

2022

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

CONTENTS

Page

02	1. OBJECTIVES
03	2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST
06	3. STRUCTURE, GOVERNANCE AND MANAGEMENT
08	4. STRATEGIC DEVELOPMENT
12	5. PARTICIPATION
16	6. COLLABORATING COMPANIES/PRODUCTION

1. OBJECTIVES

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

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

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

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

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

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

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

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

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

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

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

Alison King – Chief Executive Turtle Key Arts

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

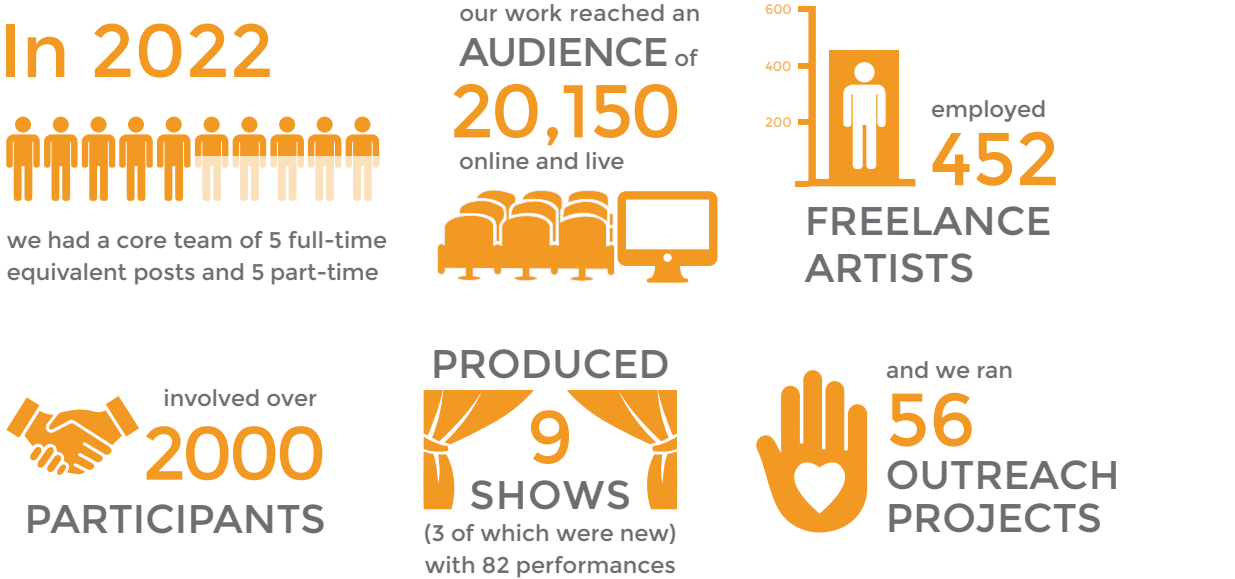
2 At the outset of this financial year, April 2021, our work was still being heavily affected by the pandemic. Online performances were still taking place, we were sending music and dance facilitators in full PPE out into the community to connect with people again and we were constantly writing new protocols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

