

2018

ANNUAL REVIEW



TURTLE
KEYARTS

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1. OBJECTIVES



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:

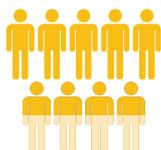
- The provision of artistic activities for and the advancement of the work of young performers and artists with a particular focus on young disabled practitioners.
- The encouragement of new developments in the performing arts, in particular of dance, physical and visual theatre and collaborative work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

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

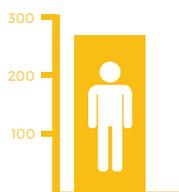
Turtle Key Arts have spent another year achieving the maximum impact through the arts and reaching an improbably large number of people through their various strands of work. The numbers speak for themselves - especially when you consider the tiny core team in the office that initiates and manages all of this work. We feel that the past year's achievements have been entirely consistent with our mission and that we are well prepared for the next stage in our development.



In 2017 with a core team of 5 full time equivalent posts and 4 part-time posts,



our work reached an **AUDIENCE** of **31,500**



EMPLOYED
260
ARTISTS



involved over
1800
PARTICIPANTS



produced
8
TOURS



ran **170**
WORKSHOPS



as part of **19**
PARTICIPATION
PROJECTS



175
PERFORMANCES



This year projects travelled as far as South Korea and were seen

by **8,000** at
GLASTONBURY
FESTIVAL



and our team launched a successful new

SECOND
KEY CLUB

at the Lyric Hammersmith.



Our mission statement remains consistent with the work we have carried out this year;

TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.

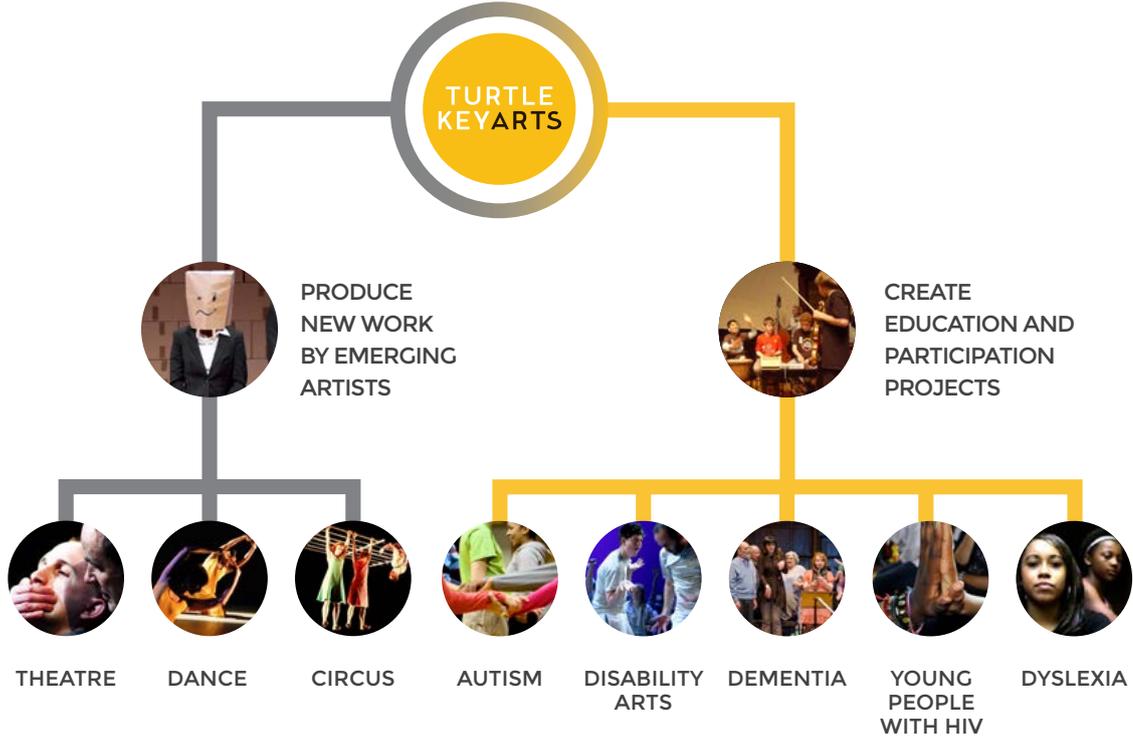
2

Turtle Key Arts work with collaborating artists and companies to produce original and ground-breaking new work. We nurture talent and develop skills, empowering companies and individuals to achieve their goals. We share our founding ethos of making the arts accessible to all by seeking to embed outreach and participation in 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.

