

2020

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

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1. OBJECTIVES

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

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

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

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

“This year I have been strongly reminded of the impact that art has on partnerships and communities as our work has travelled up and down the country and further afield. Even with the ongoing political uncertainty of Brexit we have managed to reach and collaborate with other European countries and partners. I have been reminded of how art bridges the divide and brings people together regardless of age, gender, ethnicity, religion or disability. When I look at the work that we do I know that this sits at the very heart of Turtle Key Arts. Our team work tirelessly with care, dedication and energy that brings us, our work, organisations and communities together as a family.

Towards the end of this financial year as our country went into lockdown we started to feel the full impact of COVID 19 on our sector. At Turtle Key Arts we promise to lobby and listen. We promise to remain dedicated to our collaborating artists, partners and to our participants. We promise to continue to roll out as many of our core outreach and participation activities as possible. We promise to continue sharing the work of our collaborating companies over the coming months. We also promise to come up with new innovative ways to reach all of you.

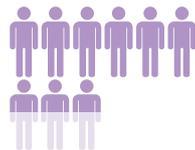
We will ensure our financial sustainability as we navigate the next few months ahead, protecting our future and the future of the arts.”

Alison King - Chief Executive Turtle Key Arts

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

The period of April 2019 to April 2020 started out as a year in which we were aiming high with many ambitious plans for existing projects and collaborators as well as new partnerships. Although the very end of our financial year saw the unprecedented changes brought on by Covid 19, Turtle Key Arts was able to deliver all of our core objectives within this period. In addition to the work outlined in this review, Turtle Key Arts have been investing more in our teaching and training activities, delivering lectures and involving more students and interns with an aim to help build the next generation of producers, directors and arts education professionals. We have maintained and nurtured our international links ahead of a potentially difficult future for this area of work after Brexit. We transitioned well into the beginning of the lockdown and were able to continue to support both our team, our freelancers, our collaborations and our participants.

In 2019 with a core team of 6 full time equivalent posts and 3 part time posts,



our work reached an **AUDIENCE** of **32,000**



EMPLOYED
330
ARTISTS



involved over
1100
PARTICIPANTS



produced
8
TOURS

ran 330
WORKSHOPS



as part of **30**
PARTICIPATION
PROJECTS

delivered **140**
PERFORMANCES
including 12 relaxed performances



This year projects travelled to 11 countries including China and two of our companies were part of the London International Mime Festival



and we produced our **25th**
TURTLE SONG
project, singing and song-writing for people with dementia and their companions.



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

TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.

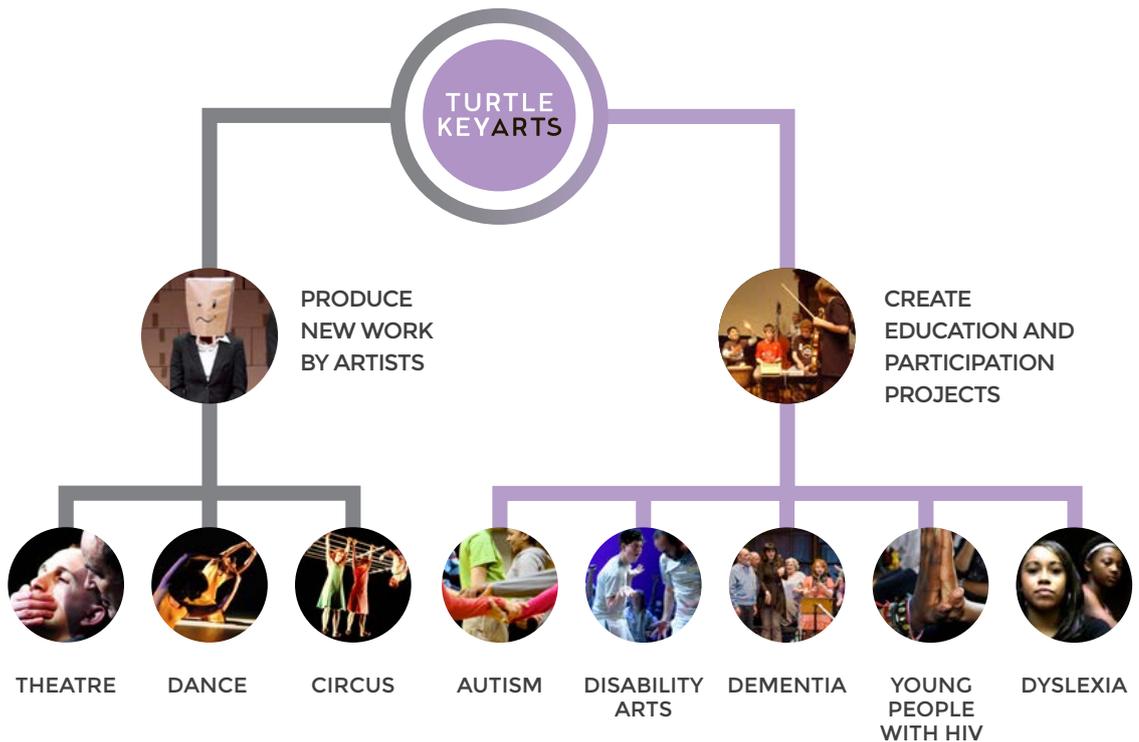
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Turtle Key Arts work with collaborating artists and companies to produce original new work - nurturing talent, developing skills and empowering companies and individuals to achieve their artistic goals. We encourage everyone we work with to share our 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.

OUR INCOME STREAM

TOTAL: £761,713



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: £681,954

91%

9%

PROJECT AND PARTICIPATION

£618,001

CORE

£63,953

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 2020 are:

Magdalen Wolloshin

Chair

Laura Barlow

Treasurer

Pegram Harrison

Trustee

Jerry Gunn

Trustee

Emma Bleasdale

Trustee

Graham McGrath

Trustee

James Charrington

Trustee

Kate Brooke

Trustee

Charlotte Cunningham

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 progress against the strategic objectives.



