

2024

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE
KEYARTS

CONTENTS

Page

02	1. OBJECTIVES
03	2. REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS OF THE TRUST
08	3. STRUCTURE, GOVERNANCE AND MANAGEMENT
10	4. STRATEGIC DEVELOPMENT
16	5. PARTICIPATION
22	6. COLLABORATING COMPANIES/PRODUCTION
30	7. FINANCIAL DETAIL
50	8. APPENDIX
52	9. OUR THANKS

1. OBJECTIVES

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

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

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

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

“We entered this financial year with a strong programme, touring across the UK and internationally and projects happening up and down the country.

We visited several countries across Europe, going as far as Australia to be part of Sydney Arts Festival and then closer to home in London with a sell-out in the West End.

The team at Turtle Key Arts worked very hard and diligently as always to make these productions and projects possible with their usual brand of care, dedication, joy and professionalism – bringing organisations, audiences, participants and communities together.

We started to strategically plan the next 3 years and as always were well supported by our board and continue to be grateful for their enthusiasm and belief in our work. The board, with our new Chair, have been busy fund raising for our new Producer Mentorship Scheme, launching Summer 2024.

It is important in the changing political and funding landscape to continue the work we do, being hands-on and engaging in person with our partners, supporters, participants and audiences.

Whilst technology has revolutionised the way we can work, we take the positive to maximise our time most efficiently, mindful of our environmental footprint. We find coming together as a team in the office with some working from home proves to be the most effective.

We faced significant staff changes this year with the loss of two key personal, but we have taken this opportunity to look at future staffing models that will come into effect in the Autumn of 2024.

We are increasingly aware of the challenges facing our sector with funding, the cost-of-living crisis and rising costs. As a small charity we have had to work hard to navigate these when projects and budgets are planned so far in advance. We are also aware of the plight of freelance artists and continue to advocate for fair pay and working conditions. These principles underpin the very foundations of Turtle Key Arts.

We continue to lobby and listen, supporting our collaborating artists, partners and participants. We continued to roll-out as many of our core outreach and participation activities as possible. As CEO I am determined for us to get our work into the community, to meet the challenges our industry faces, as arts and culture are increasingly under pressure. I will continue to protect our team, our future and our contribution to the future of the arts ensuring that Turtle Key Arts continues to make a difference and have an impact”.

Alison King – Chief Executive Turtle Key Arts

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

"This was my first year as Chair of Turtle Key Arts. It has been a busy and extremely fulfilling twelve months! The company has made good on its objective of artistic excellence, both with the theatre companies it produces, and the community participation projects it runs.

At the beginning of 2024, the year kicked off to an incredibly exciting start with our first West End production. Ockham's Razor's Tess ran for 4 nights to sold out audiences at the Peacock Theatre in London. Throughout the year, Tess has toured the UK reaching over 12,000 people, garnered five-star reviews, and equally importantly ran school workshops alongside the production to 15 Schools, reaching over 400 young people. Its extraordinary blend of circus skills and classical text continues to enchant audiences. Tess was a welcome injection of energy that has continued throughout the year in all projects and productions, ranging from touring across the world to 7 countries and running 18 outreach projects which engaged with over 4080 participants.

Turtle Key Arts has had a transformative year from a staffing perspective. Having said goodbye to two key members of staff in April and May of 2023 our CEO Alison King and Artistic Director Charlotte Cunningham, with advice and support from the board of trustees, took the time to strategise and restructure and will be appointing a new role, engaging a full-time General Manager.

Spear-headed by the board of trustees and with generous donations coming in, Turtle Key Arts has launched its first Producer Mentorship Scheme. In a time when it is so hard for young people to gain a foothold in the arts, we are delighted to be able to offer this opportunity. The mentee will work across all aspects of the company's programme for 18 months. The team at Turtle Key Arts are grateful and encouraged by the successful start of this scheme and look forward to appointing the mentee and to continue fundraising for our next one.

It was also wonderful news that our CEO, Alison, was awarded an honorary Doctorate by Mountview Academy of Arts in recognition of her contribution to theatre.

