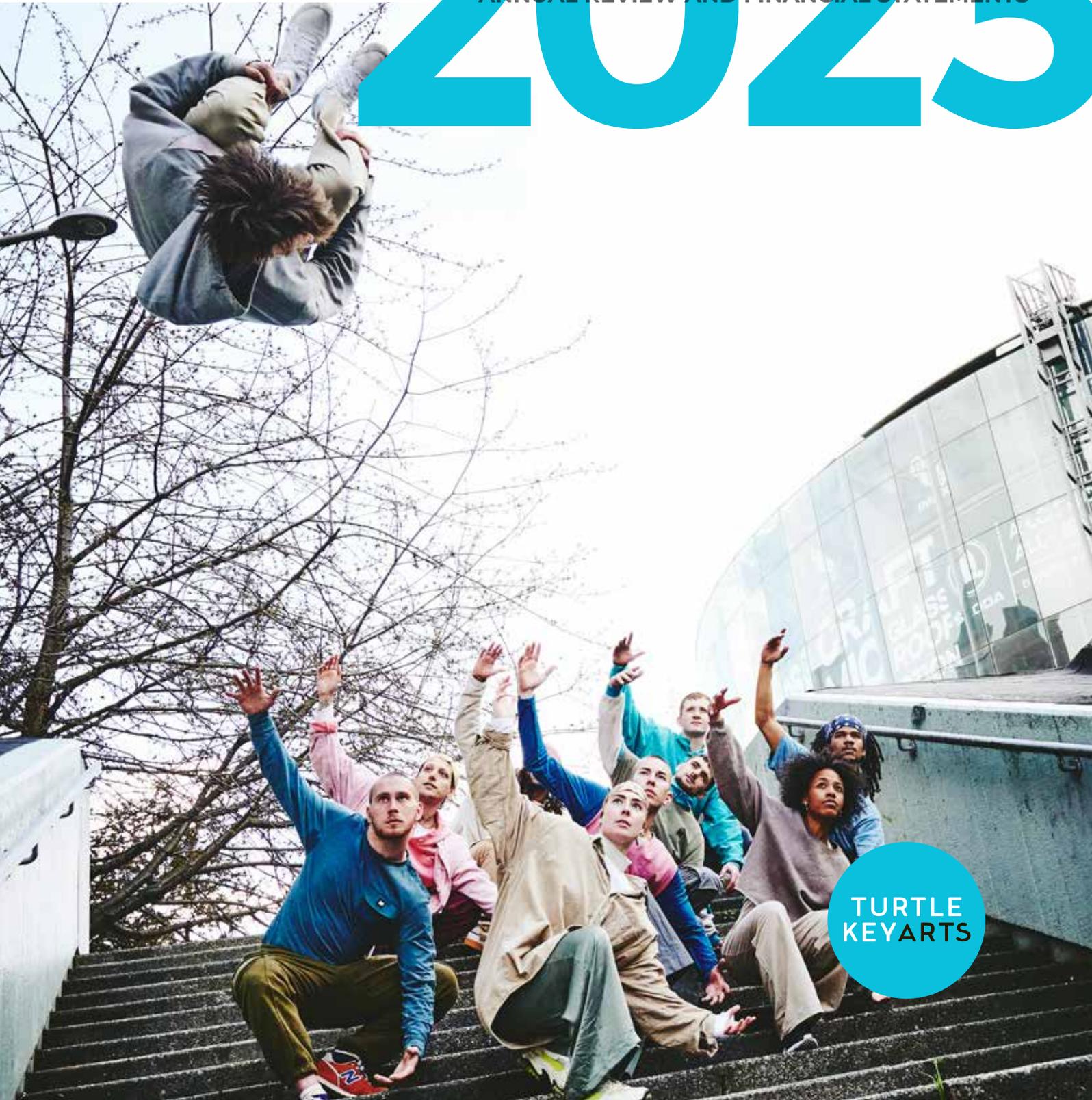


2023

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.

“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

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...

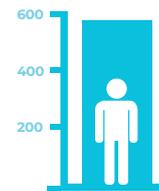
we had a
CORE TEAM
of 5 full-time equivalent
posts and 5 part-time