AMBASSADORS

Sarah Long

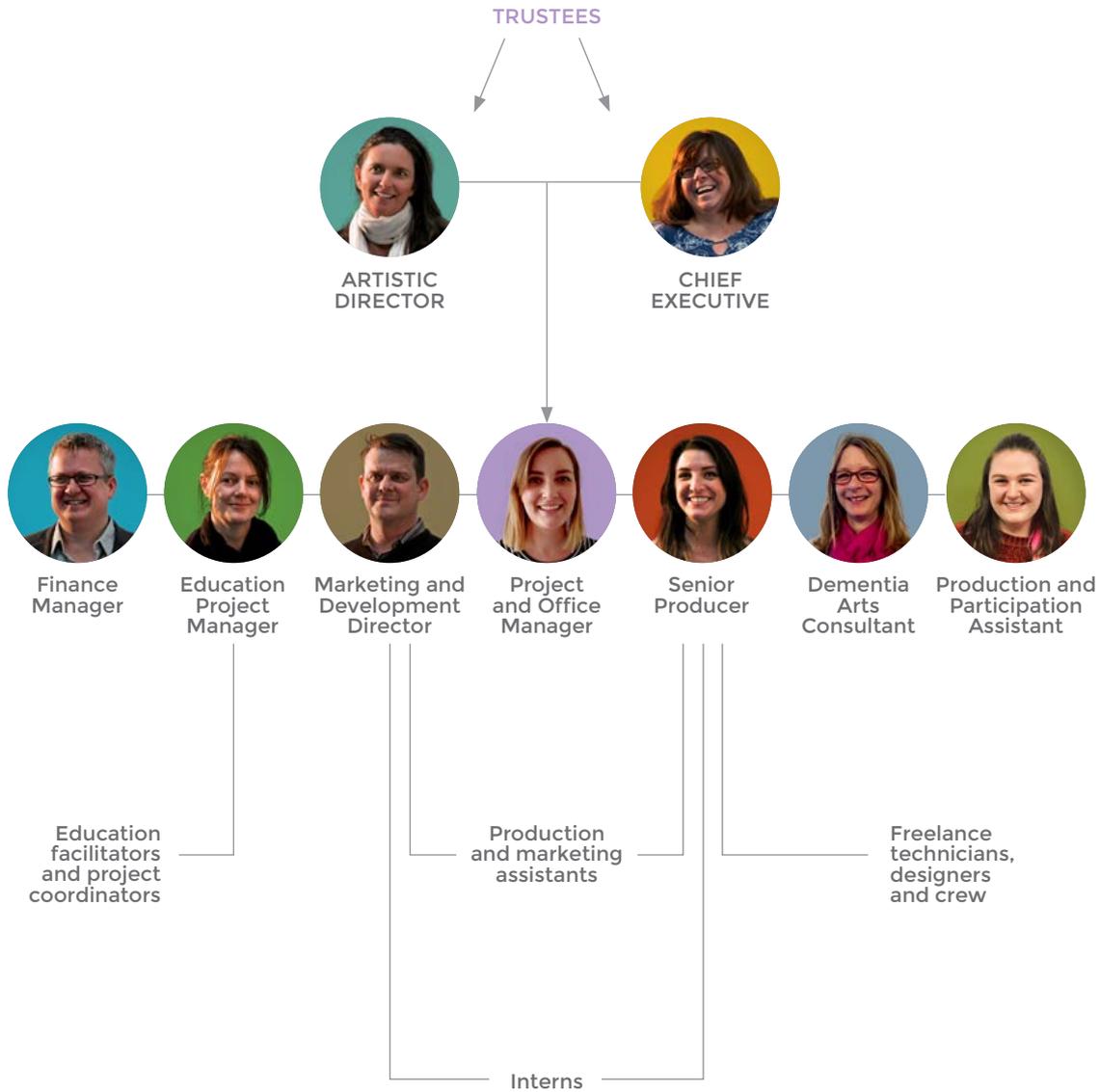
Ambassador for disability arts



Amir Hosseinpour

Ambassador for performing arts

OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

4

GOVERNANCE

Our board have been a great support to us during the past year. Their breadth of knowledge has allowed the organisation to draw on their particular skills in many different ways including recruitment of new staff, long term financial planning, disability awareness, wider cultural strategy and links with other sectors including the higher education sector. One of our trustees meetings happened to fall in the week before the first lockdown in March 2020 and we were able to begin planning to ensure the continued financial and managerial health of the charity. As lockdown bit, the board met regularly and helped to plan our use of the job retention scheme as well as our new online safeguarding protocols and our ability to move projects online.

Our ambassadors have also stood by us this year and Sarah Long has consulted with us on the right language to use on statements around access and diversity as well as taking the lead on our specific disability projects.

The trustees met five times during the year, one of those extraordinary meeting in response to Covid 19, and at the meetings they considered the ongoing governance of the charity and nominated future trustees. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations particularly in this time of crisis. The trustees reviewed all existing and new policies with particular attention to safeguarding and risk management. Beyond the meetings, the trustees were regularly involved in strategy days, training, financial oversight and acting as Turtle Key Arts representatives at industry events.

FUNDRAISING

The team have continued their efforts to raise both core and project specific funds. The majority of funding secured has been for projects in the areas of work such as dementia, HIV and autism, but we have also raised both public and private funding towards certain productions.

Our efforts around donor relations have continued with targeted films, emails and invitations to special events. We held a supporters event at the London International Mime Festival in January 2020 and were in the planning stages for a large celebratory event which then had to be postponed due to Covid restrictions.