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

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

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

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



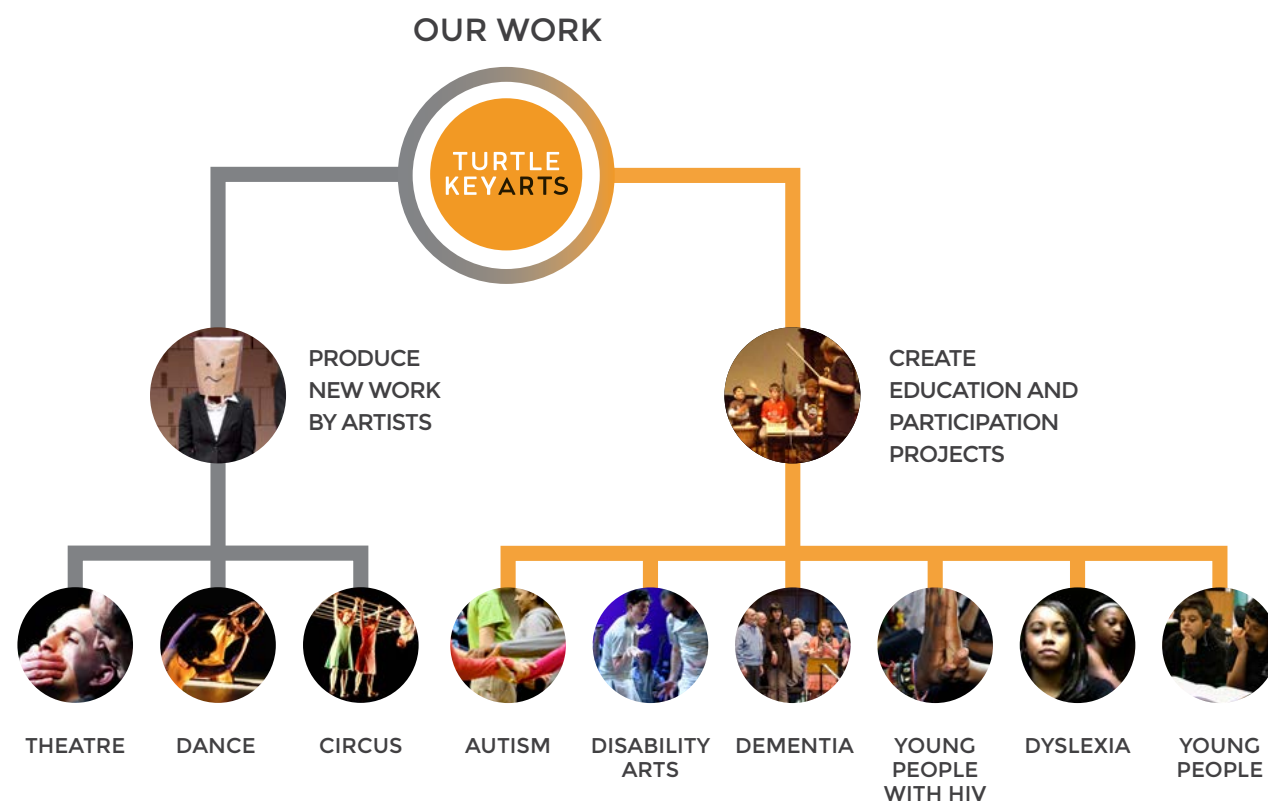
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.

2

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

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

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



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

OUR INCOME STREAM

TOTAL: £763,401



COLLABORATOR INCOME

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



PUBLIC FUNDING

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



CHARITABLE DONATIONS

Funding raised from charitable foundations, trusts and individual giving



FEE INCOME

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

TOTAL: £679,221

90%

10%

PROJECT AND PARTICIPATION

£613,141

CORE

£66,080

3. STRUCTURE, GOVERNANCE AND MANAGEMENT

3.

