurch Street
London
EC3P 3EH

INDEPENDENT EXAMINER:

MCN Cole BA FCA
Bright Grahame Murray
Emperor's Gate
114a Cromwell Road
Kensington
London
SW7 4AG

SOLICITORS:

Pothecary Witham Weld Solicitors
70 St. George's Square
London
SW1V 3RD

WEBSITE:

www.turtlekeyarts.org.uk

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed (dated 29th May 1991), the Charities Act 2011 and Account and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16th July 2014.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

The Charity is a Charitable Trust governed by a trust deed dated 29th May 1991 and amended on the 25th June 2015. The Trust is a registered charity, No. 1003113.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2021 are listed on the attached schedule. Each trustees' role on the board is reviewed regularly and rotation is considered every four years.

RISK MANAGEMENT

The trustees conduct comprehensive reviews of the Charity's activities, setting out major opportunities available to the Charity and the risks to which it is exposed. The trustees monitor progress against the strategic objectives.

ORGANISATION STRUCTURE

A board of trustees is responsible for the policies, planning, direction and organisation of the charity.

The day to day operations of the charity are run by a Chief Executive and Artistic Director with the support of a Development and Project Director, a Senior Producer, a Finance Manager, a Producer and one Project and Office Manager. The charity also employs a dementia consultant on a one day per week basis and contracts project leaders/production managers to run specific projects.

RESERVES POLICY

The trustees have developed a policy whereby the unrestricted funds not committed and held by the charity should be sufficient to fund three months of staff and overhead costs.

NATURE OF FUNDS

GENERAL FUNDS - UNRESTRICTED FUND

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and running costs of the organisation.

PARTICIPATION FUND - RESTRICTED FUND

This fund is made up of all the donations towards the participation work carried out with community groups, people with dementia, young people with Autism Spectrum conditions, young people with HIV and people with disabilities and is spent directly in relation to these projects.

COLLABORATORS FUND - RESTRICTED INCOME

This fund consists of the payments and grants towards the projects and artistic work carried out by the theatre, circus and dance companies that we promote and whose work we support.

DESIGNATED FUNDS

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects or budgeted costs that fall outside of their commitment to maintain free reserves to meet the day to day running needs of the charity.

GOING CONCERN

The trustees consider that the Charity has adequate resources available to be able to continue to fund the activities of the charity for the foreseeable future. The trustees have prepared the accounts on a going concern basis and are confident, having taken account of the impact of Covid 19 on the operations and activities of Turtle Key Arts, which the Charity will continue to grow over the coming years.

TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2021 are:

Magdalen Wolloshin
Chair

Graham McGrath
Vice chair

Laura Barlow
Treasurer

Charlotte Cunningham
Trustee

Pegram Harrison
Trustee

Kate Brooke
Trustee

Jerry Gunn
Trustee

James Charrington
Trustee

Emma Bleasdale
Trustee

Sarah Long
Trustee

Subathra Subramaniam
Trustee

Each trustees' role on the board is reviewed regularly and rotation is considered every four years.

REGISTERED OFFICE:

Turtle Key Arts
Lyric Hammersmith
Lyric Square
King Street
London
W6 0QL

INDEPENDENT EXAMINER:

Mark Cole
Bright Grahame Murray
114a Cromwell Road
London
SW7 4AG

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing these financial statements, the Trustees are required to:-

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that were reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practices have been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it was inappropriate to presume that the Charity will continue in operation.

The Trustees were responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the application Charities (Accounts and Reports) Regulations, and the provisions of the trust deed. They were also responsible for safeguarding the assets of the charity and hence took reasonable steps for the prevention and detection of fraud and other irregularities.