DATA AND EVALUATION

Data collection continues to provide challenges between theatres and touring companies, but we work hard to ensure that we are in touch with our audiences and able to send them the information that they have signed up for, maintaining best practice within our data strategy. Given that our projects are run all around the country, we are keen to become even more targeted in communicating with local audiences and participants.

The University of Surrey Psychology Department in Guildford delivered its findings on our Turtle Opera project and are waiting to publish these in academic journals before making them available to the public - however we are able to use the research for our fundraising efforts. We remain part of initiatives around music and dementia including Music for Dementia 2020 and the BBC music initiative.

MARKETING AND PR

We ran a number of marketing and PR campaigns including Ockham's Razor at The Edinburgh Fringe Festival and national tours for Open Sky and Joli Vyann. This culminated in a double campaign for Joli Vyann and Ockham's Razor at the London International Mime Festival in January 2020.

Our marketing campaigns have continued to ensure that the Turtle Key Arts branding has featured alongside all of our collaborating artists and companies and that we have maintained a strong profile at all of our events. This year we introduced a Turtle Key Arts logo ident which is to be placed at the top left corner of all posters and leaflets produced for our performance companies.

One of our strongest elements continues to be our extensive film coverage of all events and we have used this footage to support individual projects and to help share the diversity of our work. We continued to increase our on-line presence and have trialled new initiatives to continue our strong relationship with our closest associates and freelancers and has embedded the idea of the wider Turtle Key Arts family beyond our office team.

8,769
unique visitors



turtlekeyarts.org.uk

6,323
views



30,058
views

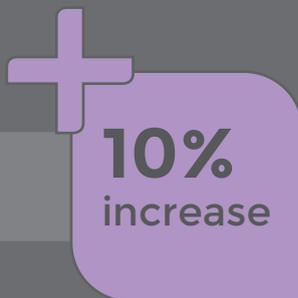


twitter 



from 1899 to 1994 followers

facebook



from 1098 to 1204 followers

Instagram 



from 600 to 747 followers



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.

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OUR COLLABORATORS AND PARTICIPATION PROJECTS

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

This year, we added a new young company to our list - Kill the Cat, a company who originated in the West Country, and are at the very start of their development. They represent a new area of interactive theatre including work that blends technology with live performance.

We have also taken on some project work including continued tour marketing for Redcape Theatre and tour booking for Proteus Theatre Company.

We have maintained all participation projects but we are considering which projects bring the most impact for the participants and how we might be able to roll out more work for those most in need including young people with ASD around the UK.

The work of our collaborating companies is still very varied including

NEW WRITING

DISABILITY ARTS

CIRCUS INTEGRATED PRACTICE AND ISSUES BASED WORK

DANCE AERIAL THEATRE

POLITICAL DEVISED THEATRE PHYSICAL

EMERGING ARTISTS THEATRE

In line with our policies, our collaborators have designed and run outreach work alongside their touring work. This has included Amici Dance Theatre Company's renewed involvement in the JOY Festival, running workshops in local Special Educational Needs schools, Open Sky working with marginalised young people in Herefordshire and working on our Gloucester Turtle Song project, Joli Vyann working with Amici, Ockham's Razor running numerous workshops for a wide range of ages and abilities and Oddly Moving supporting our work around training people how to work with ASD groups.

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.

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive – Alison King, continues to act as chair of the Independent Theatre Council. This continues to give the organisation a strong voice alongside other leading arts organisations, for independent arts negotiations and lobbying – something that became even more important as the UK lockdown progressed. The Turtle Key Arts Producer also completed her final year on the Kensington and Chelsea Arts Grants board.

There has been a great deal of change at the Lyric Hammersmith where we have our base and we have tried to build links with all new members of the Lyric team and sought to support the partnership as much as possible. We are now one of the senior organisations in the building and we ensure that we can share our experience of access and outreach work as well as involving our artists in positive ways in the work of the organisation. We continue to engage widely in the local community of Hammersmith and Fulham.

Our internship programme has included a young disabled student interested in producing and directing. We also provided placements and short internships for 3 people plus 3 technical placements for students from St Mary's University in Twickenham.

This year Turtle Key Arts taught the Business of Performance module at the National Centre for Circus Arts and the Company Management modules at St Mary's University in Twickenham. We also taught the MA in directing for Circomedia and a module on Business planning at the National Centre for Circus Arts.

SUMMARY

Turtle Key Arts and our collaborating companies and partners have had a very busy year in 2019/20. Many of our companies were making work and touring extensively. We produced the Joy Disability Festival and ran many outreach and participation projects which we were fortunate in successfully securing funding to support for this year and the future. Due to the impact of COVID 19 some of our scheduled projects have had to move into the next financial year. Therefore the planning and funding for those projects has been deferred and carried forward, ready for when the work can happen.

The increased output, activity and funding success in this financial year has resulted in an increase in our turnover in 2019/20.

5. PARTICIPATION



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

COLIN HAMBROOK - DISABILITY ARTS

[DEMENTIA]

TURTLE SONG >

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

This year we ran projects in Suffolk, Gloucester and two projects in Oxford

“I cried silent tears of sorrow, of pride, of happiness, of loss, of admiration, of gratitude and more. Thank you for bringing joy to my mum, for accepting her just as she is and for making her truly happy. I have not seen her smile like that for a long time, today she was my beautiful, intelligent, kind & caring, fun loving mum again”

FROM THE DAUGHTER OF A PARTICIPANT



[AUTISM]

< MUSICAL PORTRAITS

In partnership with the National Portrait Gallery and Wigmore Hall, Musical Portraits is a week of music and visual art for 10 to 14 year olds on the autism spectrum. The group visit the National Portrait Gallery and then create their own musical compositions inspired by the portraits. The week ends with a live performance.