GOVERNING DOCUMENT

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

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

RECRUITMENT AND APPOINTMENT OF TRUSTEES

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

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

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

RISK MANAGEMENT

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

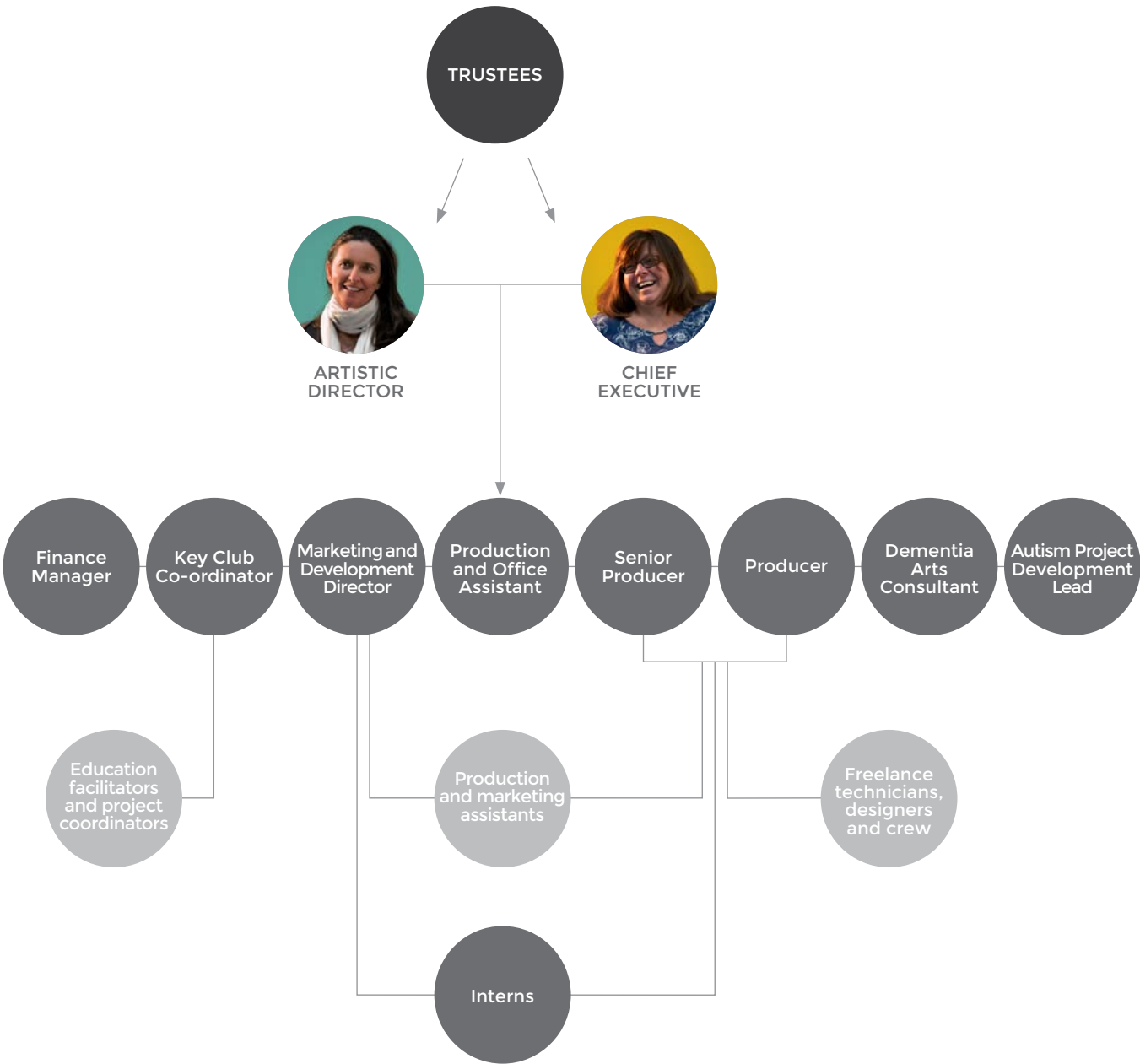


AMBASSADORS

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



OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

4

GOVERNANCE

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

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

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

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

FUNDRAISING

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

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

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

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

DATA AND EVALUATION

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

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

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

MARKETING AND PR

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

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

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

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

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

12,782
unique visitors



turtlekeyarts.org.uk

3,652
views



15,254
views



+
5%
increase

from 2154 to 2265 followers



+
7%
increase

from 1301 to 1395 followers



+
11%
increase

from 1011 to 1123 followers



10,000
views per month

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

4 OUR COLLABORATORS AND PARTICIPATION PROJECTS

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

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

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

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

The work of our collaborating companies is still very varied including

NEW WRITING

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

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

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

INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERSHIPS AND PLACEMENTS

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

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

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

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

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

SUMMARY

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



5. PARTICIPATION



[YOUNG PEOPLE] THEATRE BOX >

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

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

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



[AUTISM] < TURTLE OPERA

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

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

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





[DISABILITY ARTS]
JOY >

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

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

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



[YOUNG PEOPLE LIVING WITH HIV]
< ART IS KEY

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