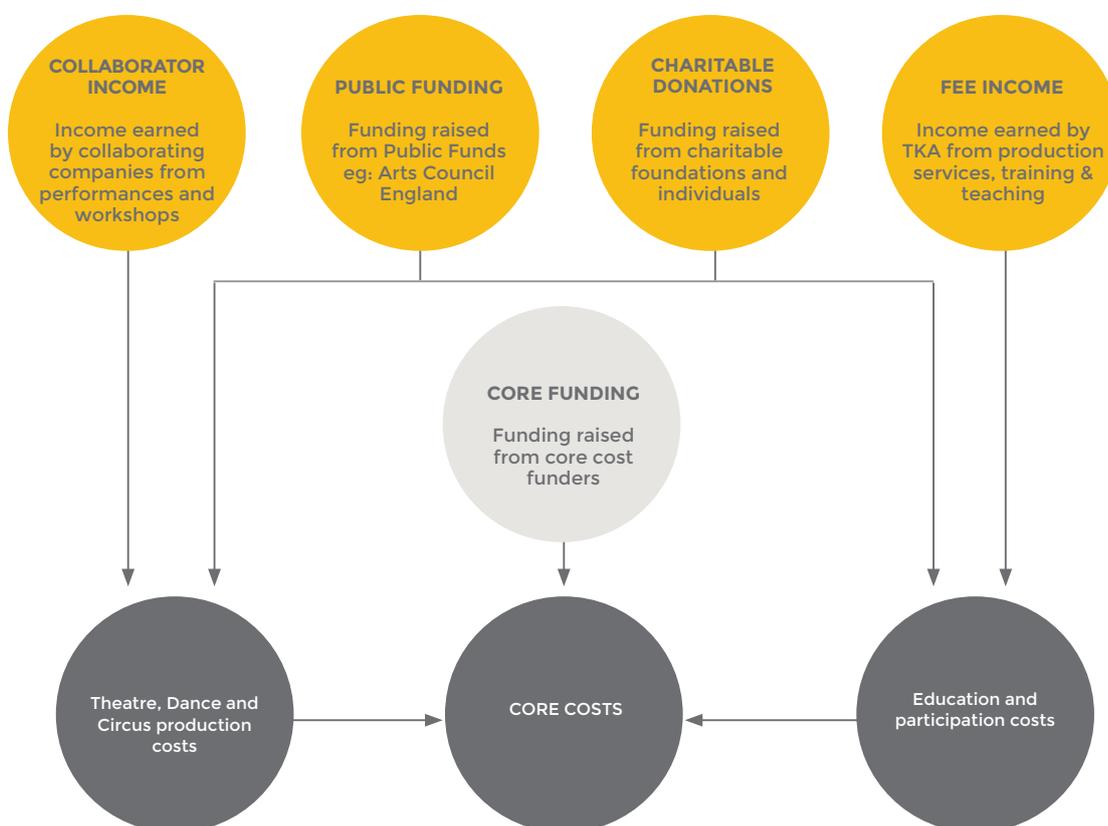
Turtle Key Arts remains a charitable trust, helping to fund many of the education and disability arts projects and continuing our policy of full disability access to all aspects of our work.

OUR WORK



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

OUR INCOME STREAM



MORE THAN 70% OF OUR ADMINISTRATION COSTS ARE COVERED BY THE CORE FUNDERS

SUMMARY FINANCIAL STATEMENTS

	Year 1 - 15/16	Year 2 - 16/17	Year 3 - 17/18
INCOME			
Core Funding	149,865	153,585	245,686
Project Funding	362,816	231,014	248,396
Earned income	58,316	60,816	69,434
TOTAL	570,997	445,415	563,516
EXPENDITURE			
Core Costs	262,673	258,872	278,186
Project Costs	306,176	224,740	234,235
TOTAL	568,849	483,612	512,421

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.

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 2018 are:

Magdalen Wolloshin

Chair

Laura Barlow

Treasurer

Angus Broadbent

Trustee (Retired 7th November 2017)

Pegram Harrison

Trustee

Kate Brooke

Trustee (Appointed 7th November 2017)

Graham McGrath

Trustee (Appointed 9th February 2018)