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

Approved by the trustees and signed on their behalf by



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 27 January 2022

I report on the accounts of the charity for the period ended 31 March 2021 set out on pages 27 to 40.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND INDEPENDENT EXAMINER

As trustees of the charity, the members of the PCC are responsible for the preparation of the accounts. They consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Charities Act;
- to follow the procedures laid down in the General Directions given by the Charity Commissioner under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

My examination was carried out in accordance with the General Directions given by the Charity Commissioner. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

- which gives me reasonable cause to believe that in any material respect, the requirements:
 - a) to keep proper accounting records in accordance with section 130 of the Charities Act; and
 - b) to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
- to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



MARK COLE FCA
Independent Examiner

Bright Grahame Murray, Chartered Accountants,
Emperor's Gate, 114a Cromwell Road, Kensington,
London, SW7 4AG

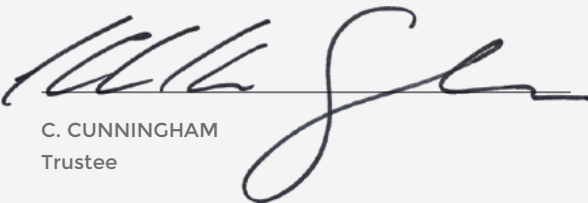
Date: 27 January 2022

INCOME AND EXPENDITURE

		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2021 £	Total Funds 2020 £
INCOMING RESOURCES						
Donations and grants						
Voluntary income	2	296,243	42,500	-	338,743	210,154
Income from charitable activities						
Collaborators' project income		-	90,151	-	90,151	306,080
Participation project income		-	142,706	-	142,706	79,455
Production & Participation management fees						
		67,999	-	-	67,999	85,524
Total income	3	364,242	275,357	-	639,599	681,213
RESOURCES EXPENDED						
Expenditure on charitable activities						
Collaborator projects		204,160	56,667	-	260,827	496,564
Participation projects		22,622	71,712	-	94,334	121,437
Governance and other operating costs		45,145	-	-	45,145	63,953
Total expenditure	4	271,927	128,379	-	400,306	681,954
NET INCOMING RESOURCES BEFORE TRANSFERS						
		92,315	146,978	-	239,293	(744)
Transfer between funds		(130,129)	129	130,000	-	-
Net income and net movement in funds for the year		(37,814)	147,107	130,000	239,293	(744)
Reconciliation of funds						
Total funds brought forward		91,376	54,877	-	146,253	146,994
Total funds carried forward	9/10a	53,562	201,984	130,000	385,546	146,253

BALANCE SHEET AT 31ST MARCH 2021

	Notes	2021		2020	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	90,133		85,729	
Cash at bank and in hand		319,438		158,633	
		<u>409,571</u>		<u>244,362</u>	
Creditors: Amounts falling due within one year	8	24,025		98,109	
		<u>385,546</u>		<u>146,253</u>	
NET CURRENT ASSETS					
			<u>385,546</u>		<u>146,253</u>
NET ASSETS			<u>385,546</u>		<u>146,253</u>
The funds of the charity:	10				
Unrestricted funds		53,562		91,376	
Designated funds		130,000		-	
Restricted funds		201,984		54,877	
		<u>385,546</u>		<u>146,253</u>	
TOTAL CHARITY FUNDS			<u>385,546</u>		<u>146,253</u>


 C. CUNNINGHAM
 Trustee


 L. BARLOW
 Trustee

Approved on: 27 January 2022

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

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

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The trustee considers that there are no material uncertainties about the charity's ability to continue as a going concern. There are no material uncertainties affecting the current year's accounts.

INCOME AND EXPENDITURE

All incoming resources are recognised once the charity has entitlement to the resources, it is probable (more likely than not) that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability.

Where there are terms or conditions attached to incoming resources, particularly grants, then these terms or conditions must be met before the income is recognised as the entitlement condition will not be satisfied until that point. Where terms or conditions have not been met or uncertainty exists as to whether they can be met then the relevant income is not recognised in the year but deferred and shown on the balance sheet as deferred income.

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to each category of expense shown in the Statement of Financial Activities. Expenditure is recognised when the following criteria are met:

- there is a present legal or constructive obligation resulting from a past event
- it is more likely than not that a transfer of benefits (usually a cash payment) will be required in settlement
- the amount of the obligation can be measured or estimated reliably.

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Direct charitable expenditure comprises all expenditure relating directly to the activities. Support costs and consultants fees are allocated to the activity cost categories on a basis consistent with the use of the resource.

Governance costs include those costs incurred in the governance of the charity and are primarily associated with constitutional compliance and statutory requirements. Overheads are the costs of running the charity not attributable to specific projects.