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

This year the project was featured by the BBC on its flagship classical music programme Music Matters.



[AUTISM]
< KEY CLUB

Key Club, a monthly arts club based at the Lyric Hammersmith for 16 to 30 year olds on the autism spectrum, runs two monthly groups. The groups have been encouraged to be more involved in the running of their own clubs and have elected several representatives to speak on their behalf at yearly feedback meetings. The clubs continue to be oversubscribed.

Last year they explored dance and movement. This year, facilitated by a writer and film maker, they are creating their own TV drama.

“Regular attendance at the Key Club has had a significant impact on my son’s ability to function as an independent adult.”

PARENT OF A KEY CLUB MEMBER

[AUTISM]
TURTLE OPERA >

In partnership with Autism Family Support Oxfordshire, St Edwards School and the University of Oxford, Turtle Opera is a music project for 10 to 14 year olds on the autism spectrum. Over the course of a term the group devised and created their own opera – The Map of Maps based on the ‘Talking Maps’ exhibition in the Weston Library at the Bodleian.

Due to the pandemic, the project moved online for the final weeks which allowed the team to build new skills and potentially allow us to spread the work further afield in the future.

“Turtle Opera has completely changed our lives. (Our Son) walked out of the first session, and it was as if “Oh my god, it’s ok to be autistic”. For the first time in his life he picked up the phone and he now talks regularly to his grandparents in Australia. He is a changed child.”

MOTHER OF A PARTICIPANT



[DISABILITY ARTS]
< JOY FESTIVAL

Produced by Turtle Key Arts as part of Hammersmith & Fulham Arts Fest and in partnership with the Lyric Hammersmith JOY Festival is a celebration of local disabled artists. There was a week of performances by disabled performance companies in the Lyric Studio and a series of arts workshops run at Special Educational Needs Schools and Community Groups across the borough.

‘Unity of JOY’ was a specially commissioned community choir performed by over 30 local disabled and non-disabled people in Lyric Square. The project was celebrated again in September at the Lyric Hammersmith, accompanied by a dance piece made by Young Amici.

“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



“The Key Club not only allows members to create great art and learn new skills, it also helps them to develop friendships and inspires confidence. Members have become independent travellers as a result of skills developed at Key Club, developed and forged friendships for the first time and it has proved instrumental in helping young people onto further education courses and into employment.”

EVERYTHING THEATRE

[DYSLEXIA]

KEY WORDS >

A writing project for young people with dyslexia in association with the Park Theatre.

Over the course of 7 weeks Key Words brought together young people with dyslexia to write their own plays - culminating in a page-in-hand performance by actors from Lyric Young Company to friends and family at the Park Theatre.

“Where the project really made the most impact, I think, was where it changed the way they saw themselves. Their voices, unusual, flawed, complicated as they were, were raised aloft and celebrated. That, for me, is inclusion.”

SPECIAL EDUCATIONAL NEEDS CO-ORDINATOR



[YOUNG PEOPLE LIVING WITH HIV]

< ART IS KEY

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

This year during a weeklong residential project, the group wrote and created their own podcast with support from radio and sound professionals. This will be shared widely to help broaden the awareness around the stigmas and difficulties of living with HIV.



6. COLLABORATING COMPANIES/PRODUCTION

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



< ODDLY MOVING

This year, Artistic Director Grania Pickard gathered a group of artists and began research and development on a new show called 'Atlas' which will premiere in Spring 2021, directed by Charlotte Mooney from Ockham's Razor.

"You have to see Grania in action: she is a highly skilled circus performer, storyteller and connector, lighting up the entire stage."

LUCYLOVESCIRCUS

OPEN SKY PRODUCTIONS >

This year Open Sky created and toured 'The Disappearing Act' - a play that explores the magic of theatre through the eyes of a woman at various stages of her life between the ages of 20 and 60.

They also shared an early extract of 'Cold' - a personal story about miscarriage that was featured as part of the Fertility Fest at the Barbican. This was followed by a symposium on the subject with input from the artistic team.

"To take pain and make something beautiful from it is extraordinary enough, but 'Cold' goes even further than that. It is theatrically ingenious, bold and arresting, and unflinchingly addresses what might be the most defining and universal of all human experiences - loss."

GARETH MCLEAN, JOURNALIST (GUARDIAN, RADIO TIMES)



< REDCAPE THEATRE

The award winning physical theatre company RedCape Theatre created continued touring a dark comedy 'Thunder Road' including a week long run at The Drum in Plymouth. It drew in new audiences due to a funny and original social media campaign. We supported them on press and marketing.

"Fun and feisty, a quirky road trip through dreams and friendship, first aid tips and cowboy boots. Very entertaining."

BRITISH THEATRE GUIDE



< JOLI VYANN

Joli Vyann, blurring the lines between dance and circus skills, continued touring 'Imbalance' including a trip to China.

"Pushes aside the boundaries between acrobatics and dance with a graceful and elegant show that considers our digitally obsessed world with intelligence and impressive skill."

THE GUARDIAN

They also toured their outdoor show 'Lance Moi en L'air', to UK and international festivals.

They premiered their new show Anima in May 2019. The show explores the simple act of breathing and how it connects us all. The show then toured including two performances at the Southbank Centre London as part of the London International Mime Festival.

OCKHAM'S RAZOR >

The UK's leading circus company produced by Turtle Key Arts since 2006.

Belly of the Whale, the outdoor show supported by Without Walls and Circulate, was performed at 16 outdoor festivals nationally and internationally.

