

2019

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.

“As I have travelled the country and further afield with our work I have been strongly reminded of the impact that art has on communities. Art enables and creates opportunities, bringing people together regardless of age, gender, ethnicity, religion or disability. When I look at the work that we do, I know that it sits at the heart of our ethos. Our team work tirelessly with care, dedication and passion and it brings us, our work and communities together as a family. We care and we deliver and for that I am so proud and grateful.”

Alison King – Chief Executive Turtle Key Arts

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

In a challenging year for the country, our team and our companies, we have successfully delivered a dizzying number of productions and participation projects. We have celebrated and continued our core projects and have begun to develop a number of new initiatives and shows. Undaunted by any moves towards insularity, our teams have travelled and worked in Asia, the Americas and all over Europe, forging links and using the arts as a bridge towards further collaboration. We have equally cemented our local links in our borough and run a disability arts festival in Hammersmith and Fulham. This breadth of provision has fulfilled our aim to provide access to the arts both near and far and to see both as equally valuable.

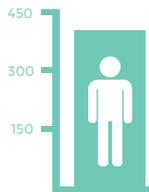


In 2018 with a core team of 5 full time equivalent posts and 4 part-time posts,



our work reached an AUDIENCE of

48,115



EMPLOYED
416
ARTISTS



involved over

1100

PARTICIPANTS



produced

7

TOURS



ran **250**

WORKSHOPS



as part of

23

PARTICIPATION
PROJECTS



delivered

185

PERFORMANCES

including 14 relaxed performances



This year projects travelled 11 countries, including Korea and the USA, Belly of the Whale by Ockham's Razor was seen by

22,500 people



and we celebrated **10** years of our flagship project

TURTLE SONG

for people with dementia and their carers.

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

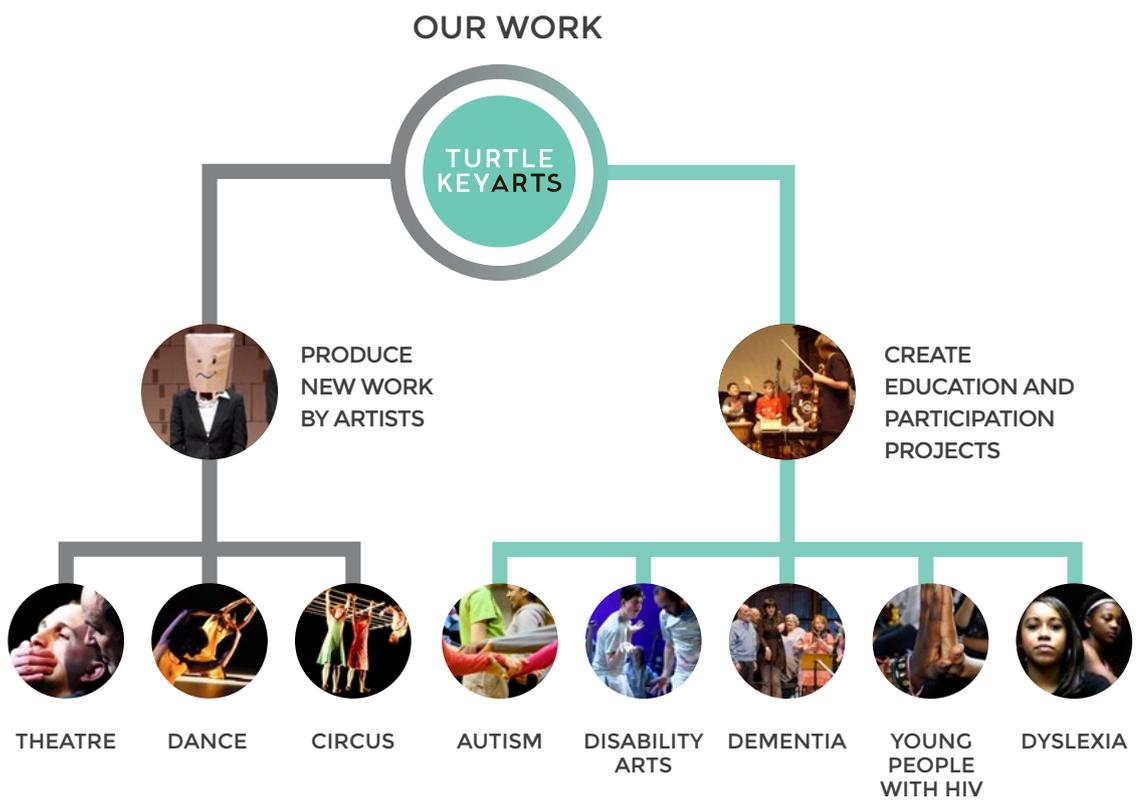
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.