Support costs are those costs which do not relate directly to a single activity. These include some staff costs, costs of administration, and professional fees. Support costs have been apportioned between fundraising costs and charitable activities on an appropriate basis.

1. ACCOUNTING POLICIES (continued)

The costs of generating funds are those costs attributable to generating income for the charity, other than those costs incurred in undertaking charitable activities or the costs incurred in undertaking trading activities in furtherance of the charity's objects. Fundraising costs include expenses for fundraising activities.

Costs of charitable activities comprise all costs incurred in the pursuit of the charitable objects of the charity. These costs, where not wholly attributable, are apportioned between the categories of charitable expenditure in addition to the direct costs.

TAXATION

The Trust is a registered charity and is exempt from Income and Corporation Taxes.

FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity.

Restricted funds are funds that can only be used for restricted purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanations of the nature and purposes of each fund is included in the notes to the financial statements.

GIFTS IN KIND

These represent the consultants time which are included at open market value

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

Support costs have been differentiated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

Governance costs and support costs relating to charitable activities have been apportioned based on the time and nature of the work undertaken in each respect. This allocation is analysed in note 4.

During the year, the Trust have revisited their allocations of staff time between project and central work and have updated the percentages used to better reflect the actual use of staff time.

DEBTORS

Debtors are amounts owed to the charity and are measured on the basis of their recoverable amount.

CASH AND CASH EQUIVALENTS

Cash at bank and in hand is held to meet the day to day running costs of the charity as they fall due. Cash equivalents are short term, highly liquid investments, usually in short notice interest bearing savings accounts.

CREDITORS

Creditors are amounts owed by the charity. They are measured at the amount that the charity expects to have to pay to settle the debt.

2. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Gift in kind – Consultants	49,000	-	49,000	42,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	53,967	-	53,967	56,687
The Aurelia Foundation	62,500	-	62,500	62,500
Arts Council England	8,500	42,500	51,000	-
City Bridge Trust	14,000	-	14,000	-
Atomy UK	20,000	-	20,000	-
Headley Trust	10,000	-	10,000	-
Other Miscellaneous income:				
Coronavirus Job Retention Scheme	34,652	-	34,652	-
Individual Giving	11,403	-	11,403	13,090
Gift Aid	168	-	168	3,827
Miscellaneous	53	-	53	50
	296,243	42,500	338,743	210,154

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2021 £	Total 2020 £
i Restricted funds - collaborators project income				
Kill The Cat	-	4,150	4,150	-
Joy	-	41,350	41,350	67,191
Amici Intergrated Theatre Co.	-	2,852	2,852	9,374
Young Amici	-	8,601	8,601	6,575
RedCape	-	-	-	691
Ockham's Razor	-	191	191	93,992
Joli Vyann	-	-	-	65,337
Oddly Moving	-	-	-	10,780
Open Sky	-	33,007	33,007	44,705
AIK Productions	-	-	-	7,435
	-	90,151	90,151	306,080
ii Restricted funds - participation projects				
Autism General	-	1,450	1,450	6,776
Musical Portraits	-	-	-	2,455
The Key Club (London)	-	20,999	20,999	18,750
Turtle Song	-	77,497	77,497	23,376
CHIVA	-	2,100	2,100	8,348
Turtle Opera	-	14,035	14,035	13,000
Key Words	-	22,125	22,125	6,750
Covid Response Projects	-	4,500 ¹	4,500	-
	-	142,706	142,706	79,455
iii Project administration fees				
Lecturing, training & mentoring		4,414	4,414	3,274
Ockham's Razor		29,500	29,500	29,000
Joli Vyann		-	-	12,000
Oddly Moving		-	-	3,000
Open Sky		1,000	1,000	6,000
Kill the Cat		1,625	1,625	-
AIK Productions		6,800	6,800	1,000
CHIVA		450	450	2,000
Key Words		4,000	4,000	2,350
Turtle Song		1,000	1,000	4,000
Key Club		3,250	3,250	4,500
Turtle Opera		2,000	2,000	1,000
Red Cape		-	-	2,000
Amici		1,000	1,000	2,640
Young Amici		3,000	3,000	1,760
Proteus		-	-	1,500
Joy		3,500	3,500	9,500
Project Contributions to Core		6,460	6,460	-
	-	67,999	67,999	85,524
Donations income (note 2)			338,743	210,154
Total restricted income (3i, 3ii)			232,857	385,535
Total income			639,599	681,213

¹ A further £42,000 of donation from the Arts Council England included in note 2.