our work reached an
AUDIENCE of
20,150
online and live



582 employed
FREELANCE ARTISTS



involved over
2885
PARTICIPANTS



PRODUCED
7
SHOWS
with 106 performances



and we ran
35
OUTREACH PROJECTS



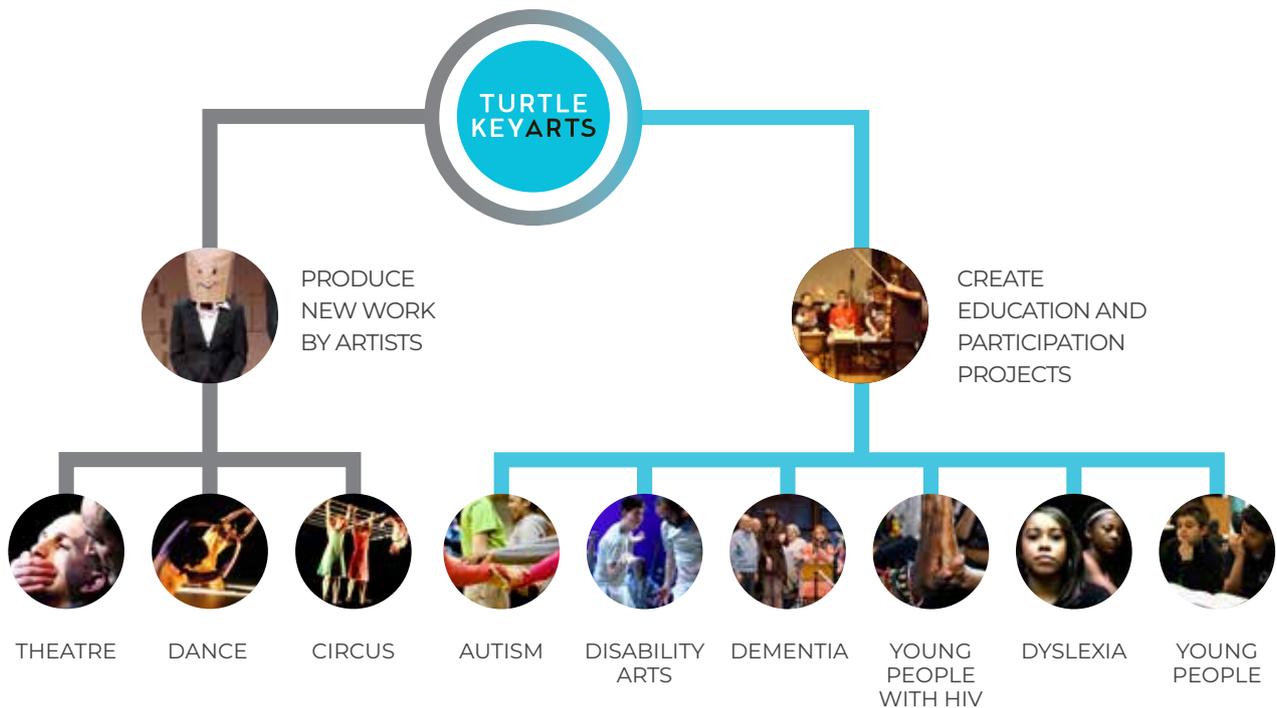
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL

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

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 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.