2

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

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

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



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

OUR INCOME STREAM

TOTAL: £482,084



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

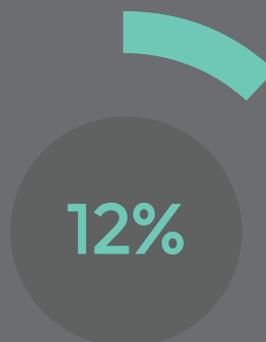
OUR EXPENDITURE

TOTAL: £489,000



PROJECT AND PARTICIPATION PROJECTS COSTS

£428,513



CORE COSTS

£60,487

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 2019 are:

Magdalen Wolloshin

Chair

Laura Barlow

Treasurer

Pegram Harrison

Trustee

Jerry Gunn

Trustee (Appointed 21st January 2019)

Emma Bleasdale

Trustee (Appointed 21st January 2019)

Graham McGrath

Trustee

James Charrington

Trustee (Appointed 21st January 2019)

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

We have added three new trustees to the board, their specific remits are Arts Marketing, Production and Arts Administration and Strategic Planning. We will continue to add to our board as members *transition off* and will be specifically looking to recruit a new generation and to maintain and strengthen our diversity.

Two members of our management committee have now become ambassadors for the charity. We are keen to build this group to include other champions who may not have the time to attend all the meetings but who will support our projects and use their expertise to advise the trustees and use their profile to widen the understanding about the work of the charity.

The trustees met three times during the year and at the meetings they considered the ongoing governance of the charity including rotation of 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. The trustees reviewed all existing and new policies with particular attention to safeguarding and risk management. Beyond the biannual meetings, the trustees were regularly involved in strategy days, training, financial oversight and acting as representatives for the charity at industry events.

FUNDRAISING

The team have continued their efforts to raise funds in a difficult climate. The majority of funding secured has been for specific projects and areas of work such as dementia, HIV and autism, but we have also raised both public and private funding towards productions, in particular the local disability arts initiative JOY Festival.

Targeted *Thank You* films have been created and sent to *larger private* or foundation donors, they include a personal message from the CEO and a short montage of the work to which they have contributed.

DATA AND EVALUATION

We have continued to consider how we can improve our data gathering within GDPR and how we can then best keep our audiences informed. Given that our projects are run all around the country, we are keen to become more targeted in communicating with local audiences and participants.

We have embarked on a new evaluation initiative with the University of Surrey Psychology Department in Guildford into our projects for children with autism and in partnership with the Philip Barker Centre for Creative Learning at Chester University, we ran a collaboration that involved both training and creative evaluation.

MARKETING AND PR

We ran a concerted PR campaign for the 10th anniversary of Turtle Song and achieved BBC radio coverage in Chester and Oxford and a television slot on the ITN news in London as well as a number of articles in publications including *Country Life*, *The Lady* and *My Weekly*.

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. Our new *Turtle Key Arts corner ident* is now embedded on all publicity materials. 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 alongside *Month-in-a-Minute* including the *Turtle Key Arts Out & About* posts showing members of the team at specific events around the country and the world. This is in line with our strategy to bring *Turtle Key Arts out from behind our companies* and to demonstrate our hands on approach which often differentiates us from other producers.

8,044
unique visitors



turtlekeyarts.org.uk

5,600
views



19,000
views



Instagram 

from 300 to 600 followers

100% increase



facebook

from 785 to 1098 followers

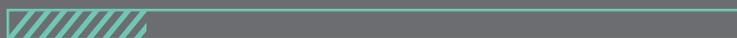
70% increase



twitter 

from 1607 to 1899 followers

17% increase



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, in the course of our strategic planning sessions with RedCape Theatre, it was agreed that they were now in a position to take on the running of their own company after the end of the current tour and we wish them well and continue to value our relationship as they develop. Our project-based contract with Slot Machine Theatre also ended after the 'Your Toys' project.

Given the multiple projects planned by the remaining six collaborators, we did not immediately add any new companies to our portfolio.