4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2021 £	Total 2020 £
Charitable activities					
Collaborators project expenses:					
Kill The Cat	4,000	-	-	4,000	-
Joy	-	-	4,075	4,075	69,777
Oddly Moving	-	-	-	-	7,218
Amici	280	-	3,356	3,636	8,591
Young Amici	800	-	7,930	8,730	6,575
Ockham's Razor	205	-	13	218	92,964
Red Cape Theatre	-	-	-	-	647
AIK Productions	-	-	-	-	3,670
Open Sky	33,008	-	-	33,008	44,068
Joli Vyann	2,500	-	500	3,000	61,771
Other – salary gift in kind	-	19,600	24,500	44,100	37,800
Consultants and support fees	560	70,889	88,611	160,060	163,483
	41,353	90,489	128,985	260,827	496,564
Participation projects:					
Musical Portraits	-	-	-	-	2,127
Autism Projects	-	-	100	100	2,517
Turtle Opera	-	-	2,658	2,658	11,390
Key Words	-	-	13,703	13,703	8,016
The Key Club – London	1,750	-	13,571	15,321	16,626
CHIVA	-	-	1,650	1,650	12,660
Turtle Song	6,342	-	13,158	19,500	45,810
Covid Projects	3,775	-	15,005	18,780	-
Other – salary gift in kind	-	4,900	-	4,900	4,200
Consultants and support fees	-	17,722	-	17,722	18,090
	11,867	22,622	59,845	94,334	121,437
Overheads and governance	-	-	45,145	45,145	63,953
	53,220	113,111	233,975	400,306	681,954

4. RESOURCES EXPENDED (continued)

	2021 £	2020 £
Consultants fees		
Gift in kind	24,500	21,000
Wages	43,602	38,052
Production assistance	13,808	17,523
Participation, projects and marketing	15,621	24,328
Administration and finance	15,580	10,548
	<u>113,111</u>	<u>111,453</u>
Support costs – these are the direct costs of running the Turtle Key Arts Charity Consultants costs support time:		
Gift in kind	24,500	21,000
Wages	43,602	38,052
Production assistance	13,808	17,526
Participation, projects and marketing	15,621	24,328
Administration and finance	15,580	10,548
	<u>113,111</u>	<u>111,453</u>
Overheads		
Insurance	724	1,854
Rent, rates and utilities	13,107	25,196
Office costs	26,011	29,739
Bank charges	1,028	1,463
	<u>40,870</u>	<u>58,256</u>
Governance		
Accountancy and advisory fees	4,275	5,700
	<u>45,145</u>	<u>63,953</u>

5. STAFF SALARIES AND CONSULTANTS

	2021	2020
	£	£
Salaries and social security costs	136,204	147,040
Consultants fees	90,018	75,866
	<u>226,222</u>	<u>222,906</u>

	No.	FTE*	No.
The number of staff and consultants utilised, analysed by function was:			
Chief Executive	1	1	1
Artistic Director (In Kind)	1	1	1
Senior Producer (P/T)	1	0.3	1
Production, education and technical consultants	5	1.3	5
Marketing and Development Director	1	0.6	1
Financial management	1	0.5	1
Autism and Dementia consultants	1	0.2	1
	<u>11</u>	<u>5.9</u>	<u>11</u>

*Full time equivalent

The organisation employs one individual as a full time chief executive, one employee as a full time Marketing and Development Director and one employee as a full time Producer. These employees did not receive emoluments above £80,000 in the year.