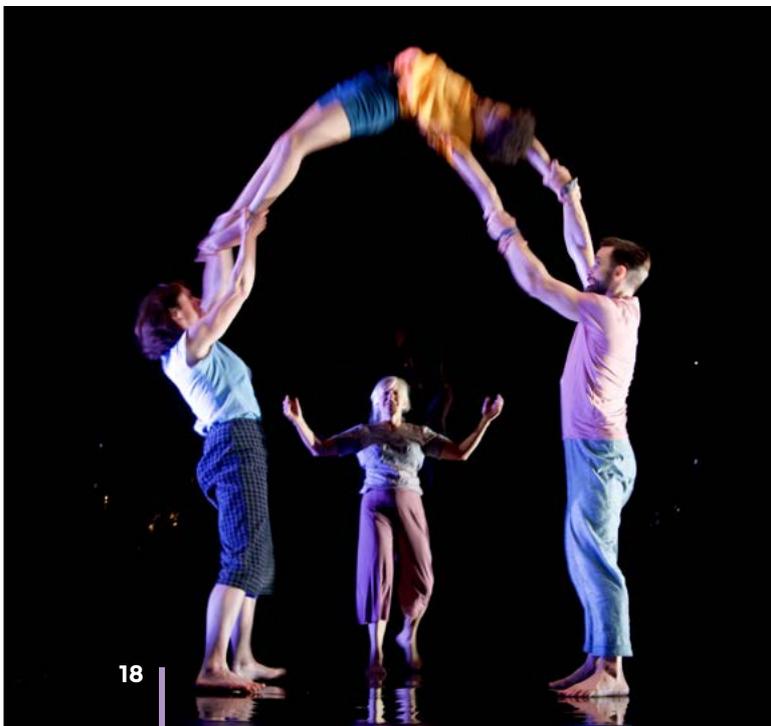
"thrilling and breathtaking"

CHILDREN'S THEATRE REVIEW

"an incredible meeting of circus and sculpture"

THEATRE WEEKLY

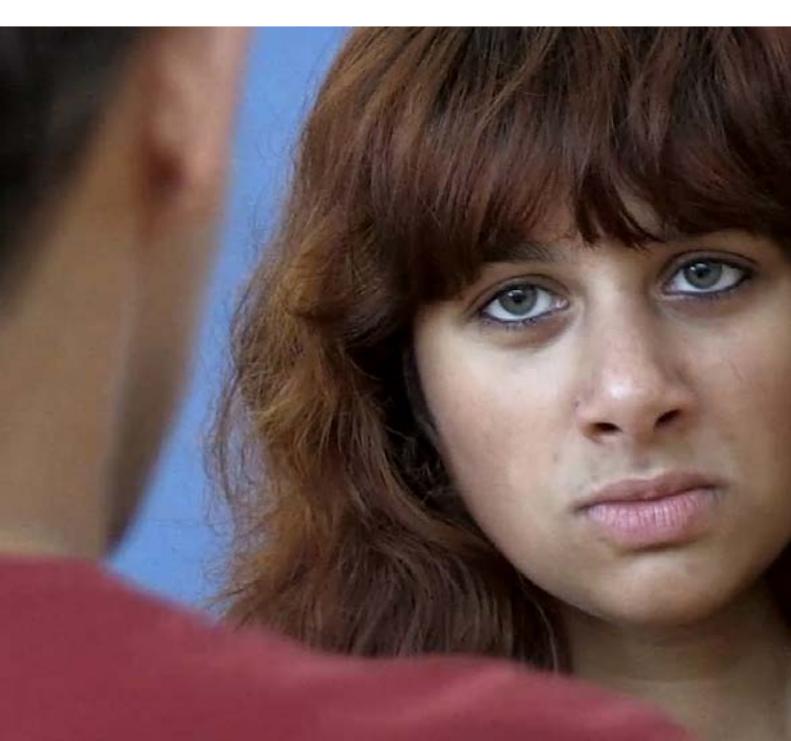
The artistic directors have collaborated with other companies offering directing and consultancy support and have continued to run circus workshops, including teaching on the MA course at Circomedia.



The company finished creating and premiered their new indoor show This Time, with a cast spanning in age from 13 to 60. This Time then toured nationally, performing for a month at the Edinburgh Fringe Festival. The show also ran for two weeks at Shoreditch Town Hall, as part of the London International MIME Festival. It has proved to be a success with both critics and audiences across the country, gaining many 5 star reviews including an image on the front page of The Times

"a warm, forthright lovingly made show"

THE TIMES ★★★★★



< AIK PRODUCTIONS

AIK Productions, produced by Turtle Key Arts, ran a week of research and development for a new work, written by Asif Khan, for young children. It explores the story of a modern British Muslim family and is filled with comedy, enchanting magic, real jeopardy and heart.

The week culminated in a pitch to a consortium of venues and producers with a view to taking the project 'Jabala and the Jinn' to a full production in 2021.

AMICI DANCE THEATRE COMPANY >

An integrated dance company produced by Turtle Key Arts since 2001.

This year Amici have developed their 40th Anniversary show - 'Amici's One World: Wealth of the Common People.' The show and celebration aimed to bring artists from all over the world - who have worked with or been inspired by Amici - to perform with them on the Lyric Hammersmith's main stage. This significant undertaking had to be postponed early in the year.

They also ran an open workshop as part of the JOY Festival.



< YOUNG AMICI

A dance company for young disabled and non-disabled dancers. This year Young Amici continued to develop its artistic vision, performing as part of the JOY Festival and at U-Dance. They continued to run their weekly workshops and attracted many new members. In December of 2019 members of the company travelled to Lithuania to teach a weeklong course on integrated dance to both disabled and able bodied dancers in Vilnius - the beginning of a longer term exchange.

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2020

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
Laura Barlow
Pegram Harrison
Jerry Gunn
Emma Bleasdale
Graham McGrath
James Charrington
Kate Brooke
Charlotte Cunningham

BANKERS:

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

INDEPENDENT EXAMINER:

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

SOLICITORS:

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

WEBSITE:

www.turtlekeyarts.org.uk

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2020.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

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

RECRUITMENT AND APPOINTMENT OF TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2020 are listed on the attached schedule. Each trustees' role on the board is reviewed regularly and rotation is considered every four years.