The work of our collaborating companies is still very varied including

NEW WRITING

DISABILITY ARTS

CIRCUS

INTEGRATED PRACTICE
AND ISSUES BASED WORK

AERIAL THEATRE

DANCE POLITICAL DEVISED

THEATRE PHYSICAL

EMERGING ARTISTS THEATRE

In line with our policies, our collaborators have designed and run outreach work alongside their touring work. This has included Amici Dance Theatre Company's involvement in the JOY Festival, running workshops in local Special Educational Needs schools, Open Sky participating in talks and events linked to Fertility Fest at the Barbican, AIK Productions hosting interfaith discussions and lectures at Stanford University, Joli Vyann running a Key Club session, Ockham's Razor running accessible aerial theatre workshops and Oddly Moving's workshops to groups with severe learning disabilities alongside their show 'He Ain't Heavy'.

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. Particularly in this time of general flux, this provides us with a seat at the table, alongside other leading arts organisations, for independent arts negotiations and lobbying as well as giving Turtle Key Arts a voice in important discussions on contracts, pay and benefits. The Turtle Key Arts Producer also continues to sit on the Kensington and Chelsea Arts Grants board.

There is a new Artistic Director at the Lyric Hammersmith and we are keen to support her re-invigoration of the building and the partnership. We continue to engage widely in the local community of Hammersmith and Fulham.

Our internship programme has included a student of marketing whose internship was part of her degree at Southbank University, she achieved a 1st with distinction for this module. We also hosted an aspiring theatre director from Oxford University and a general intern from the Brit School. We also provided placements and short internships for 4 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.



5. PARTICIPATION

“Turtle Song helps to improve and maintain cognitive pathways, thereby raising self-esteem through empowerment. It is also hugely beneficial to those living with dementia, who may be affected by isolation and depression, with music encouraging a positive outlook”

The Lady

[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 Oxford, Hackney and Chester, where we created new links with the University of Chester and the Philip Barker Centre.

In September we celebrated Turtle Song's 10th anniversary with a celebratory event for past artists, students, volunteers and other interested parties. Insightful presentations were given and we also received many communications from ex-student participants telling how the experience had shaped their subsequent careers. Turtle Song also featured on the ITN news.



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

[AUTISM]

< KEY CLUB

Key Club, a monthly arts club based at the Lyric Hammersmith for 16 to 30 year olds on the autism spectrum, now runs two monthly sessions following the addition of a new afternoon club. Both groups have been regularly attended and we have continued to add names to our waiting lists.

Last year they created and performed spoken word pieces. This year, facilitated by professional artists and performers, they have been experimenting with dance and movement.



[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 we presented the project at the National Autistic Society annual conference and the ensuing interview was filmed and is available on the NAS professionals' website.

[AUTISM]

TURTLE OPERA >

In partnership with Autism Family Support Oxfordshire 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 'Now I Have found My Voice', which was performed for friends and family.

This was the fourth project with our current partners Autism Family Support and the second at St Edwards School and we greatly value these relationships together with our strengthening bond with the Oxford University Music Faculty. The project was evaluated by a team from the Psychology Department at the University of Surrey.



[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 Studio at the Lyric and a series of arts workshops run at Special Educational Needs Schools and Community Groups across the borough.

'Tales of JOY' was a specially commissioned community dance piece performed by over 40 local disabled and non-disabled people in Lyric Square and the whole project was celebrated in September at Hammersmith Town Hall.