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. Much of the work of the Charity is undertaken by some of the Trustees, however none of the Trustees received remuneration (2021: £Nil) nor did they have expenses reimbursed by the Trust (2021: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures And Fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2020 and at 31st March 2021	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2020 and at 31st March 2021	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2021	-	-	-	-
Net book value:				
At 31st March 2020	-	-	-	-

7. DEBTORS

	2021 £	2020 £
Trade debtors	69,345	65,374
Prepayments	6,822	6,509
Other debtors	13,966	13,846
	90,133	85,729

8. CREDITORS: Amounts falling due within one year

	2021 £	2021 £
Trade creditors	11,214	6,411
Other creditors	2,583	1,569
Accruals and deferred income	10,228	90,129
	24,025	98,109

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund	-	-	43,370	-	43,370
Participation and disability fund	-	-	158,614	-	158,614
	-	-	201,984	-	201,984
Unrestricted fund					
Designated fund	-	-	130,000	-	130,000
General fund	-	90,133	(12,546)	(24,025)	53,562
	-	90,133	319,438	(24,025)	385,546

10a. DESIGNATED FUNDS

	Balance 1 April 2020 £	Movement in Year			Balance 31 March 2021 £
		Amounts provided £	Amounts utilised £	Amounts released £	
Allocated overhead reserve		45,000	-	-	45,000
Future projects	-	20,000	-	-	20,000
Funds for future core costs	-	65,000	-	-	65,000
	-	130,000	-	-	130,000

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects and budgeted core costs that fall outside of their commitment to maintain free reserves to meet the day to day running needs of the charity. These funds also include allocated reserves in place in the event of the charity needing to wind down operations. This amount is calculated at three months running costs and is reviewed annually.

10b. RESTRICTED FUNDS

	Movement in Year				
	Balance 1 April 2020 £	Incoming £	Outgoing £	Transfer £	Balance 31 March 2021 £
Collaborators Fund					
Kill The Cat	-	4,150	(4,000)	-	150
Joy	98	41,350	(4,075)	-	37,373
Oddly Moving	3,315	-	-	-	3,315
Amici Integrated Theatre	784	2,852	(3,636)	-	-
Young Amici	-	8,601	(8,730)	129	-
Ockham's Razor	28	191	(219)	-	-
AIK Productions	2,457	-	-	-	2,457
Open Sky	-	33,007	(33,007)	-	-
Joli Vyann	3,074	-	(3,000)	-	74
Participation & Disability Fund					
Autism Projects	4,260	1,200	(100)	-	5,360
Turtle Opera	7,494	12,400	(2,658)	-	17,236
Key Words	6,503	22,125	(13,703)	-	14,925
The Key Club (London)	14,825	20,999	(15,321)	-	20,503
CHIVA	3,656	2,100	(1,650)	-	4,106
Turtle Song	8,383	77,497	(19,500)	-	66,380
Covid Response Projects	-	48,885	(18,780)	-	30,105
	54,877	275,357	(128,379)	129	201,984

Due to the impact of COVID 19 some project activity has had to be delayed or postponed until we are able to undertake live work again, therefore project funding received has been deferred and carried forward into the next financial year. This mainly applies to the JOY 21 Festival and Turtle Song. As always, these projects are supported administratively by funding for the core objectives of the charity.

Designated funding carried forward into 21/22 will be allocated to support the reserves of the charity and used to underpin the core costs and future project activity.

10b. RESTRICTED FUNDS (CONTINUED)

	2021	2020
	£	£
ANALYSIS OF PARTICIPATION ACTIVITY INCOME		
Autism:		
The Key Club (London)		
John Lyons Trust	18,500	15,000
City Bridge Trust	2,499	3,750
Musical Portraits	-	12
Donation	-	500
Turtle Opera		
Prospero	11,000	11,000
Herefordshire Community Trust	-	2,000
University of Oxford	750	-
Goldman Sachs	1,885	-
Donation	400	-
 General Donations (Autism)	-	6,226
CA Redfern	1,000	-
Earned income	450	250
Dementia:		
Turtle Song		
The Scouloudi Foundation	3,000	3,000
Swire Charitable Trust	5,000	-
Lord Faringdon Charitable Trust	3,000	-
Headley Trust	-	20,000
Fresh Leaf Foundation	-	15,000
Other Donations (incl. fundraising activities)	3,965	28,400
Partner contribution (ETO)	-	8,651
Gift Aid	282	75
Berkshire County Council	-	11,000
Earned income	250	550
Other Education:		
CHIVA – Art is Key		
Partner contribution (CHIVA)	2,100	8,348
Key Words		
City Bridge Trust	8,125	6,750
John Lyon's Trust (London Community Fund)	14,000	-
Covid-19 Response Projects		
Arts Council England	42,500	-
Contribution from TS Fundraiser	1,500	-
Contribution from City Bridge Covid support donation	3,000	-
 Total Income	 123,206	 140,512