As I reflect on the last year, and the challenges that our collaborators and partners, participants and audiences all continue to face, I am even more struck by the importance of Turtle Key Art's work and core message – nurturing talent and artistic excellence and making the arts accessible to all. These times we live in are not easy, but I am so heartened by Turtle Key Art's enthusiasm for the future, their determination to grow and expand, to reach more audiences and participants, and to continually question their role within the Arts, how they can best serve and inspire."

Kate Brooke – Chair of the board

2.

In 2023...

we had a
CORE TEAM
of 4 full-time equivalent
posts and 6 part-time



our work
reached a **LIVE**
AUDIENCE of
20,684



involved over
4080
PARTICIPANTS



PRODUCED
11
SHOWS
with 83 performances



and we ran
18
**OUTREACH
PROJECTS**
with 453 workshops



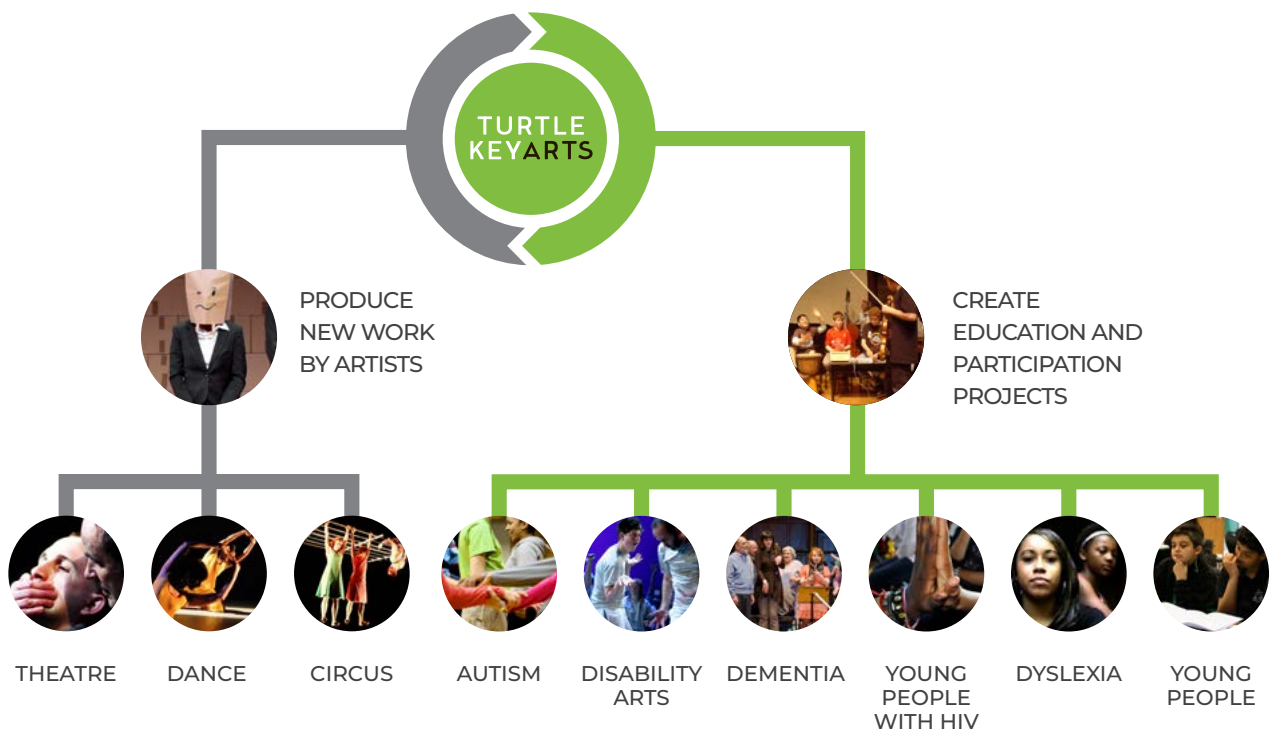
Our mission statement remains consistent with the work we have carried out this year;
TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL

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

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

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

OUR WORK



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

2.