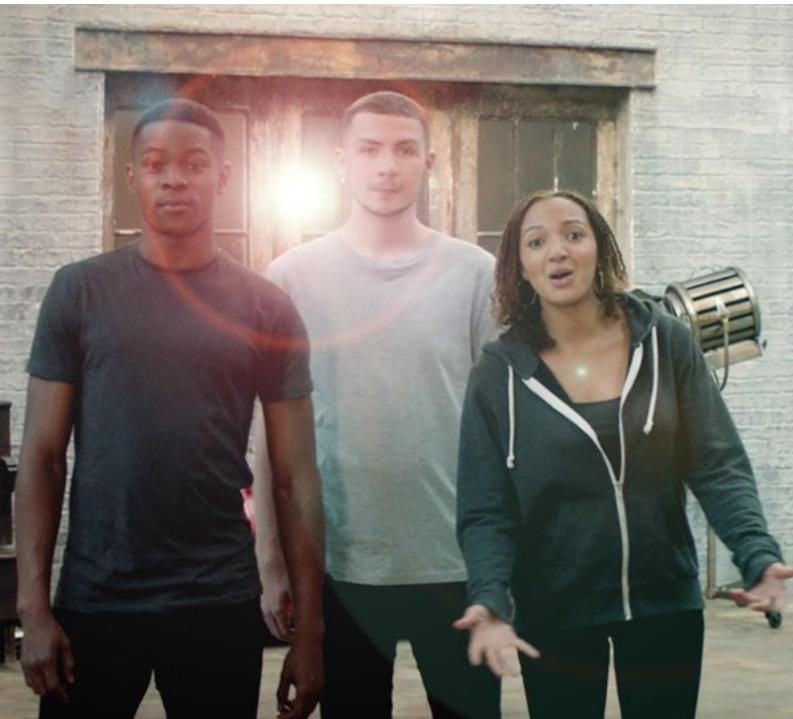
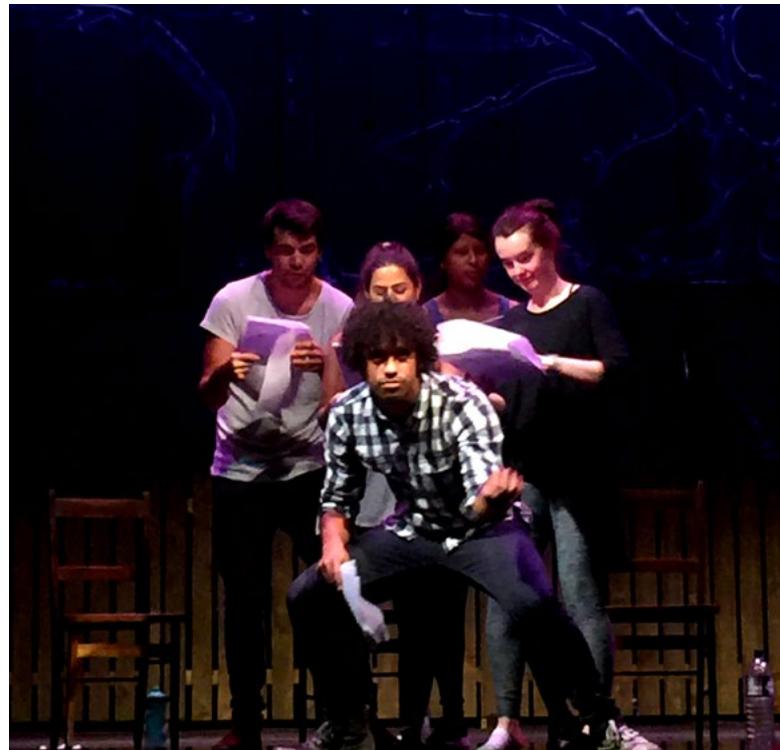
“Turtle Key Arts promote many initiatives and implement a series of measures to engage with the most vulnerable and disadvantaged parts of society.”

Everything Theatre

[DYSLEXIA]

KEY WORDS >

In association with the Lyric Hammersmith, Key Words is a writing project for young people with dyslexia. Over the course of 7 weeks they created and wrote their own plays, culminating in a page-in-hand performance by actors from Lyric Young Company to friends and family at the Lyric.



[YOUNG PEOPLE LIVING WITH HIV]

< ART IS KEY

In association with the Lyric Hammersmith and CHIVA (Children's HIV Association) Art is Key is a music, theatre and writing project for young people in the UK living with HIV.

Following the weeklong residential project last year, this year saw the launch of the film 'Life Growing Up' which was created by professional artists based on the stories shared by the group. In 2019/20 Turtle Key Arts hope to tour a live version of the film to schools across the country to broaden awareness of HIV.



6. COLLABORATING COMPANIES/PRODUCTION

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

< ODDLY MOVING

We worked with Grania Pickard and her company, Oddly Moving, to produce and tour, along with accompanying workshops 'He Ain't Heavy'. Using physical theatre, puppetry, aerial circus, audience interaction and storytelling it is an autobiographical account of growing up with a severely disabled brother.

"An incredibly poignant and intimate portrayal of sibling love. You have to see Grania in action: she is a highly skilled circus performer, storyteller and connector, lighting up the entire stage." LucyLovesCircus

Grania also began researching and developing a new show 'Atlas'.



REDCAPE THEATRE >

The award winning physical theatre company RedCape Theatre created and toured a dark comedy 'Thunder Road', including a week long run at Jacksons Lane. It drew in new audiences due to a funny and original social media campaign.

"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'.

"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', including two weeks in South Korea and did research and development into a new show, opening in May 2019, called 'Anima' that explores the simple act of breathing and how it connects us all.



< OPEN SKY PRODUCTIONS

Lecoq inspired physical theatre and new writing company Open Sky began developing two new show ideas, 'Cold' a personal story about miscarriage, an extract of which was shared at Fertility Fest at the Barbican, an event and conversation with medical staff and audiences affected by the issues of fertility and infertility.