RISK MANAGEMENT

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

ORGANISATION STRUCTURE

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

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

RESERVES POLICY

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

NATURE OF FUNDS

GENERAL FUNDS - UNRESTRICTED FUND

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

PARTICIPATION FUND - RESTRICTED FUND

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

COLLABORATORS FUND - RESTRICTED INCOME

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

GOING CONCERN

The trustees consider that the Charity has adequate resources available to be able to continue to fund the activities of the charity for the foreseeable future. The trustees have prepared the accounts on a going concern basis and are confident, having taken account of the actual and anticipated impact of Covid 19 on the operations and activities of Turtle Key Arts, that the Charity will continue to grow over the coming years.

TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2020 are:

Magdalen Wolloshin
Chair

Laura Barlow
Treasurer

Pegram Harrison
Trustee

Jerry Gunn
Trustee

Emma Bleasdale
Trustee

Graham McGrath
Trustee

James Charrington
Trustee

Kate Brooke
Trustee

Charlotte Cunningham
Trustee

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

REGISTERED OFFICE:

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

INDEPENDENT EXAMINER:

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

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

Approved by the trustees and signed on their behalf by



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 26 January 2021

I report on the accounts of the charity for the period ended 31 March 2020 set out on pages 15 to 30.

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: 26 January 2021

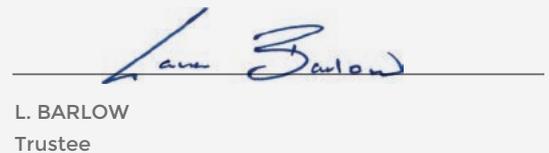
INCOME AND EXPENDITURE

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £	Total Funds 2019 £
INCOMING RESOURCES					
Donations and legacies					
Voluntary income	2/3	210,154	-	210,154	204,511
Income from charitable activities					
Collaborators project income		-	306,080	306,080	120,630
Participation project income		-	79,455	79,455	89,280
Production & Participation management fees		85,524	-	85,524	67,662
Total income	3	295,678	385,535	681,213	482,084
RESOURCES EXPENDED					
Expenditure on charitable activities					
Collaborator projects		201,283	295,281	496,564	327,660
Participation projects		22,291	99,146	121,437	100,853
Governance and other operating costs		63,953	-	63,953	60,487
Total expenditure	4	287,527	384,427	681,954	489,000
NET INCOMING RESOURCES BEFORE TRANSFERS					
		8,151	(8,892)	(744)	(6,917)
Transfer between funds		-	-	-	-
Net income and net movement in funds for the year		8,151	(8,892)	(744)	(6,917)
Reconciliation of funds					
Total funds brought forward		83,225	63,769	146,994	153,911
Total funds carried forward	9	91,376	54,877	146,253	146,994

BALANCE SHEET AT 31ST MARCH 2020

	Notes	2020		2019	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	85,729		29,419	
Cash at bank and in hand		158,633		137,319	
		<u>244,362</u>		<u>166,738</u>	
Creditors: Amounts falling due within one year	8	98,109		19,744	
		<u>146,753</u>		<u>146,994</u>	
NET CURRENT ASSETS			146,753		146,994
NET ASSETS	9		146,753		146,994
			<u><u>146,753</u></u>		<u><u>146,994</u></u>
The funds of the charity:					
Unrestricted funds	10		91,376		83,225
Restricted funds			54,877		63,769
			<u>146,753</u>		<u>146,994</u>
TOTAL CHARITY FUNDS			146,753		146,994
			<u><u>146,753</u></u>		<u><u>146,994</u></u>


 C. CUNNINGHAM
 Trustee


 L. BARLOW
 Trustee

Approved on: 26 January 2021

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared under the historic cost convention..

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

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

INCOME AND EXPENDITURE

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

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

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

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

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

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

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

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

1. ACCOUNTING POLICIES (continued)

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

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

TAXATION

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

FUND ACCOUNTING

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

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

Further explanations of the nature and purposes of each fund is included in the notes to the financial statements.

GIFTS IN KIND

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

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

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

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

DEBTORS

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

CASH AND CASH EQUIVALENTS

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

CREDITORS

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

2. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2020 £	Total 2019 £
Gift in kind - Consultants	42,000	-	42,000	42,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	56,687	-	56,687	57,859
The Aurelia Foundation	62,500	-	62,500	62,500
Kate Brooke (Trustee)	10,000	-	10,000	-
Other Miscellaneous income:				
Individual Giving	3,090	-	3,090	9,310
Gift Aid	3,826	-	3,826	775
Miscellaneous	50	-	50	67
Voluntary income (Note 3i, 3ii and 3iii below)	85,524	-	85,524	67,661
	<u>295,678</u>	<u>-</u>	<u>295,678</u>	<u>272,173</u>