Charlotte Cunningham

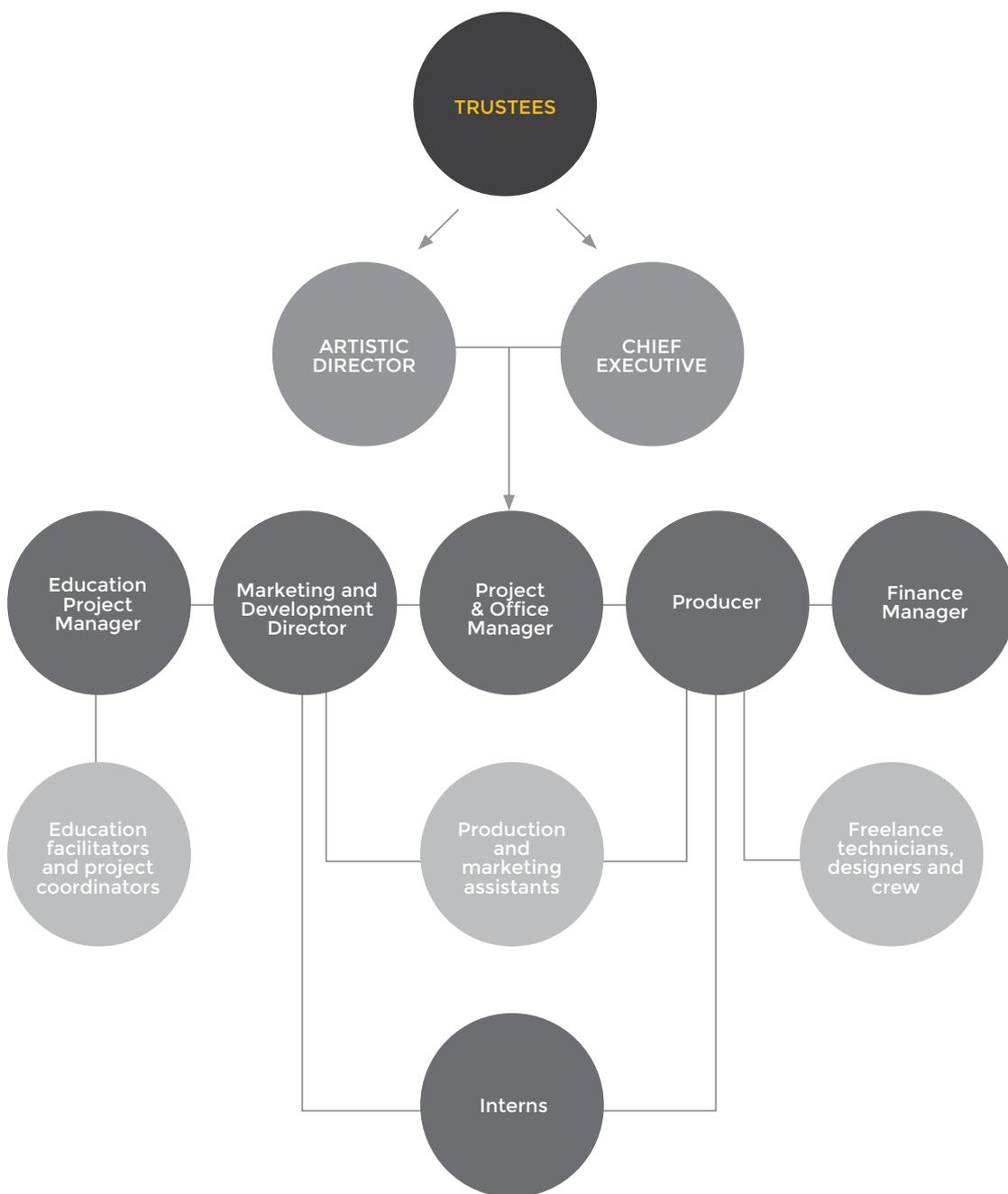
Trustee

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.

OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

4

GOVERNANCE

We have continued to strengthen our governance. One of our long-serving trustees has stepped aside and two new trustees were appointed. The trustees are selected for their knowledge of fundraising, arts policy, disability issues, finance and marketing. The Chair of trustees remains in place to create continuity on the board.

The trustees met twice during the year and at the meetings they considered the ongoing governance of the charity including rotation of trustees and the future of the advisory council. The treasurer and trustees updated the financial policy documents and assessed the financial status of the trust including appropriate reserve policies. The trustees reviewed all existing and new policies including those covering the new GDPR and safeguarding regulations. Beyond the bi-annual meetings, the trustees are regularly involved in strategy days, training, financial oversight and acting as ambassadors for the charity at industry events.

FUNDRAISING

The team have continued their efforts to raise funds - the climate for core funding is extremely difficult, but the sustained focus and regular meetings have resulted in many more interactions with trusts and foundations as well as public funders. The team have also implemented a structured approach to individual funders which allows them to re-contact these people regularly to inform them of the impact that their funding has had. This long term strategy has already begun to pay dividends.

We created a series of 'Thank you' films for our funders and private donors that express our gratitude for their individual contribution to the charity. The film consisted of a personal introduction and thank you from the Chief Executive and a short montage of the work carried out during the year. The strategy was to maintain a clear presence amongst our donors and to gently remind them of all the good work that their money could be put towards.

DATA AND EVALUATION

We have improved our data collection and evaluation strategies which has helped us to appreciate the strength of our core team and allowed us to see where we are having the greatest effect. Where appropriate, we work with outside evaluators including academic institutions (e.g. Goldsmiths University Psychology dept.) and other professional bodies (e.g. Autistica) to ensure that we are able to prove our impact on communities but also to have an outside view of the work and to improve it where we can.

MARKETING AND PR

We have also continued to increase our profile and the Turtle Key Arts brand through PR, targeted events and social media.

Our events have included information about the company itself alongside specific shows or projects. All communications have featured the logo and the team have been briefed on company style and presentation. The films of the projects have been shared widely and we have worked on specific films to trail initiatives (e.g. 10th anniversary celebrations of the Turtle Song project). There have been a number of articles in industry publications about the charity and we have also had success with specific projects being featured in major publications and on television including BBC 1 (Holding Back the Years), Arte and London Live.

We significantly increased our on-line presence, maintaining our year on year engagement figures on You Tube, Vimeo and the Turtle Key Arts web-site and achieving considerable increases on Instagram, Twitter and Facebook.