"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."

Gareth McLean, Journalist (Guardian, Radio Times)

The second show 'The Disappearing Act', will explore the magic of theatre through the eyes of a woman at various stages of her life.

OCKHAM'S RAZOR >

The UK's leading circus company Ockham's Razor continued to tour 'Tipping Point', both nationally and internationally.

Supported by Without Walls and Circulate they also premiered and toured their new outdoor show 'Belly of the Whale', it was performed at festivals throughout Europe including 3 performances in front of the Cutty Sark in Greenwich.

"innovative, entertaining, and mesmerising, it's perfect for audiences of any age." Theatre Things



"an incredible meeting of circus and sculpture"
Theatre Weekly

They were also in the rehearsal room creating a new indoor show 'This Time' (previewing in May 2019) that will explore the bonds between generations with a cast spanning in age from 13 to 60.

The artistic directors have collaborated with other companies and continued to run circus workshops, including an MA course at Circomedia and, again, directed the 3rd year devised show at the National Centre for Circus Arts. They also took part in a documentary that was shown on Channel 4.



< AIK PRODUCTIONS LOVE, BOMBS AND APPLES

Performed by Asif Khan and written by Hassan Abdulrazzak 'Love, Bombs and Apples' is a funny, political one-man play. It toured the UK and also went to the Kennedy Center in Washington DC and to San Francisco, where it won the Outstanding Production at The Theatre Bay Area 2018 Awards.

"A lesson in how to stage powerful, political theatre." Islington Gazette

AMICI DANCE THEATRE COMPANY >

The integrated, disabled and non-disabled, Amici Dance Theatre Company continued to run their weekly workshops at the Lyric Hammersmith and participated in the JOY Festival.

"Amici are totally and utterly inspiring" The Guardian



< YOUNG AMICI

A dance company for young disabled and non-disabled dancers, Young Amici run their weekly workshops at the Lyric Hammersmith and this year attracted many new members. They also performed as part of the JOY Festival and at The Art Pavilion.

"It was wonderful to see her so engaged and happy, I feel blessed that we found this dance group" Mother of a Young Amici member

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2019

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

REGISTERED OFFICE:

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

TRUSTEES:

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

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 2019.

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 2019 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 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 2019 are:

Magdalen Wolloshin
Chair

Laura Barlow
Treasurer

Charlotte Cunningham
Trustee

Pegram Harrison
Trustee

Kate Lovegrove
Trustee

Graham McGrath
Trustee

James Charrington
Trustee (Appointed within the year)

Jerry Gunn
Trustee (Appointed within the year)

Emma Bleasdale
Trustee (Appointed within the year)

The following trustees were appointed during the year, James Charrington, Jerry Gunn and Emma Bleasdale. Each trustees' role on the board is reviewed regularly and rotation is considered every four years.

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

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

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

Approved by the trustees and signed on their behalf by



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 28 January 2020

I report on the accounts of the charity for the period ended 31 March 2019.

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: 28 January 2020

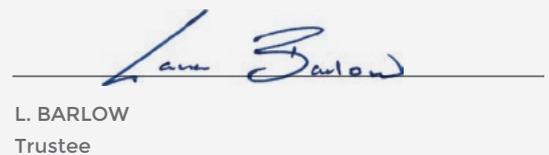
INCOME AND EXPENDITURE

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £	Total Funds 2018 £
INCOMING RESOURCES					
Donations and legacies					
Voluntary income	2/3	204,511	-	204,511	248,396
Income from charitable activities					
Collaborators project income		-	120,630	120,630	149,112
Participation project income		-	89,280	89,280	96,574
Production & Participation management fees		67,662	-	67,662	69,434
Total income	3	272,173	209,911	482,084	563,516
RESOURCES EXPENDED					
Expenditure on charitable activities					
Collaborator projects		198,503	129,158	327,660	343,249
Participation projects		21,749	79,103	100,853	95,548
Governance and other operating costs		60,487	-	60,487	71,510
Total expenditure	4	280,739	208,261	489,000	512,421
NET INCOMING RESOURCES BEFORE TRANSFERS					
		(8,566)	1,649	(6,917)	51,095
Transfer between funds		-	-	-	-
Net income and net movement in funds for the year		(8,566)	1,649	(6,917)	51,095
Reconciliation of funds					
Total funds brought forward		91,791	62,120	153,911	102,816
Total funds carried forward	9	83,225	63,769	146,994	153,911