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





6. COLLABORATING COMPANIES/PRODUCTION

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

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

COLIN HAMBROOK - DISABILITY ARTS

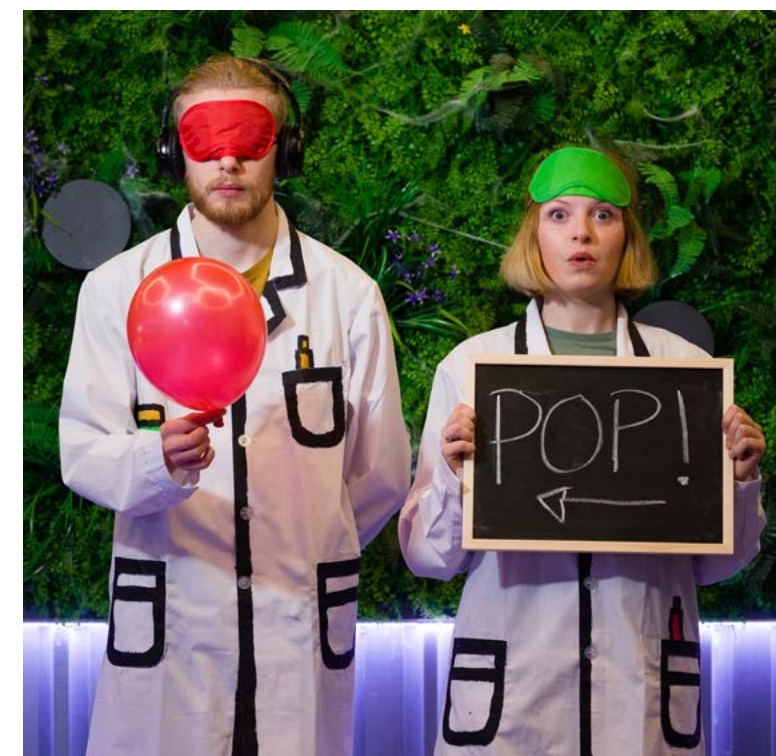
KILL THE CAT >

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

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

“An immersive adventure unlike any other”

SKIDDLE



< OPEN SKY THEATRE

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

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

REVIEWS HUB

“Cold is both exquisite and haunting.”

LONDON THEATRE SCENE





ODDLY MOVING >

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

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



< AIK PRODUCTIONS

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

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

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





AMICI DANCE THEATRE COMPANY >

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

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

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



< HASSAN ABDULRAZZAK

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

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



< OCKHAM'S RAZOR

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

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

"Physically thrilling"
THE SUNDAY TIMES

"Artful"
THE TIMES

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2022

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

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

TRUSTEES:

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

AMBASSADORS:

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

BANKERS:

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

INDEPENDENT EXAMINER:

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

SOLICITORS:

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

WEBSITE:

www.turtlekeyarts.org.uk

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

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

RECRUITMENT AND APPOINTMENT OF TRUSTEES

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

RISK MANAGEMENT

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

ORGANISATION STRUCTURE

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

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

RESERVES POLICY

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

NATURE OF FUNDS

GENERAL FUNDS – UNRESTRICTED FUND

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

PARTICIPATION FUND – RESTRICTED FUND

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

COLLABORATORS FUND – RESTRICTED INCOME

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

DESIGNATED FUNDS

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

GOING CONCERN

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

TRUSTEES

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

Magdalen Wolloshin
Chair

Graham McGrath
Vice chair

Laura Barlow
Treasurer

Charlotte Cunningham
Trustee

Pegram Harrison
Trustee

Kate Brooke
Trustee

Jerry Gunn
Trustee

James Charrington
Trustee

Emma Bleasdale
Trustee

Sarah Long
Trustee

Subathra Subramaniam
Trustee

Marc Roberts
Trustee

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

REGISTERED OFFICE:

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

INDEPENDENT EXAMINER:

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

STATEMENT OF TRUSTEES’ RESPONSIBILITIES

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

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

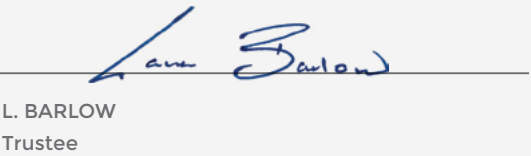
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that were reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice had been followed,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

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

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

Approved by the trustees and signed on their behalf by


C. CUNNINGHAM
Trustee


L. BARLOW
Trustee

Approved on: 6 January 2023

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

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND INDEPENDENT EXAMINER

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

It is my responsibility to:

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

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

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

INDEPENDENT EXAMINER'S STATEMENT

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

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



MARK COLE FCA
Independent Examiner

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

Date: 6 January 2023

INCOME AND EXPENDITURE

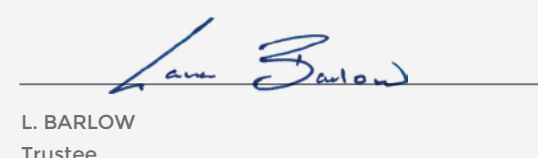
		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2022 £	Total Funds 2021 £
INCOMING RESOURCES						
Donations and grants						
Voluntary income	2	293,137	-	8,350	301,487	338,743
Income from charitable activities						
Collaborators' project income		-	223,576	-	223,576	130,323
Participation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

CONSOLIDATED BALANCE SHEET AT 31ST MARCH 2022

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



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 6 January 2023

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

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

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

INCOME AND EXPENDITURE

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

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

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

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

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

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

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

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

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

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

1. ACCOUNTING POLICIES (continued)

FUND ACCOUNTING

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

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

GROUP FINANCIAL STATEMENTS

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

TAXATION

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

GIFTS IN KIND

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

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

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

charity and its compliance with regulation and good practice.

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

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

DEBTORS

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

CASH AND CASH EQUIVALENTS

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

CREDITORS

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

2. DONATIONS INCOME

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

3. ANALYSIS OF INCOME

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

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

4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2022 £	Total 2021 £
Charitable activities					
Collaborators project expenses:					
Kill The Cat	2,641	-	-	2,641	4,000
Joy	45,346	-	619	45,965	4,075
Hassan Abdulrazzak	2,515	-	-	2,515	-
Oddly Moving	44,147	-	540	44,687	-
Amici	10,835	-	429	11,264	3,636
Young Amici	13,040	-	588	13,628	8,730
Ockham's Razor	15,336	-	493	15,829	218
AIK Productions	88,502	-	-	88,502	40,292
Open Sky	5,737	-	51	5,788	33,008
Joli Vyann	-	-	18	18	3,000
Other - salary gift in kind	-	24,500	9,800	34,300	44,100
Consultants and support fees	10,058	64,165	60,198	134,421	160,060
	<u>238,157</u>	<u>88,665</u>	<u>72,736</u>	<u>399,558</u>	<u>301,119</u>
Participation projects:					
Education Projects	8,446	-	-	8,446	-
Autism Projects	-	-	-	-	100
Turtle Opera	22,481	-	30	22,511	2,658
Key Words	40	-	-	40	13,703
The Key Club - London	19,858	-	19	19,877	15,321
CHIVA	1,993	-	8	2,001	1,650
Turtle Song	46,690	-	-	46,690	19,500
Covid Projects	28,782	-	1,557	30,339	18,780
Other - salary gift in kind	-	14,700	-	14,700	4,900
Consultants and support fees	-	68,979	-	68,979	17,722
	<u>128,290</u>	<u>83,679</u>	<u>1,614</u>	<u>213,583</u>	<u>94,334</u>
Overheads and governance	<u>-</u>	<u>-</u>	<u>66,080</u>	<u>66,080</u>	<u>45,145</u>
	<u>366,447</u>	<u>172,344</u>	<u>140,430</u>	<u>679,221</u>	<u>440,598</u>