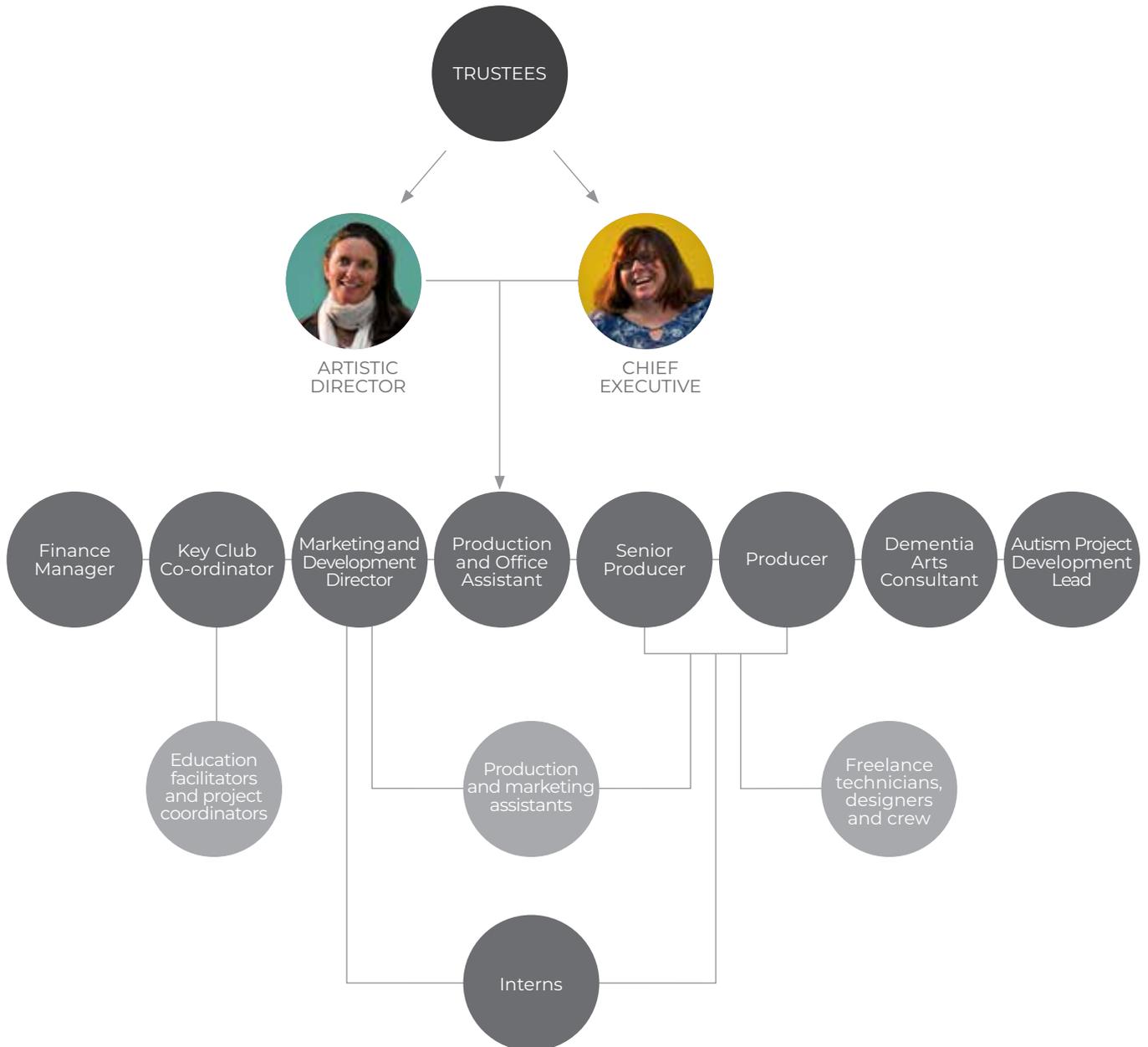
RISK MANAGEMENT

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.

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**

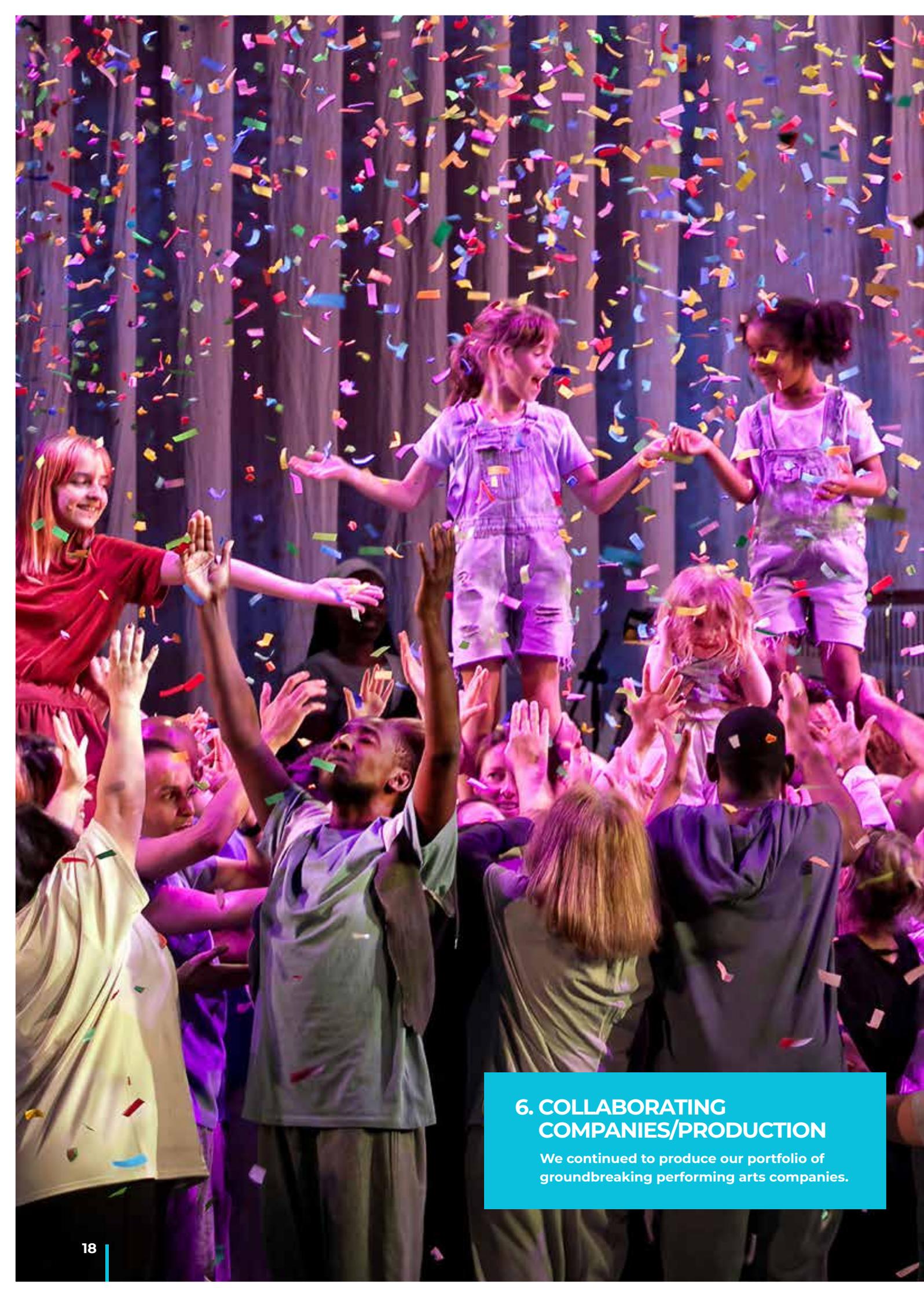
A writing project for young people with dyslexia and other issues with writing.