8,605

unique visitors



turtlekeyarts.org.uk

11,300

views



17,500

views



300

new followers

This year we set up a Turtle Key Arts **INSTAGRAM** account and by year end it had over 300 followers. We are continuing to develop our Instagram strategy and looking at ways to fully utilise the medium for maximum effect.



facebook

followers

from 518 to 785



twitter

followers

from 1352 to 1607



1 min

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

We have continued to manage an ever-growing portfolio of companies and projects over the course of the year. Training new teams and sharing our experience through teaching, speaking engagements and direct involvement in projects allows the team to increase the impact of the work that we do.

Turtle Key Arts have renegotiated a number of the contracts with collaborating companies - this has created a clearer vision of our relationships and allowed the charity to plan more effectively and to consider the possibility of new projects in the future.

The work of our collaborating companies is still very varied including

NEW WRITING

DISABILITY ARTS

CIRCUS

INTEGRATED PRACTICE
AND ISSUES BASED WORK

DANCE AERIAL THEATRE

POLITICAL DEVISED
THEATRE PHYSICAL

CHILDREN'S THEATRE THEATRE

We continue to meet new emerging artists and to act as consultants if we are unable to work with them directly. We still assess all of the new work that we see in terms of suitability to our mission and our capacity.

We continue to strive for all of our collaborating companies to include some element of outreach within their work and we support the companies and artists to work closely with our existing groups including young people with HIV, children and young people with Autism Spectrum Conditions, children with dyslexia and older people with dementia.

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive – Alison King – was delighted to have been voted to become the Chair of the Independent Theatre Council. This has helped Turtle Key Arts to have an insight into the wider network of independent arts organisations as well as giving the organisation a voice in important discussions on contracts, pay and benefits alongside Equity and other larger arts organisations. It also allows us to have a greater impact in supporting the wider sector on a range of complicated issues including abuse and safeguarding and planning for the future beyond Brexit.

The Turtle Key Arts Producer has joined the Kensington and Chelsea Arts Grants board. Turtle Key Arts continued to build its relationships with the team at the Lyric Hammersmith and the Young Lyric Partnership and continued to engage widely in the local community of Hammersmith and Fulham.

Our internship programme has continued to be a positive experience for both the organisation and the interns. We were able to access funds to keep one of our interns on a part time basis and she has proved herself invaluable both as a trainee producer and as a hands on co-ordinator for a number of our participation projects.

In the course of the year, nine young people have worked for the organisation as voluntary placements under the supervision of the Chief Executive.

IGNITION

DANCE FESTIVAL 2018

YOUNG AMICI

Freedom



5. PARTICIPATION

“Turtle Key Arts is in its 10th year of Turtle Song. To date, they have involved 500 individuals in 24 weekly courses, plus 120 student musicians.”

Country Life

[DEMENTIA]

TURTLE SONG >

In collaboration with English Touring Opera and the Royal College of Music, Turtle Song, our project for people with dementia has had another exciting year, reaching new areas of the country and spreading the impact of the work through partnership and the legacy of our student musicians. The project creates a song cycle developed by the participants over several weeks culminating in a live performance for friends and family.

Turtle Song was evaluated by the Dept. of Psychology at Goldsmith's University which concluded that the creative and social stimulation was a viable non-pharmaceutical intervention that creates intergenerational relationships and reduces social isolation.

Turtle Song was also featured in the 'Holding Back the Years' programme on the BBC.



We have extended our work with children and young people with Autism Spectrum Conditions.



[AUTISM]

< KEY CLUB

Key Club, based at the Lyric Hammersmith, now runs two monthly sessions following the addition of a new afternoon club. This year both groups of 16 to 30 year olds, facilitated by professional artists and performers, have been creating their own spoken word poetry.

The project has secured funding for the next three years which will allow the members to really engage with their club and to plan what they would like to achieve, both socially and artistically.



[AUTISM]

< MUSICAL PORTRAITS

Musical Portraits, in partnership with the National Portrait Gallery and Wigmore Hall continues to provide a stimulating project for 10 to 14 year olds with Autism Spectrum Conditions. They visit the National Portrait Gallery and then create their own musical compositions based on the portraits they have chosen. The week ends with a live performance for friends and family.

During the February half-term, participants are invited back for a two-day continuation of the project called Musical Portrait Band.

[AUTISM]

TURTLE OPERA >

Turtle Opera worked with Autism Family Support Oxfordshire and music students from the University of Oxford to bring together a group of 10 to 14 year olds who, over the course of a term, devised and created their own opera - The Foxes of Oxford - which was performed for friends and family at St Edwards School's brand new music building.



[AUTISM]

< WRITERS OF THE UNEXPLORED

We collaborated with the Royal Court Theatre and the research charity Autistica, to run a playwriting project for 16 to 24 year olds with Autism Spectrum Conditions. Led by professional playwright Simon Longman, the individuals wrote their own short plays which were then performed by Young Court actors on the main stage of the theatre and published by Turtle Key Arts as a collection of plays.