	2022 £	2021 £
Consultants fees		
Gift in kind	39,200	24,500
Wages	54,532	43,602
Production assistance	28,138	13,808
Participation, projects and marketing	34,893	15,621
Administration and finance	15,581	15,580
	<u>172,344</u>	<u>113,111</u>
Support costs - these are the direct costs of running the Turtle Key Arts Charity Consultants costs support time:		
Gift in kind	9,800	24,500
Wages	36,085	43,602
Production assistance	5,410	13,808
Participation, projects and marketing	10,783	15,621
Administration and finance	7,920	15,580
	<u>69,998</u>	<u>113,111</u>
Total staff costs (note 5)	242,342	226,222
Direct consultant costs (note 4 ^)	10,058	560
	<u>252,400</u>	<u>226,782</u>
Overheads		
Insurance (net of contributions from projects)	3,099	724
Rent, rates and utilities	13,682	13,107
Office costs	42,416	26,011
Bank charges	1,383	1,028
	<u>60,380</u>	<u>40,870</u>
Governance		
Accountancy and advisory fees	5,700	4,275
	<u>66,080</u>	<u>45,145</u>

5. STAFF SALARIES AND CONSULTANTS

	2022	2021
	£	£
Salaries and social security costs	137,965	136,204
Consultants fees	104,377	90,018
	<u>242,342</u>	<u>226,222</u>

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

*Full time equivalent

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

The Trust relies mainly on consultants which the Trustees believe to be more cost effective. Much of the work of the Charity is undertaken by some of the Trustees, however none of the Trustees received remuneration (2021: £Nil) nor did they have expenses reimbursed by the Trust (2021: £Nil).

6. TANGIBLE FIXED ASSETS

	Office equipment £	Fixtures And Fittings £	Motor vehicles £	Total £
Cost or valuation:				
At 1st April 2021 and at 31st March 2022	11,989	16,046	10,550	38,585
Accumulated depreciation:				
At 1st April 2021 and at 31st March 2022	11,989	16,046	10,550	38,585
Net book value:				
At 31st March 2022	-	-	-	-
Net book value:				
At 31st March 2021	-	-	-	-

7. DEBTORS

	2022	2021
	£	£
Trade debtors	70,238	69,345
Prepayments	12,284	6,822
Other debtors	-	13,966
	<u>82,522</u>	<u>90,133</u>

8. CREDITORS: Amounts falling due within one year

	2022	2021
	£	£
Trade creditors	10,646	11,214
Other creditors	12,880	2,583
Accruals and deferred income	-	10,228
	<u>23,526</u>	<u>24,025</u>

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors	Cash	Creditors	Total Assets/ Liabilities
		£	£	£	£
Restricted funds					
Collaborators fund	-	-	35,989	-	35,989
Participation and disability fund	-	-	161,601	-	161,601
	<u>-</u>	<u>-</u>	<u>197,590</u>	<u>-</u>	<u>197,590</u>
Unrestricted fund					
Designated fund	-	-	210,440	-	210,440
General fund	-	82,522	2,580	(23,526)	61,576
	<u>-</u>	<u>82,522</u>	<u>410,610</u>	<u>(23,526)</u>	<u>469,606</u>

10a. DESIGNATED FUNDS

	Movement in Year				Balance 31 March 2022 £
	Balance 1 April 2021 £	Amounts provided £	Amounts utilised £	Amounts released £	
Allocated overhead reserve	45,000	15,000	-	-	60,000
Future projects	20,000	90,000	(20,000)	-	100,000
Funds for future core costs	65,000	40,000	(45,000)	-	60,000
DCMS equipment funding	-	8,350	(7,910)	-	440
	<u>130,000</u>	<u>153,350</u>	<u>(72,910)</u>	<u>-</u>	<u>210,440</u>