BALANCE SHEET AT 31ST MARCH 2019

	Notes	2019		2018	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	29,419		29,170	
Cash at bank and in hand		137,319		145,224	
		<u>166,738</u>		<u>174,394</u>	
Creditors: Amounts falling due within one year	8	19,744		20,483	
NET CURRENT ASSETS			<u>146,994</u>		<u>153,911</u>
NET ASSETS	9		<u>146,994</u>		<u>153,911</u>
The funds of the charity:					
Unrestricted funds			83,225		91,791
Restricted funds			63,769		62,120
TOTAL CHARITY FUNDS			<u>146,994</u>		<u>153,911</u>


 C. CUNNINGHAM
 Trustee


 L. BARLOW
 Trustee

Approved on: 28 January 2020

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

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

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

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

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

INCOME AND EXPENDITURE

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

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

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

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

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

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

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

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

1. ACCOUNTING POLICIES (continued)

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

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

TAXATION

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

FUND ACCOUNTING

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

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

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

GIFTS IN KIND

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

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

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

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

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

DEBTORS

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

CASH AND CASH EQUIVALENTS

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

CREDITORS

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

2. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2019 £	Total 2018 £
Gift in kind - Consultants	42,000	-	42,000	42,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	57,859	-	57,859	56,864
The Cunningham Foundation	62,500	-	62,500	62,500
Dolly Knowles	-	-	-	30,000
Monday Charitable Trust	-	-	-	20,000
Other Miscellaneous income				
Individual Giving	9,310	-	9,310	3,287
Gift Aid	775	-	775	1,685
Miscellaneous	67	-	67	60
Voluntary income (Note 3i, 3ii and 3iii below)	-	67,661	67,661	69,434
	<u>204,511</u>	<u>67,661</u>	<u>272,173</u>	<u>317,830</u>

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2019 £	Total 2018 £
i Restricted funds - collaborators project income				
Joy	-	36,991	36,991	-
Amici Intergrated Theatre Co.	-	468	468	30,882
Young Amici	-	4,956	4,956	3,788
RedCape	-	15,092	15,092	5,300
Ockham's Razor	-	5,139	5,139	11,775
Joli Vyann	-	15,533	15,533	14,985
Oddly Moving	-	24,683	24,683	22,463
Slot Machine	-	-	-	20,225
Open Sky	-	8,859	8,859	21,914
AIK	-	8,909	8,909	17,780
	-	120,631	120,631	149,112
ii Restricted funds - participation projects				
Autism General	-	-	-	4,166
Musical Portraits	-	2,393	2,393	-
The Key Club (London)	-	18,760	18,760	17,570
Turtle Song	-	45,304	45,304	43,085
Writers Project	-	-	-	6,400
CHIVA	-	5,598	5,598	2,815
Turtle Opera	-	10,226	10,226	12,788
Key Words	-	7,000	7,000	9,750
	-	89,280	89,280	96,574
iii Core Income				
Donations income (note 2)	204,511	-	204,511	248,396
Project administration fees:	-	-	-	1,000
Lecturing, training & mentoring	2,117	-	2,117	1,834
Ockham's Razor	28,500	-	28,500	28,500
Joli Vyann	3,675	-	3,675	9,600
Oddly Moving	5,000	-	5,000	2,500
Open Sky	2,500	-	2,500	3,500
AIK Productions	3,000	-	3,000	-
Slot Machine	-	-	-	5,000
CHIVA	-	-	-	3,000
Key Words	3,000	-	3,000	1,500
Turtle Song	3,000	-	3,000	4,000
Key Club	4,100	-	4,100	2,000
Turtle Opera	1,000	-	1,000	1,000
RedCape	3,770	-	3,770	-
Amici	2,400	-	2,400	4,400
Young Amici	1,600	-	1,600	1,600
Joy	4,000	-	4,000	-
	67,662	-	272,173	317,830
	272,173	209,911	482,084	563,516