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2020 £	Total 2019 £
i Restricted funds - collaborators project income				
Joy	-	67,190	67,190	36,991
Amici Intergrated Theatre Co.	-	9,374	9,374	468
Young Amici	-	6,575	6,575	4,956
RedCape	-	691	691	15,092
Ockham's Razor	-	93,992	93,992	5,139
Joli Vyann	-	65,337	65,337	15,533
Oddly Moving	-	10,780	10,780	24,683
Open Sky	-	44,705	44,705	8,859
AIK	-	7,435	7,435	8,909
	-	306,080	306,080	120,631
ii Restricted funds - participation projects				
Autism General	-	6,777	6,777	-
Musical Portraits	-	2,455	2,455	2,393
The Key Club (London)	-	18,750	18,750	18,760
Turtle Song	-	86,376	86,376	45,304
CHIVA	-	8,348	8,348	5,598
Turtle Opera	-	13,000	13,000	10,226
Key Words	-	6,750	6,750	7,000
	-	79,455	79,455	89,280
iii Core Income				
Donations income (note 2)	210,103	-	210,103	204,511
Bank interest	50	-	50	-
Project administration fees:	-	-	-	-
Lecturing, training & mentoring	-	3,273	3,273	2,117
Ockham's Razor	-	29,000	29,000	28,500
Joli Vyann	-	12,000	12,000	3,675
Oddly Moving	-	3,000	3,000	5,000
Open Sky	-	6,000	6,000	2,500
AIK Productions	-	1,000	1,000	3,000
CHIVA	-	2,000	2,000	-
Key Words	-	2,350	2,350	3,000
Turtle Song	-	4,000	4,000	3,000
Key Club	-	4,500	4,500	4,100
Turtle Opera	-	1,000	1,000	1,000
RedCape	-	2,000	2,000	3,770
Amici	-	2,640	2,640	2,400
Young Amici	-	1,760	1,760	1,600
Proteus	-	1,500	1,500	-
Joy	-	9,500	9,500	4,000
	210,153	85,524	295,677	272,173
	210,153	471,060	681,213	482,084

4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2020 £	Total 2019 £
Charitable activities					
Collaborators project expenses:					
Joy	1,403	-	68,375	69,777	32,190
Oddly Moving	7,101	-	117	7,218	25,330
Amici	5,571	-	3,019	8,591	933
Young Amici	-	-	6,575	6,575	4,957
Ockham's Razor	76,683	-	16,281	92,964	9,169
RedCape Theatre	647	-	-	647	17,143
AIK Productions	3,670	-	-	3,670	13,696
Open Sky	44,067	-	-	44,068	10,296
Joli Vyann	61,350	-	421	61,771	15,443
Other - salary gift in kind	-	16,800	21,000	37,800	37,800
Consultants and support fees	668	72,362	90,453	163,483	160,702
	<u>201,163</u>	<u>89,162</u>	<u>206,239</u>	<u>496,564</u>	<u>327,659</u>
Participation projects:					
Education	-	-	-	-	476
Musical Portraits	-	-	2,127	2,127	3,776
Autism Projects	1,943	-	574	2,517	229
Turtle Opera	-	-	11,390	11,390	8,678
Key Words	-	-	8,016	8,016	7,244
The Key Club - London	-	-	16,626	16,626	15,761
CHIVA	-	-	12,660	12,660	3,695
Turtle Song	7,000	-	38,810	45,810	39,244
Other - salary gift in kind	-	4,200	-	4,200	4,200
Consultants and support fees	-	18,090	-	18,090	17,549
	<u>8,943</u>	<u>22,291</u>	<u>90,203</u>	<u>121,437</u>	<u>100,852</u>
Overheads and governance					
	<u>-</u>	<u>-</u>	<u>63,953</u>	<u>63,953</u>	<u>60,487</u>
	<u>210,106</u>	<u>111,453</u>	<u>360,395</u>	<u>681,954</u>	<u>489,000</u>

4. RESOURCES EXPENDED (continued)

	2020	2019
	£	£
Consultants fees		
Gift in kind	21,000	21,000
Wages	38,052	34,876
Production assistance	17,523	14,768
Participation, projects and marketing	24,328	27,552
Administration and finance	10,548	10,548
	<u>111,453</u>	<u>108,745</u>
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	38,052	34,877
Project and marketing	17,526	24,703
Production assistance	22,118	14,768
Participation	2,210	2,850
Administration and finance	10,548	10,548
	<u>111,453</u>	<u>108,745</u>
Non-core Collaborators support costs	-	42,818
Total collaborators support costs	<u>111,453</u>	<u>151,563</u>
Overheads		
Insurance	1,854	4,160
Rent, rates and utilities	25,196	23,819
Office costs	29,739	26,626
Fundraising costs	-	276
Bank charges	1,463	1,456
	<u>58,256</u>	<u>56,337</u>
Governance		
Accountancy and advisory fees	5,700	4,150
	<u>63,953</u>	<u>60,487</u>

5. STAFF SALARIES AND CONSULTANTS

	2020	2019
	£	£
Salaries and social security costs	147,040	140,359
Consultants fees	75,866	77,131
	<u>222,906</u>	<u>217,490</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, one employee as a full time Marketing and Development Director and one employee as a full time Producer. These employees did not receive emoluments above £80,000 in the year.

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. Much of the work of the Charity is undertaken by some of the Trustees, however none of the Trustees received remuneration (2019: £Nil) nor did they have expenses reimbursed by the Trust (2019: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures And Fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2019 and at 31st March 2020	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2019 and at 31st March 2020	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2020	-	-	-	-
Net book value:				
At 31st March 2019	-	-	-	-

7. DEBTORS

	2020	2019
	£	£
Trade debtors	65,374	11,919
Prepayments	6,509	3,654
Other debtors	13,846	13,846
	<u>85,729</u>	<u>29,419</u>

8. CREDITORS: Amounts falling due within one year

	2020	2019
	£	£
Trade creditors	6,411	-
Other creditors	1,569	7,895
Accruals and deferred income	90,129	11,849
	<u>98,109</u>	<u>19,744</u>

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors	Cash	Creditors	Total Assets/ Liabilities
	£	£	£	£	£
Restricted funds					
Collaborators fund	-	-	27,255	(17,500)	9,755
Participation and disability fund	-	-	108,122	(63,000)	45,122
	<u>-</u>	<u>-</u>	<u>54,877</u>	<u>(80,500)</u>	<u>54,877</u>
Unrestricted fund					
General fund	-	85,729	23,256	(17,609)	91,376
	<u>-</u>	<u>85,729</u>	<u>158,633</u>	<u>(98,109)</u>	<u>145,253</u>