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

10b. RESTRICTED FUNDS

	Movement in Year				Balance 31 March 2022 £
	Balance 1 April 2021 £	Incoming £	Outgoing £	Transfer £	
Collaborators Fund					
Kill The Cat *	150	2,670	(2,641)	-	179
Joy	37,373	36,000	(45,965)	-	27,408
Hassan Abdulrazzak	-	2,515	(2,515)	-	-
Oddly Moving *	3,315	49,050	(44,687)	-	7,678
Amici Integrated Theatre **	-	11,264	(11,264)	-	-
Young Amici	-	13,828	(13,628)	-	200
Ockham's Razor	-	25,350	(15,829)	-	9,521
Red Cape	-	52	-	-	52
AIK Productions *	2,337	77,060	(88,502)	-	(9,105)
Open Sky	-	5,788	(5,788)	-	-
Joli Vyann	74	-	(18)	-	56
Participation & Disability Fund					
Autism Projects	5,110	220	-	-	5,330
Turtle Opera	19,372	21,645	(22,511)	-	18,506
Education Projects	-	35,000	(8,446)	-	26,554
Key Words	14,925	9,251	(40)	-	24,136
The Key Club (Lyric)	20,503	23,500	(19,877)	-	24,126
CHIVA	4,106	1,902	(2,001)	-	4,007
Turtle Song	66,379	38,422	(46,690)	-	58,111
Covid Response Projects	28,220	2,950	(30,339)	-	831
	<u>201,864</u>	<u>356,467</u>	<u>(360,741)</u>	<u>-</u>	<u>197,590</u>

* Held via a subsidiary undertaking

** Activities partly recognised by a subsidiary undertaking.

10b. RESTRICTED FUNDS (continued)

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

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

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

GENERAL FUNDS - UNRESTRICTED

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

COLLABORATORS FUNDS - RESTRICTED

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

PARTICIPATION AND DISABILITY ARTS FUND - RESTRICTED

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

11. SUBSIDIARY

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

At 31 March 2022, the subsidiary had net liabilities of £18,235. These results are fully consolidated into these group accounts.

APPENDIX

TURTLE KEY PRODUCTIONS LIMITED

SUMMARY PROFIT AND LOSS ACCOUNT FOR THE PERIOD ENDED 31 MARCH 2022

	Total £
Turnover	
Outreach Revenue	4,820
Tour Revenue	20,300
Creation	147,982
	173,102
Cost of sales	
Creation costs	157,613
Tour costs	18,007
Outreach costs	6,044
Marketing	7,598
	189,262
Total cost of sales	
	(189,262)
Gross loss	(16,160)
Administrative costs	
Accountancy	2,000
Sundry expenses	74
	(2,074)
Operating loss	
	(18,234)

PROJECT BY PROJECT PROFIT AND LOSS ACCOUNT FOR THE PERIOD
ENDED 31 MARCH 2022

	Kill The Cat	Oddly Moving	AIK	Amici	Accruals	Total
	£	£	£	£	£	£
Turnover						
Outreach Revenue	2,320	2,500	-	-	-	4,820
Tour Revenue	3,500	2,000	14,800	-	-	20,300
Creation	1,000	44,550	102,432	-	-	147,982
	6,820	49,050	117,232	-	-	173,102
Expenditure						
Creation costs	884	35,843	112,134	8,752	-	157,613
Tour costs	4,000	5,834	8,173	-	-	18,007
Outreach costs	1,820	833	3,391	-	-	6,044
Marketing	13	2,176	5,408	-	-	7,598
General expenses	74	-	-	-	2,000	2,074
	6,791	44,686	129,107	8,752	2,000	191,336
Operating loss	29	4,364	(11,875)	(8,752)	2,000	(18,234)

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

Thank you to our corporate sponsor and partner Atomy UK.

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



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



www.turtlekeyarts.org.uk

020 8964 5060

admin@turtlekeyarts.org.uk

Registered charity: 1003113