4. RESOURCES EXPENDED

	Direct Costs	Consultants Fees	Support Costs	Total 2019	Total 2018
£	£	£	£	£	
Charitable activities					
Collaborators project expenses:					
Joy	2,877	-	29,313	32,190	-
Slot Machine	-	-	-	-	20,265
Oddly Moving	24,664	-	666	25,330	22,257
Extant	-	-	-	-	(66)
Amici	211	-	722	933	30,784
Young Amici	477	-	4,480	4,957	3,177
Ockham's Razor	7,333	-	1,836	9,169	12,194
RedCape Theatre	16,869	-	274	17,143	3,297
AIK Productions	13,696	-	-	13,696	14,301
Open Sky	8,496	-	1,800	10,296	18,149
Joli Vyann	11,716	-	3,727	15,443	22,830
Other - salary gift in kind	-	16,800	21,000	37,800	42,000
Consultants and support fees	2,761	70,196	87,745	160,702	154,061
	<u>89,100</u>	<u>86,996</u>	<u>151,563</u>	<u>327,659</u>	<u>343,249</u>
Participation projects:					
Education	-	-	476	476	-
Writers	-	-	-	-	5,618
Musical Portraits	-	-	3,776	3,776	3,191
Autism Projects	-	-	229	229	1,590
Turtle Opera	1,140	-	7,538	8,678	9,918
Key Words	902	-	6,342	7,244	1,053
The Key Club - London	1,212	-	14,549	15,761	10,430
CHIVA	-	-	3,695	3,695	2,088
Turtle Song	9,093	-	30,151	39,244	45,642
The Key Club - Bucks	-	-	-	-	1,262
Other - salary gift in kind	-	4,200	-	4,200	-
Consultants and support fees	-	17,549	-	17,549	14,755
	<u>12,347</u>	<u>21,749</u>	<u>66,756</u>	<u>100,852</u>	<u>95,548</u>
Overheads and governance	-	-	60,487	60,487	71,510
	<u>101,447</u>	<u>108,745</u>	<u>278,806</u>	<u>489,000</u>	<u>512,421</u>

4. RESOURCES EXPENDED (continued)

	2019	2018
	£	£
Consultants fees		
Gift in kind	21,000	21,000
Wages	34,876	43,768
Production assistance	14,768	19,907
Participation, projects and marketing	27,552	6,431
Administration and finance	10,548	13,691
	<u>108,745</u>	<u>104,898</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	34,877	18,758
Project and marketing	24,703	28,270
Production assistance	14,768	27,942
Participation	2,850	715
Administration and finance	10,548	9,234
	<u>108,745</u>	<u>105,919</u>
Non-core Collaborators support costs	<u>42,818</u>	<u>11,789</u>
Total collaborators support costs	<u>151,563</u>	<u>117,707</u>
Overheads		
Participation costs	-	72
Insurance	4,160	5,904
Rent, rates and utilities	23,819	27,936
Office costs	26,626	31,176
Fundraising costs	276	242
Bank charges	1,456	1,381
	<u>56,337</u>	<u>66,711</u>
Governance		
Accountancy and advisory fees	4,150	4,800
	<u>60,487</u>	<u>71,511</u>

5. STAFF SALARIES AND CONSULTANTS

	2019	2018
	£	£
Salaries and social security costs	140,359	104,526
Consultants fees	77,131	106,190
	<u>217,490</u>	<u>210,716</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
	<u> </u>	<u> </u>	<u> </u>

*Full time equivalent

The organisation employs one individual as a full-time Chief Executive and one employee as a full-time Marketing and Development Director. These employees did not receive emoluments above £80,000 in the year.

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. Much of the work of the Charity is undertaken by some of the Trustees, however none of the Trustees received remuneration (2018: £Nil) nor did they have expenses reimbursed by the Trust (2018: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures And Fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2018 and at 31st March 2019	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2018 and at 31st March 2019	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2019	-	-	-	-
Net book value:				
At 31st March 2018	-	-	-	-

7. DEBTORS

	2019 £	2018 £
Trade debtors	11,919	15,170
Prepayments	3,654	153
Other debtors	13,846	14,000
	<u>29,419</u>	<u>29,170</u>

8. CREDITORS: Amounts falling due within one year

	2019 £	2018 £
Trade creditors	-	6,361
Other creditors	7,895	6,242
Accruals and deferred income	11,849	7,880
	<u>19,744</u>	<u>20,483</u>

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund	-	-	(1,044)	-	(1,044)
Participation and disability fund	-	-	64,813	-	64,813
	<u>-</u>	<u>-</u>	<u>63,769</u>	<u>-</u>	<u>63,769</u>
Unrestricted fund					
General fund	-	29,418	73,550	(19,744)	83,225
	<u>-</u>	<u>29,418</u>	<u>137,319</u>	<u>(19,744)</u>	<u>146,996</u>