“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 >

Turtle Key Arts in association with Chats Palace in Hackney, produced Key Words: Spoken Poetry, which, over 7 weeks, brought together young people with dyslexia to write spoken word poems - culminating in a well-received recital by the participants of their work to friends and family.

A second playwriting project for young people with dyslexia, began at the Lyric Hammersmith in March 2018. The individuals have begun writing their own plays and these will be performed by actors in a rehearsed reading for friends and family.



[YOUNG PEOPLE LIVING WITH HIV]

< ART IS KEY

Art is Key, in association with the Lyric Hammersmith and the charity CHIVA, was a week-long residential project for young people in the UK living with HIV. With professional workshop leaders, musicians and filmmakers, the group shared their stories and created music and spoken word that was recorded and performed live. The 17 young people also contributed material towards an awareness-raising short film that will be created for the summer of 2018 and toured to the World Aids Congress in Amsterdam as well as to medical conferences and other industry events.



6. COLLABORATING COMPANIES/PRODUCTION

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



< ODDLY MOVING

This year Turtle Key Arts worked with Grania Pickard and her new company - Oddly Moving - to produce *He Ain't Heavy*, her autobiographical account of growing up with a severely disabled brother. Using physical theatre, aerial circus, audience interaction and storytelling it was warmly received by audiences as it toured the UK.

REDCAPE THEATRE >

RedCape Theatre ran workshops across the UK and began to develop two new shows.

They have worked with students from Reading University to explore ideas of protest and women - helping the development of the new play, *Children of the Revolution*, about Greenham Common in the 1980s.

Thunder Road, a dark comedy, was performed as a work in progress at the Calm Down Dear Festival in Camden and will tour in Autumn 2018.



< JOLI VYANN

Joli Vyann blur the boundaries between dance and circus. They continued the extensive tour of *Imbalance* and also premiered and toured a new outdoor show - *Lance Moi en L'air* - including two weeks in South Korea as part of the Seoul Street Arts Festival.



< OPEN SKY PRODUCTIONS

This year we began working with Open Sky Productions and produced *Scorched*. An intense one-man show based on the true story of the writer's grandfather - a World War II veteran who, in later life, was struck with dementia and began to reveal the secrets of his life. The show toured the UK and was included in the Brighton Arts Festival.

OCKHAM'S RAZOR >

Ockham's Razor, the UK's leading circus company, continued to tour their latest show - *Tipping Point*, including performances at Glastonbury.

They also began the creation of two new shows:

- *Belly of the Whale* - a new outdoor performance where circus meets sculpture. The performers, like surfers on a wild sea, ride a giant semi-circular see-saw and come face to face with the power and momentum of things they seemingly can't change. It will premiere in May and then, supported by Without Walls and Circulate, tour the UK throughout summer.
- *This Time* - a circus theatre show which explores perceptions of strength and age and the deep bonds between generations with a cast spanning in age from 12 to 60.



The artistic directors have also collaborated with other companies and continued to run circus workshops including at Circomedia and the National Centre for Circus Arts, where they directed the 2nd year devised show.

They also featured on Arte - a cultural TV station that is broadcast across Europe.



< AIK PRODUCTIONS LOVE, BOMBS AND APPLES

Love, Bombs and Apples - a funny, powerful and political one-man play - performed by Asif Khan and written by the award winning playwright Hassan Abdulrazzak - toured the UK and enjoyed a successful run at the Edinburgh Fringe as part of the Arab Arts Festival.

AMICI DANCE THEATRE COMPANY >

For Amici in Rep, the shows Tightrope and 35 Amici Drive were reprised in the same week at the Lyric Hammersmith. An ambitious undertaking that had never been done before by an integrated company. The shows were a huge success and the company received standing ovations after every performance.

Amici Dance Theatre Company continued to run workshops across West London in special educational needs schools.

Young Amici, for young disabled and non-disabled dancers, continued to develop at the Lyric Hammersmith. This year the group performed their work in public for the first time and filmed their interpretation of Pina Bausch's The Nelken Line.



< SLOT MACHINE THEATRE

Slot Machine Theatre continued to tour Your Toys. Children brought their own toys to the theatre and they were cleverly incorporated into the show as puppets.

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2018

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

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

TRUSTEES:

Magdalen Wolloshin - Chair
Laura Barlow - Treasurer
Angus Broadbent - Trustee
(Retired 7th November 2017)
Pegram Harrison - Trustee
Kate Brooke - Trustee
(Appointed 7th November 2017)
Graham McGrath - Trustee
(Appointed 9th February 2018)
Charlotte Cunningham - Trustee

BANKERS:

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

INDEPENDENT EXAMINER:

MCN Cole BA FCA
Bright Grahame Murray
131 Edgware Road
London
W2 2AP

SOLICITORS:

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

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

I report on the accounts of the charity for the period ended 31 March 2018.