OUR INCOME STREAM

TOTAL: £879,506



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: £797,590

87%

13%

PROJECT AND PARTICIPATION

£694,704

CORE

£102,886



3. 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.

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 2024 are:

Kate Lovegrove
Chair

Graham McGrath
Vice Chair

Laura Barlow
Treasurer

Magdalen Wolloshin
Trustee

Charlotte Cunningham MBE
Trustee

Pegram Harrison
Trustee

Jerry Gunn
Trustee (stepped down March 24)

James Charrington
Trustee

Emma Bleasdale
Trustee

Subathra Subramaniam
Trustee

Sarah Long
Trustee

Marc Roberts
Trustee (stepped down March 24)

Tomas Nowacki
Trustee (joined November 23)

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

RISK MANAGEMENT

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

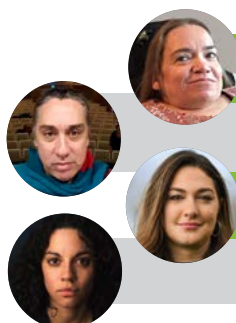
AMBASSADORS

Sarah Long
Ambassador for disability arts

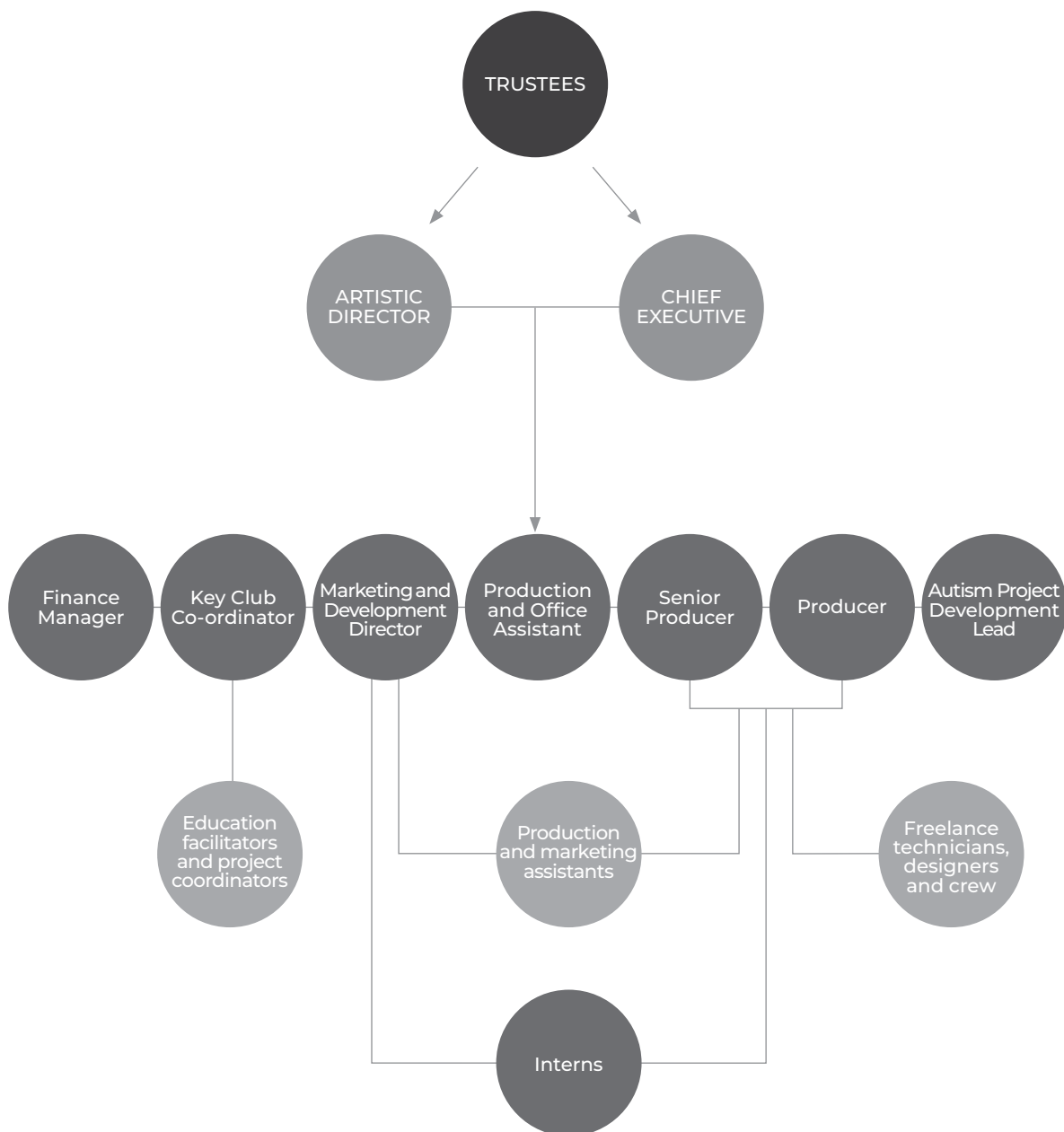
Amir Hosseinpour
Ambassador for performing arts