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 ArtsFestival 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 trustee's 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..

REPARTICIPATION 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.

RECOLLABORATORS 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.

REDESIGNATED 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.

RECOGNITION 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	<u>29,753</u>		<u>23,526</u>	
NET CURRENT ASSETS			<u>388,293</u>		<u>469,606</u>
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
	<u>137,295</u>	<u>98,539</u>	<u>235,834</u>	<u>223,576</u>
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
	<u>166,789</u>	<u>-</u>	<u>166,789</u>	<u>132,891</u>

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
	<u>266,488</u>	<u>100,840</u>	<u>77,544</u>	<u>444,872</u>	<u>399,558</u>
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
	<u>166,805</u>	<u>90,345</u>	<u>55</u>	<u>257,205</u>	<u>213,583</u>
Overheads and governance*	-	-	119,447	119,447	66,080
	<u>433,293</u>	<u>191,185</u>	<u>197,046</u>	<u>821,524</u>	<u>679,221</u>

* 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
	<hr/>	<hr/>
Total consultants costs (note 4 ^)	191,185	172,344
	<hr/> <hr/>	<hr/> <hr/>
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
	<hr/>	<hr/>
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
	<hr/>	<hr/>
	268,427	252,400
	<hr/> <hr/>	<hr/> <hr/>
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
	<hr/>	<hr/>
	112,322	60,380
Governance		
Accountancy and advisory fees	7,125	5,700
	<hr/>	<hr/>
	119,447	66,080
	<hr/> <hr/>	<hr/> <hr/>

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	-
	<u>50,463</u>	<u>82,522</u>

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	-
	<u>29,753</u>	<u>23,526</u>

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 £	Movement in Year		31 March 2023 £	
		Amounts provided £	Balance Amounts utilised £		Amounts released £
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)	-	-
	<u>197,590</u>	<u>402,623</u>	<u>(433,649)</u>	<u>-</u>	<u>166,564</u>

* 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	-
	<hr/>	<hr/>
Total Income	74,420	36,000
	<hr/> <hr/>	<hr/> <hr/>

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
	<hr/>
	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
	<hr/>
Total cost of sales	247,775
	<hr/>
	(247,775)
	<hr/>
Gross loss	(23,247)
Administrative costs	
Accountancy	900
Sundry expenses	3,972
	<hr/>
	(4,872)
	<hr/>
Operating loss	(28,119)
	<hr/> <hr/>

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
	<u>74,420</u>	<u>14,725</u>	<u>65,814</u>	<u>35,692</u>	<u>33,877</u>	<u>224,528</u>
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
	<u>101,670</u>	<u>18,860</u>	<u>66,474</u>	<u>29,731</u>	<u>35,912</u>	<u>252,647</u>
Surplus/(deficit)	(27,250)	(4,135)	(660)	5,961	(2,035)	(28,119)
Opening surplus/(deficit)	27,408	7,678	-	(9,105)	-	(25,981)
	<u>158</u>	<u>3,543</u>	<u>(660)</u>	<u>(3,144)</u>	<u>(2,035)</u>	<u>(2,138)</u>
Carried forward surplus/(deficit)	<u>158</u>	<u>3,543</u>	<u>(660)</u>	<u>(3,144)</u>	<u>(2,035)</u>	<u>(2,138)</u>

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, 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 and Ashe Windham.

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



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