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: 21 December 2018

INCOME AND EXPENDITURE

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £	Total Funds 2017 £
INCOMING RESOURCES					
Donations and legacies					
Voluntary income	2/3	248,396	-	248,396	208,085
Income from charitable activities					
Collaborators project income		-	149,112	149,112	110,080
Participation project income		-	96,574	96,574	78,934
Production & Participation management fees		69,434	-	69,434	60,816
Total income	3	317,830	245,686	563,516	457,915
RESOURCES EXPENDED					
Expenditure on charitable activities					
Collaborator projects		66,937	149,302	216,239	307,317
Participation projects		16,961	80,792	97,754	119,185
Governance and other operating costs		198,428	-	198,428	57,111
Total expenditure	4	282,327	230,094	512,421	483,613
NET INCOMING RESOURCES BEFORE TRANSFERS					
		35,503	15,592	51,095	(25,698)
Transfer between funds		-	-	-	-
Net income and net movement in funds for the year		35,503	15,592	51,095	(25,698)
Reconciliation of funds					
Total funds brought forward		56,288	46,528	102,816	128,514
Total funds carried forward	9	91,791	62,120	153,911	102,816

BALANCE SHEET AT 31ST MARCH 2018

	Notes	2018		2017	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	29,170		93,684	
Cash at bank and in hand		145,224		104,782	
		<u>174,394</u>		<u>198,466</u>	
Creditors: Amounts falling due within one year	8	20,483		95,650	
		<u>153,911</u>		<u>90,316</u>	
NET CURRENT ASSETS			153,911		90,316
NET ASSETS	9		153,911		102,816
			<u><u>153,911</u></u>		<u><u>102,816</u></u>
The funds of the charity:					
Unrestricted funds			91,791		56,288
Restricted funds			62,120		46,528
			<u>153,911</u>		<u>102,816</u>
TOTAL CHARITY FUNDS			153,911		102,816
			<u><u>153,911</u></u>		<u><u>102,816</u></u>



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The accounts (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 for Smaller Entities published on 16th July 2014, the Financial Reporting Standard for Smaller Entities (FRSSE), and the Charities Act 2011 and applicable regulations.

The accounts have been prepared under the historical cost convention with items recognised at cost of transaction value unless otherwise stated in the relevant note(s) to these accounts.

INCOME AND EXPENDITURE

All items of income and expenditure are accounted for using the accruals basis. Furthermore, where a binding commitment exists from a donor at the year end, that donation will be included in the financial statements as accrued income.

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.

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.

2. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2018 £	Total 2017 £
Gift in kind - Consultants	42,000	-	42,000	42,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	56,864	-	56,864	58,906
The Cunningham Foundation	62,500	-	62,500	75,000
Dolly Knowles	30,000	-	30,000	-
Monday Charitable Trust	20,000	-	20,000	-
Other miscellaneous income (inc. Gift Aid)	5,032	-	5,032	179
Voluntary income (Note 3i, 3ii and 3iii)	-	69,434	69,434	60,816
	<u>248,396</u>	<u>69,434</u>	<u>317,830</u>	<u>268,901</u>

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2018 £	Total 2017 £
i Restricted funds - collaborators project income				
Amici	25,924	4,958	30,882	5,511
Young Amici	3,788	-	3,788	2,500
RedCape Theatre	-	5,300	5,300	28,020
Ockham's Razor	-	11,775	11,775	3,227
Joli Vyann	6,435	8,550	14,985	16,446
Oddly Moving	17,850	4,613	22,463	444
Slot Machine	10,000	10,225	20,225	17,485
Open Sky	20,000	1,914	21,914	-
AIK	15,873	1,907	17,780	36,446
	<u>99,870</u>	<u>49,242</u>	<u>149,112</u>	<u>110,080</u>
ii Restricted funds - participation projects				
Autism Projects	4,166	-	4,166	11,858
The Key Club (Bucks)	-	-	-	4,144
The Key Club (London)	17,570	-	17,570	2,654
Turtle Song	43,085	-	43,085	57,278
Writers Project	1,650	4,750	6,400	-
CHIVA	-	2,815	2,815	-
Turtle Opera	10,213	2,575	12,788	-
Key Words	9,750	-	9,750	-
Participation Projects	-	-	-	3,000
	<u>86,434</u>	<u>10,140</u>	<u>96,574</u>	<u>78,934</u>
iii Core Income				
Donations income (note 2)	248,396	-	248,396	208,085
Project administration fees:	-	1,000	1,000	8,250
Lecturing, training & mentoring	-	1,834	1,834	-
Ockham's Razor	-	28,500	28,500	27,816
Joli Vyann	-	9,600	9,600	-
Oddly Moving	-	2,500	2,500	-
Open Sky	-	3,500	3,500	-
AIK Productions	-	-	-	6,000
Slot Machine	-	5,000	5,000	2,500
CHIVA	-	3,00	3,00	-
Key Words	-	1,500	1,500	-
Turtle Song	-	4,000	4,000	4,500
Key Club	-	2,000	2,000	-
Turtle Opera	-	1,000	1,000	-
RedCape Theatre	-	-	-	7,750
Amici	-	4,400	4,400	2,400
Young Amici	-	1,600	1,600	1,600
	<u>248,396</u>	<u>69,434</u>	<u>317,830</u>	<u>268,901</u>
	<u>434,700</u>	<u>128,816</u>	<u>563,516</u>	<u>457,915</u>