Emma Hall
Ambassador for theatre arts

Anouskha Lucas
Ambassador for music and performing arts



OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

GOVERNANCE

Our board has been extremely dynamic this year with a new chair being appointed and trustee changes which brought new energy and experience to the group. Kate Brooke became chair of the board in June 2023 and we were joined by Tomas Nowacki in November 2023. Two trustees retired in March 2024 – Jerry Gunn and Marc Roberts. The board expressed their thanks for all of their counsel over the years.

The trustees met four times during the year; at the meetings they considered the ongoing governance and policies of the charity as well as the ability of the board to cover all necessary areas of importance for the work of Turtle Key Arts. 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 funding from trusts and foundations has stayed very consistent – particularly for some of our more established projects like Turtle Song, Key Club and Joy for schools. We value these relationships with funders like John Lyon's Charity who work directly alongside us to shape the work and to react to our advice and feedback on the sector.

We have continued to work on our feedback and reporting for the two National Portfolio Organisations (NPO) in our portfolio – Ockham's Razor and Open Sky. We are joined by many other voices in the arts ecology

in questioning the time consuming nature, relevance and rigour of some of the reporting required for NPOs – regardless of their size or reach. However, the work provides useful training potential for our younger producers.

We have invested in new software for our work with individual funders and have particularly concentrated on this area of work to raise funds for a new producer mentorship scheme. We feel that this area of fundraising will continue to grow and that we can ensure good stewardship of those who invest in our work in this way.

MARKETING AND PR

We created an innovative marketing campaign for Tess by Ockham's Razor and achieved 85%+ capacity figures throughout their UK tour. We were especially pleased with the sold out four-night run at the 1000 capacity Peacock Theatre, Sadlers Wells, our first venture into London's West End. We ran free workshops in several London schools and each sent large groups, we sent ticket offers to independent book shops and created unique and exciting on-line content and achieved over 200K views for several posts on Instagram.

We have increased our online social media presence, especially on Instagram where we can reach a younger audience and have continued to tailor our social media output specifically to particular platforms and audiences.

A large part of our marketing is focused on finding participants to take part in our participation projects, although the projects are of a high quality and free to all participants this is proving increasingly difficult and time-consuming. Our research suggests that email is becoming less effective as often people are over inundated, so we are exploring alternative methods as well as reverting to more traditional methods of hard copy posters, leaflets and of course Word-of-Mouth.

DATA AND EVALUATION

We continue to be a member of the Information Commissioners Office and are stringent about the data we gather.