10. RESTRICTED FUNDS

	Balance	Movement in Resources			Balance
	1 April	Incoming	Out Going	Transfer	31 March
	2019				2020
	£	£	£	£	£
Collaborators Fund					
Joy	2,685	67,190	(69,854)	-	98
Oddly Moving	(247)	10,780	(7,218)	-	3,315
Amici Integrated Theatre	-	9,374	(8,591)	-	784
Young Amici	-	6,575	(6,575)	-	-
Ockham's Razor	(1,000)	93,992	(92,963)	-	28
RedCape	(44)	691	(647)	-	-
AIK Productions	(1,308)	7,435	(3,670)	-	2,457
Open Sky	(638)	44,706	(44,068)	-	-
Joli Vyann	(492)	65,337	(61,771)	-	3,074
Participation & Disability Fund					
Musical Portraits	(328)	2,455	(2,127)	-	-
Autism Projects	-	6,777	(2,516)	-	4,260
Education Projects	-	-	-	-	-
Turtle Opera	5,884	13,000	(11,390)	-	7,494
Key Words	7,770	6,750	(8,016)	-	6,503
The Key Club (London)	12,702	18,750	(16,626)	-	14,825
CHIVA	7,969	8,347	(12,660)	-	3,656
Turtle Song	30,845	23,376	(45,809)	-	8,382
	63,798	385,536	(394,426)	-	135,377

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.

Due to the impact of COVID 19 some project activity has had to be delayed or postponed until we are able to undertake the work again, therefore project funding received has been deferred and carried forward into the next financial year. This mainly applies to the JOY 21 festival and Turtle Song.

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

10. RESTRICTED FUNDS (CONTINUED)

	2020	2019
	£	£
ANALYSIS OF PARTICIPATION ACTIVITY INCOME		
Autism:		
The Key Club (London)	-	10
John Lyons Trust	15,000	15,000
City Bridge Trust	3,750	3,750
Musical Portraits	1,943	1,393
CA Redfern	-	1,000
Donation	512	-
Turtle Opera	-	226
Prospero	11,000	10,000
Herefordshire Community Trust	2,000	-
General Donations (Autism)	6,226	-
Earned income	550	-
Dementia:		
Turtle Song		
The Scouloudi Foundation	*	3,000
Swire Charitable Trust	-	10,000
Schroder Charitable Trust	-	4,000
Headley Trust	*	20,000
Englefield Estate	-	3,000
Fresh Leaf Foundation	*	15,000
Other Donations	*	28,400
Partner contribution (ETO)	8,651	1,600
Gift Aid	75	3,405
Berkshire County Council	*	11,000
Earned income	250	-
Deferred income carried forward to 2020/21	*	63,000
Other Education:		
CHIVA - Art is Key	-	5,598
Partner contribution (CHIVA)	8,348	-
Key Words		
City Bridge Trust	6,750	7,000
Total Income	<u>79,455</u>	<u>92,280</u>

10. RESTRICTED FUNDS (CONTINUED)

		2020	2019
		£	£
ANALYSIS OF JOY ACTIVITY INCOME			
LBHF Fast Track Grant	*	8,000	3,000
Dr Edward Bishops King	*	6,000	-
Hammersmith United Charities	*	6,500	-
Partner contribution (H&F Arts Fest)		63,400	-
Earned income		790	-
Deferred income carried forward to 2020/21	*	(17,500)	-
Total Income		67,690	3,000

* Indicates funding partially or wholly deferred into 2020/21

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

GENERAL FUNDS - UNRESTRICTED

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

COLLABORATORS FUNDS - RESTRICTED

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

PARTICIPATION AND DISABILITY ARTS FUND - RESTRICTED

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

THANK YOU to our partners: Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward's School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street - Reading, Lyric Hammersmith, London International Mime Festival, Park Theatre, the Philip Barker Centre for Creative Learning at Chester University, Daniella Cromwell, Arts Alive, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest The Wardens Trust, Three Choirs Festival, Hereford College of Arts, Mindsong, The Courtyard - Hereford, Independent Theatre Council, Theatre Royal Portsmouth, Greenwich+Docklands International Festival, Out There International Festival of Circus & Street Arts, Norfolk & Norwich Festival, Lift Off! - Salisbury, Circulate, Stratford Circus Arts Centre.

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 Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViiV Healthcare, Austin Hope Pilkington Trust, The Mercer's Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers' Foundation, The Faringdon Charitable Trust, The Herefordshire Community Trust, The Berkshire Community Fund, Fresh Leaf Charitable Foundation, Primark, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Charitable Trust, Hammersmith United Charities, Dr Edwards & Bishops King's Fulham Charity, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival 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. One of the main reasons is the increasing demand for health care services. The population of the UK is increasing, and the number of people who are aged 65 and over is increasing rapidly. This has led to an increase in the number of people who are in need of health care services, particularly in the areas of long-term care and mental health services.

Another reason for the increase in the number of people employed in the public sector is the increasing demand for health care services. The population of the UK is increasing, and the number of people who are aged 65 and over is increasing rapidly. This has led to an increase in the number of people who are in need of health care services, particularly in the areas of long-term care and mental health services.

A third reason for the increase in the number of people employed in the public sector is the increasing demand for health care services. The population of the UK is increasing, and the number of people who are aged 65 and over is increasing rapidly. This has led to an increase in the number of people who are in need of health care services, particularly in the areas of long-term care and mental health services.

A fourth reason for the increase in the number of people employed in the public sector is the increasing demand for health care services. The population of the UK is increasing, and the number of people who are aged 65 and over is increasing rapidly. This has led to an increase in the number of people who are in need of health care services, particularly in the areas of long-term care and mental health services.

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