4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2018 £	Total 2017 £
Charitable activities					
Collaborators project expenses:					
Joy	-	-	2,115	2,115	-
Slot Machine	20,265	-	-	20,265	18,685
Oddly Moving	22,077	-	180	22,257	250
Extant	(66)	-	-	(66)	(1,241)
Amici	29,593	-	1,191	30,784	8,430
Young Amici	292	-	2,885	3,177	2,773
Ockham's Razor	11,300	-	894	12,194	10,657
RedCape Theatre	3,178	-	119	3,297	31,286
AIK Productions	14,202	-	99	14,301	35,246
Open Sky	18,109	-	40	18,149	2,965
Joli Vyann	22,703	-	127	22,830	9,395
Other - salary gift in kind	-	21,000	21,000	42,000	42,000
Consultants and support fees	-	69,143	84,918	154,061	146,869
	<u>141,653</u>	<u>90,143</u>	<u>117,707</u>	<u>349,503</u>	<u>307,316</u>
Participation projects:					
Writers	5,618	-	-	5,618	-
Musical Portraits	2,756	-	435	3,191	-
Autism Projects	1,530	-	60	1,590	17,037
Turtle Opera	2,600	-	7,318	9,918	-
Key Words	382	-	671	1,053	-
The Key Club - London	5,957	-	4,273	10,430	3,928
CHIVA	90	-	1,998	2,088	-
Turtle Song	23,205	-	22,437	45,642	52,100
The Key Club - Bucks	1,262	-	-	1,262	4,083
Participation Projects	-	-	-	-	29,145
Consultants and support fees	-	14,755	-	14,755	12,892
	<u>43,369</u>	<u>14,755</u>	<u>37,423</u>	<u>95,548</u>	<u>119,185</u>
Overheads and governance	-	-	71,510	71,510	57,111
	<u>185,023</u>	<u>104,898</u>	<u>226,640</u>	<u>512,421</u>	<u>483,612</u>

4. RESOURCES EXPENDED (continued)

	2018	2017
	£	£
Consultants fees		
Gift in kind	21,000	21,000
Wages	43,768	56,167
Production assistance	19,907	9,333
Participation	6,431	5,805
Administration and finance	13,691	31,554
	<hr/> 104,798	<hr/> 123,859
	<hr/> <hr/>	<hr/> <hr/>
Support costs – these are the direct costs of running the Turtle Key Arts Charity Consultants costs support time:		
Gift in kind	21,000	21,000
Wages	18,758	24,071
Project and marketing	28,270	7,125
Production assistance	27,942	18,666
Participation	715	645
Administration and finance	9,234	18,015
	<hr/> 105,918	<hr/> 89,523
Overheads		
Participation costs	72	-
Insurance	5,904	3,958
Rent, rates and utilities	27,936	24,839
Office costs	31,176	29,018
Fundraising costs	242	288
Bank charges	1,381	1,582
	<hr/> 66,711	<hr/> 52,311
Governance		
Accountancy and advisory fees	4,800	4,800
	<hr/> 282,226	<hr/> 270,493
	<hr/> <hr/>	<hr/> <hr/>

5. STAFF SALARIES AND CONSULTANTS

	2018	2017
	£	£
Salaries and social security costs	104,526	122,238
Consultants fees	106,190	79,523
	<u>210,716</u>	<u>201,761</u>

	No.	FTE*	No.
The number of staff and consultants utilised, analysed by function was:			
Chief Executive	1	1	1
Production, education and technical services	3	1.8	3
Marketing and Development Director	1	1	1
Financial management	1	0.4	1
Participation Manager	1	0.2	1
Autism and Dementia consultants	2	0.4	2

*Full time equivalent

The organisation employs one individual as a full-time Chief Executive and one employee as a full-time Marketing and Development Director. 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 (2016: £Nil) nor did they have expenses reimbursed by the Trust (2017: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures And Fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2017 and at 31st March 2018	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2017 and at 31st March 2018	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2018	-	-	-	-
Net book value:				
At 31st March 2017	-	-	-	-

7. DEBTORS

	2018 £	2017 £
Trade debtors	15,170	31,031
Other debtors	14,000	62,653
	<u>29,170</u>	<u>93,684</u>

8. CREDITORS: Amounts falling due within one year

	2018 £	2017 £
Trade creditors	6,361	14,324
Other creditors	6,242	12,492
Accruals and deferred income	7,880	68,834
	<u>20,483</u>	<u>95,650</u>

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund	-	-	7,483	-	7,483
Participation and disability fund	-	-	54,636	-	54,635
	-	-	62,118	-	62,118
Unrestricted fund					
General fund	-	29,170	83,106	(22,584)	89,692
	-	29,170	145,224	(20,483)	151,810