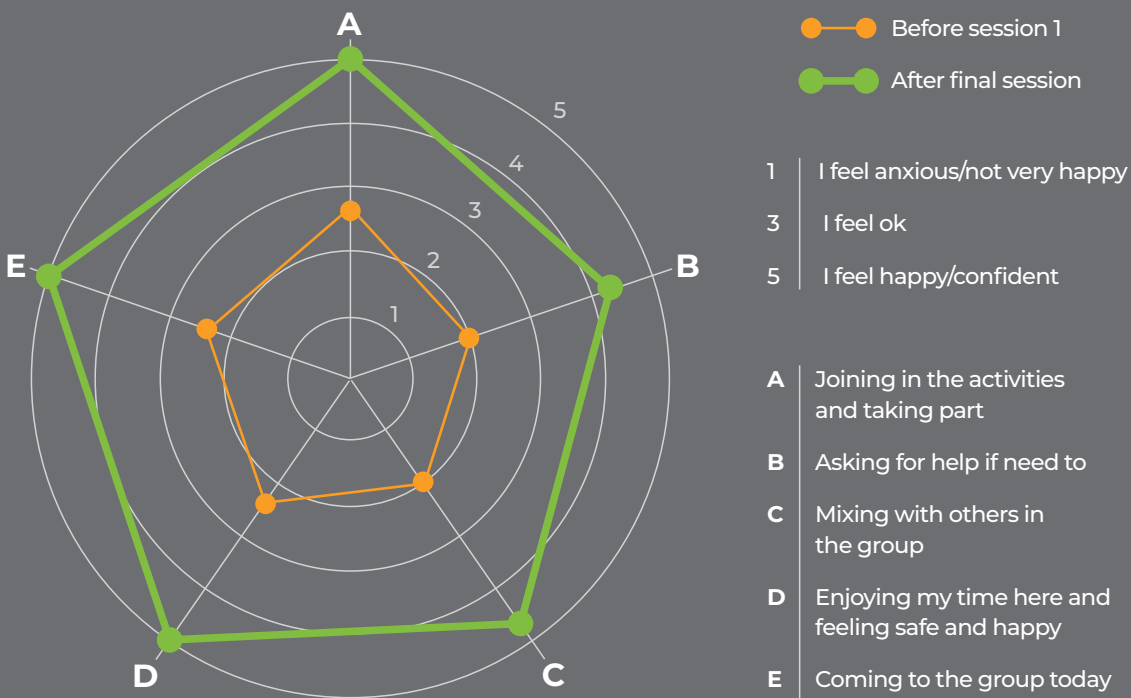
We use project specific mobile phones to ensure there are no data issues for any freelance team members and we include the issues around data and our participants as part of our training sessions. We have investigated new ways of collecting audience

data through QR codes on our online programmes. This also allows us to be a greener, less paper intensive company.

Evaluation continues to be an important part of all of our work, see an example below, and we strive to find new ways to both collect and present data in order to show our impact and provide the most useful information for our collaborators and supporters.

QUANTATIVE EVALUATION FROM TURTLE OPERA

(music and drama for young people on the autism spectrum).



To monitor whether there is a change in how the young people feel at the beginning and end of a project, we ask each participant to fill in an 'outcome star Turtle' before they start our projects and at the end of the experience.

This gives us a clear picture of the impact the project has had on the young people. This diagram is a graph that combines the results from all of the participants in one specific project in the last year.

OUR COLLABORATORS AND PARTICIPATION PROJECTS

We produced five collaborating performance companies this year and acted as consultants to a previous collaborating company. We have a tailored contracted relationship with each company to ensure we support them in the most constructive ways possible – building individual company resilience and expertise. Turtle Key Arts ensure these companies have access to opportunities which we help them attain, once they reach a level at which we feel they no longer need this help then we consider negotiating a transition for them to become an independently run company. This allows us to constantly discover new artists to support whilst maintaining relationships with previous collaborators.

Our outreach work – both alongside the work of our companies and the stand alone initiatives aimed at specific groups – have again had an enormous impact on our participants as proven by our evaluations and the feedback we receive.

The enthusiasm of the English and Drama students who had come to see Tess in the theatre and then received a free workshop was inspiring – many had not been to this kind of live performance before and were passionate about their interest.