10b. RESTRICTED FUNDS (CONTINUED)

	2021	2020
	£	£
ANALYSIS OF JOY ACTIVITY INCOME		
Joy		
LBHF Fast Track Grant	-	8,000
Dr Edward Bishops King	-	6,000
Hammersmith United Charities	-	6,500
Partner contribution (H&F Arts Fest)	23,100	63,400
Earned income	-	790
Daisy Trust	750	-
Total Income	23,850	84,690

The nature and purpose of each fund is as follows:-

GENERAL FUNDS – UNRESTRICTED

This fund is used predominantly to cover the administration costs and to increase the profile of the work of the organisation as well as covering the staff and consultant costs of the organisation.

COLLABORATORS FUNDS – RESTRICTED

This fund consists of the payments and donations towards the artistic work carried out by the young theatre and dance companies that we promote and manage, and whose work we support.

PARTICIPATION AND DISABILITY ARTS FUND – RESTRICTED

This fund is made up of the donations towards the participation and community work carried out with local community groups and special schools or young disabled people and is spent directly in relation to these projects.

THANK YOU to our partners: Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward's School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street - Reading, Lyric Hammersmith, London International Mime Festival, Park Theatre, the Philip Barker Centre for Creative Learning at Chester University, Daniella Cromwell, Arts Alive, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest The Wardens Trust, Three Choirs Festival, Hereford College of Arts, Mindsong, The Courtyard - Hereford, Independent Theatre Council, Theatre Royal Portsmouth, Greenwich+Docklands International Festival, Out There International Festival of Circus & Street Arts, Norfolk & Norwich Festival, Lift Off! - Salisbury, Circulate, Stratford Circus Arts Centre. The Auckland project, The University of Durham, The University of Liverpool, Chetham's Music School, Belgrade Theatre Coventry, Kala Sangam, Mountview, St. Mary's University, Birmingham Conservatoire, Birmingham Ormiston Academy, Worthing Theatres, Circomedia, Proteus, Hall for Cornwall and Theatre in the Mill.

Thank you to our corporate sponsor and partner Atomy UK.

Thank you to our funders: Arts Council England, The Henry Smith Charity, Mark Armitage, C.A. Redfern Charitable Foundation, Scouloudi Foundation, Cockayne - Grants for the Arts and The London Community Foundation, Royal Victoria Hall Foundation, The London Borough of Hammersmith & Fulham, Adult Learning & Skills Service, Hammersmith United Charities, RBS, The Ashley Family Foundation, PRS for Music Foundation, The Clarence and Anne Dillon Dunwalke Trust, The Dillon Fund, Roseheath Foundation, John Lyon's Charity, The Garrick Trust, Esme Fairbairn, Split Infinitive Grant, Geoffrey Watling Foundation, Norwich County Council, Buckinghamshire Community Foundation, Heart of Bucks Community Foundation, The Rothschild Foundation, The Swire Charitable Trust, The Headley Trust, Monday Charitable Trust, Prospero World, The Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViV Healthcare, Austin Hope Pilkington Trust, The Mercer's Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers' Foundation, The Faringdon Charitable Trust, The Herefordshire Community Trust, The Berkshire Community Fund, Fresh Leaf Charitable Foundation, Primark, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Charitable Trust, Hammersmith United Charities, Dr Edwards & Bishops King's Fulham Charity, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival, Daisy Trust, London Community Foundation, Goldman Sachs, The Lord Faringdon Charitable Trust, Children in Need. Thank you to all those individuals who have generously donated to Turtle Key Arts.



Turtle Key Arts, Lyric Hammersmith,
Lyric Square, King Street, London, W6 0QL



www.turtlekeyarts.org.uk

020 8964 5060

admin@turtlekeyarts.org.uk

Registered charity: 1003113