10. RESTRICTED FUNDS

	Balance 1 April 2017 £	Movement in Resources			Balance 31 March 2018 £
		Incoming £	Out Going £	Transfer £	
Collaborators Fund					
Joy	-	-	(2,115)	-	(2,115)
Slot Machine	40	20,225	(20,265)	-	-
Oddly Moving	194	22,463	(22,257)	-	400
Extant	(66)	-	66	-	-
Amici	367	30,882	(30,784)	-	465
Young Amici	(611)	3,788	(3,177)	-	-
Ockham's Razor	3,448	11,775	(12,193)	-	3,030
RedCape Theatre	4	5,300	(3,297)	-	2,007
AIK Productions	-	17,780	(14,301)	-	3,479
Open Sky	(2,965)	21,914	(18,149)	-	800
Joli Vyann	7,263	14,985	(22,830)	-	(582)
Participation & Disability Fund					
Writers Projects †	(177)	6,400	(5,618)	(605)	-
Musical Portraits †	1,399	-	(3,191)	1,792	-
Autism Projects †	-	4,166	(1,590)	(1,187)	1,389
Turtle Opera †	1,437	12,788	(9,918)	-	4,307
Education Projects †	371	-	-	-	371
Key Words †	(683)	9,750	(1,053)	-	8,014
The Key Club (London)	1,373	17,570	(10,430)	1,190	8,513
CHIVA †	5,339	2,815	(2,088)	-	6,066
Turtle Song	27,343	43,085	(45,642)	-	24,786
The Key Club (Bucks)	2,452	-	(1,262)	(1,190)	-
	46,528	245,686	(230,094)	-	62,120

† - Projects previously reported under the single heading of "Education Projects"

10. RESTRICTED FUNDS (CONTINUED)

Deficits on projects indicate expenditure incurred in advance of future funding being received.

The Trustees are confident that funding to cover negative balances on restricted funds will be obtained in the future.

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.

APPENDIX 1

	2018	2017
	£	£
ANALYSIS OF PARTICIPATION ACTIVITY INCOME		
Autism:		
The Key Club (Bucks)	-	4,143
The Key Club (London)	70	2,654
John Lyons Trust	15,000	-
City Bridge Trust	2,500	-
Musical Portraits	-	1,800
Turtle Opera	12,788	8,558
Writing Project (Autism)	6,400	1,500
General Donations	4,166	-
Dementia:		
Turtle Song		
The Scouloudi Foundation	3,000	3,000
Henry Smith Charitable Trust	-	14,000
Swire Charitable Trust	-	10,000
The Headley Charitable Trust	-	20,000
Rothschild Foundation	10,000	10,000
Clothworkers Foundation	4,500	-
Other Donations	25,585	4,278
Other Participation:		
CHIVA – Art is Key		
ViiV Healthcare	-	-
Other Donations	2,815	-
Key Words		
Trusts and Foundations	-	3,000
City Bridge Trust	4,750	-
LBHF Fast Track Grant	5,000	-
Less: Management fees offset against donations income	-	(4,000)
Total Income	96,574	78,933

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, 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.

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, 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 Cunningham 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 City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation and all those who have generously donated to Turtle Key Arts.

the 1990s, the number of people in the UK who are employed in the public sector has increased from 10.5 million to 12.5 million, and the number of people in the public sector who are employed in health care has increased from 1.5 million to 2.5 million (Department of Health 2000).

There are a number of reasons for this increase in the number of people employed in the public sector. One of the main reasons is the increasing demand for health care services. The population of the UK is ageing, and there is a growing number of people with chronic conditions who require long-term care. This has led to an increase in the number of people employed in health care, particularly in the public sector.

Another reason for the increase in the number of people employed in the public sector is the increasing demand for social care services. The population of the UK is ageing, and there is a growing number of people who require long-term care. This has led to an increase in the number of people employed in social care, particularly in the public sector.

A third reason for the increase in the number of people employed in the public sector is the increasing demand for education services. The population of the UK is growing, and there is a growing number of people who require education. This has led to an increase in the number of people employed in education, particularly in the public sector.

There are a number of challenges facing the public sector in the UK. One of the main challenges is the increasing demand for services. The population of the UK is ageing, and there is a growing number of people who require long-term care. This has led to an increase in the number of people employed in health care, particularly in the public sector.

Another challenge facing the public sector is the increasing demand for social care services. The population of the UK is ageing, and there is a growing number of people who require long-term care. This has led to an increase in the number of people employed in social care, particularly in the public sector.

A third challenge facing the public sector is the increasing demand for education services. The population of the UK is growing, and there is a growing number of people who require education. This has led to an increase in the number of people employed in education, particularly in the public sector.

There are a number of ways in which the public sector can meet these challenges. One way is to increase the number of people employed in the public sector. This can be done by recruiting more people to the public sector, and by providing training and development opportunities for existing staff. Another way is to improve the efficiency of the public sector. This can be done by reducing costs, and by improving the quality of services. A third way is to increase the demand for services. This can be done by increasing the number of people who require services, and by increasing the number of people who are employed in the public sector.



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