You will read about the other initiatives in the rest of this report, but the main message for this year is that despite much 'talk', we feel that there is very little engagement on the ground with the type of participants who take part in our projects. It is harder to find and maintain groups – particularly in out of school and Special Educational Needs settings – and obviously funding is not easy to achieve, and therefore many providers have shifted their focus or sadly stopped working. This is an incentive for us to keep the work going and to share our knowledge and experience with all of the students who we engage and with new facilitators and artists.



INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive, Alison King, continued as chair of the National Centre for Circus Arts and the advisory board of the London International Mime Festival.

Our Artistic Director, Charlotte Cunningham, is a trustee of the Abderrahim Crickmay Charitable Settlement which handed out its first series of grants to projects in line with the late Anthony Crickmay's interests in dance, photography and the wider arts.

The Turtle Key Art's team delivered a Business Planning and Producing module for NCCA, a series of lectures on production for the BA students and a lecture on Education and Community for MA students at Mountview Academy of Theatre Arts and a Company Stage Management module at St Mary's University, Twickenham.

Alison King again took part in the Equity and ITC discussions on fair pay within the arts industry.

Our partnerships – particularly those with venues like our home at the Lyric Hammersmith Theatre and our local partners – Birmingham Hippodrome, Bristol Beacon, St Hilda's College Oxford and St Edwards Oxford as well as our long-term partnerships with English Touring Opera, Royal College of Music and CHIVA continued to be an extremely important aspect of our work. We are aware of the pressure on venues to create income and the challenges that poses for these relationships with outside partners like ourselves, and we continue to support them in as many ways as we can to ensure they can still support their communities.

We continued with our paid internship programme and worked with another young producer from Mountview Academy of Theatre Arts and two other graduates. Through Ockham's Razor, we trained and supported a number of young workshop facilitators and Open Sky and Amici Dance Theatre Company supported placements and trainees.

We ran "work experience" for students from Secondary and Special Educational Needs schools and engaged and supported a total of 6 early career professionals and students through our projects and production.

SUMMARY

Turtle Key Arts and our collaborating companies have worked hard in a year that saw many changes in our team and in the wider arts ecology. We continued to look forward and to try to anticipate the changes for charities, arts organisations and future artists who we would like to support. As ever we are indebted to our many funders for making all of our work, our livelihoods and our planning possible.







5. PARTICIPATION

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

DISABILITY ARTS

[YOUNG PEOPLE]
THEATRE BOX >

Theatre Box enlightens young people (KS3) about the variety of careers in the arts and encourages participants to take creative subjects at GCSE.

The young people work with professional Designers and a Drama Practitioner to create a “theatre model box” and learn about the many roles needed to take a theatre production from page to stage. At the end of the project the young people share their work and see all their ideas come together with a final sharing.

“It gave me the opportunity to learn about stage design, lighting, sound, acting, directing and producing and I really enjoyed the experience.”

PARTICIPANT



[AUTISM]
< TURTLE OPERA

Turtle Opera is a music and drama project for 10-14 year olds on the autism spectrum, meeting once a week for ten weeks and culminating in a live performance for friends and family.

In partnership with Oxford University the young people devised and created their own opera What Lies Beyond the Rainbow Navel.

This year we also ran a four-day half-term intensive Turtle Opera in Birmingham.

“Turtle Opera has given my son opportunities for expressing himself, socialising, friendship and maturing he could not have found anywhere else.”

PARENT OF PARTICIPANT





“Key Club not only allows members to create great art and learn new skills, it also helps them to develop friendships and inspires confidence.”

THE LADY

[AUTISM]
KEY CLUB >

Key Club is a monthly arts and social club for 18-30 year olds on the autism spectrum. The club meets once a month on a Saturday, each meeting consists of a two-hour creative arts workshop presented by professional artists, followed by a social break.

There are two clubs held at the Lyric Hammersmith Theatre and one at Kiln Theatre in Kilburn. This year Key Club Lyric created a musical *Beyond the Neutral Zone* and Key Club Kiln created visual art as well as making and a song and accompanying video.