10. RESTRICTED FUNDS

	Balance 1 April 2018 £	Movement in Resources			Balance 31 March 2019 £
		Incoming £	Out Going £	Transfer £	
Collaborators Fund					
Joy	(2,115)	36,991	(32,191)	-	2,685
Oddly Moving	400	24,683	(25,330)	-	(247)
Amici Integrated Theatre	465	469	(933)	-	-
Young Amici	-	4,957	(4,957)	-	-
Ockham's Razor	3,030	5,139	(9,169)	-	(1,000)
RedCape	2,007	15,092	(17,143)	-	(44)
AIK Productions	3,479	8,908	(13,696)	-	(1,308)
Open Sky	800	8,858	(10,296)	-	(638)
Joli Vyann	(582)	15,533	(15,443)	-	(492)
Participation & Disability Fund					
Musical Portraits	-	2,393	(3,776)	1,055	(328)
Autism Projects	1,389	-	(229)	(1,160)	-
Education Projects	371	-	(476)	105	-
Turtle Opera	4,307	10,226	(8,678)	-	5,884
Key Words	8,014	7,000	(7,244)	-	7,770
The Key Club (London)	9,703	18,760	(15,761)	-	12,702
CHIVA	6,066	5,598	(3,695)	-	7,969
Turtle Song	24,786	45,303	(39,244)	-	30,845
	<u>62,120</u>	<u>209,910</u>	<u>(208,261)</u>	<u>-</u>	<u>63,769</u>

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.

10. RESTRICTED FUNDS (CONTINUED)

	2019	2018
	£	£
ANALYSIS OF PARTICIPATION ACTIVITY INCOME		
Autism:		
The Key Club (Bucks)	-	4,143
The Key Club (London)	10	70
John Lyons Trust	15,000	15,000
City Bridge Trust	3,750	2,500
Musical Portraits	1,393	-
CA Redfern	1,000	-
Turtle Opera	226	12,788
Prospero	10,000	-
Writing Project (Autism)	-	6,400
General Donations	-	4,166
Dementia:		
Turtle Song		
The Scouloudi Foundation	3,000	3,000
Henry Smith Charitable Trust	-	-
Swire Charitable Trust	10,000	-
Schroder Charitable Trust	4,000	-
Rothschild Foundation	-	10,000
Clothworkers Foundation	-	4,500
Englefield Estate	3,000	-
Other Donations	20,299	13,185
Partner contribution	1,600	9,150
Gift Aid	3,405	3,250
Other Participation:		
CHIVA – Art is Key		
ViiV Healthcare	-	-
Other Donations	5,598	2,815
Key Words		
Trusts and Foundations	-	-
City Bridge Trust	7,000	4,750
LBHF Fast Track Grant	-	5,000
Total Income	89,280	96,574

10. RESTRICTED FUNDS (CONTINUED)

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

GENERAL FUNDS - UNRESTRICTED

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

COLLABORATORS FUNDS - RESTRICTED

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

PARTICIPATION AND DISABILITY ARTS FUND - RESTRICTED

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

THANK YOU to our partners: Wigmore Hall, National Portrait Gallery, English Touring Opera, Royal College of Music, Oxford University, Chats Palace, University of Reading, University of York, University of Chester, Waddesdon Manor, St Edward's School Oxford, Autism Family Support Oxfordshire, Autistica, Royal Court Theatre, CHIVA, Dep Arts, Arc Stockton, Paddington Arts, South Street - Reading, Lyric Hammersmith, London International Mime Festival, The Lowry - Salford Quays, Kings College London, The Hub - High Wycombe, The Core at The Corby Cube, artsdepot, Dance City, Harlow Playhouse, Lincoln Drill Hall, The Point - Eastleigh, Pavilion Dance South West, The Albany, Norden Farm Centre for the Arts, Jacksons Lane, National Centre for Circus Arts, Hammersmith & Fulham Arts Fest The Wardens Trust, Three Choirs Festival, Hereford College of Arts, 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 Cunningham Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, ViiV Healthcare, Austin Hope Pilkington Trust, The Mercer's Company, Royal Borough of Kensington and Chelsea Arts Fund, Buckinghamshire County Council Prevention Grant, The Clothworkers' Foundation, The City Bridge Trust, The Goldsmiths Company Charity, Unity Theatre Trust, Schroder Charitable Trust, Brinsden Charitable Trust, The Arah Foundation The Suffolk Foundation, Dementia Friendly Communities Fund, Norman Scarfe Charitable Trust, Englefield Estate, United, Dr Edwards & Bishops King, Mindsong, The Elmley Foundation, Without Walls, Stockton International Riverside Festival, Basingstoke Festival and all those who have generously donated to Turtle Key Arts.



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