“I love coming to Key Club because we get to do something new, creative and fun each month!”

KEY CLUB PARTICIPANT



[DISABILITY ARTS]
< JOY

JOY is a celebration of West London disabled artists and young people. Weekly creative workshops were run in eight local SEN schools culminating in a sharing that brought all the schools together at The Lyric Hammersmith Theatre for a visual art exhibition and performances in the Lyric Studio Theatre.

“Being part of JOY was a truly unique experience.”
PARTICIPANT

“Great experience, good teamwork and lots of fun.”
SEN TEACHER



“Turtle Song was a musical performance of pure wonder and fun. I was so touched by the effort and love that the organisers of this event and the music students put into this performance.”

DAUGHTER OF A PARTICIPANT

[YOUNG PEOPLE]

CHIVA >

Turtle Key Arts and CHIVA (Children's HIV Association) hosted a residential week at Sheffield University for young people living with HIV. The group worked with a number of film, music, drama and design leaders to create stories, songs and ultimately a series of animated scenes inspired by their journeys.

“Everyone was very respectful and understanding, it felt like a safe space to talk freely. My magical moment is when we all shared a laugh together and felt like one big family”

WORKSHOP PARTICIPANT



[DEMENTIA]

< TURTLE SONG

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

This year we ran Turtle Song's in Oxford, Liverpool and twice in London.

“Thank you for bringing joy to my Mum, for accepting her just as she is and for making her truly happy.”

DAUGHTER OF PARTICIPANT



6. COLLABORATING COMPANIES/PRODUCTION

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

“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 AMICI >

A dance company for young disabled and non-disabled dancers who meet weekly during term-time at the Lyric Hammersmith Theatre.

Young Amici continued their weekly workshops, took part in Dance Together – dance workshops in local SEN schools – and also ran a free week-long Summer School with professional dancers for over forty participants.

“It was a very special opportunity for our pupils to explore new activities within new spaces and feel included in their local community.”

SEN SCHOOL TEACHER



< AIK PRODUCTIONS

An award-winning theatre making company who aim to produce new, high-quality theatre, specialising in stories and voices from minority backgrounds.

They started to R&D a new show Sisters360, about two young hijab wearing skateboarders, which will premiere in spring 2025 – a partnership between AIK, Turtle Key Arts, The Polka, Leeds Playhouse and Bradford 2025.

“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 ON JABALA & THE JINN



“The Chosen Haram was scorching, yet tender, and Ali’s handling of his own life was bold without being brash. Tenderness, resistance, chaos and control.”

REVIEW ARTSHUB AUSTRALIA

AMICI DANCE THEATRE COMPANY >

Amici Dance Theatre Company continued with their weekly classes and took their work into local SEN schools as part of Dance Together, at the end of the project they brought all the schools together at the Lyric Hammersmith Theatre to share their work.

“Amici are totally and utterly inspiring”

THE GUARDIAN

“Amici is committed to using their inclusive method to highlight matters of moral and global consequence.”

REVIEWS HUB



< SADIQ ALI

Sadiq Ali’s award-winning debut show *The Chosen Haram* continued its extensive tour of the UK and Europe and also performed at the Sydney Arts Festival.

Initial R&D took place for the follow up show *Tell Me*, about the stigma of HIV, which will be adapted for both out-door and in-door spaces.

“Elevates a boy meets-boy love story into something dream-like”

THE GUARDIAN

“Beautiful story, beautifully told”

THE STAGE



“Ockham’s Razor use their superhuman physical skills to illustrate drama and emotion in storytelling.”

THE TIMES

OCKHAM’S RAZOR >

Ockham’s Razor, the UK’s leading circus company, premiered and toured their new show *Tess*, a circus adaptation of Thomas Hardy’s *Tess of the D’Urbervilles*, including a four-night sell-out run in the West End at The Peacock Theatre.

They also continued to R&D *Joyride*, a collaboration with Oily Cart.

The artistic directors continued lecturing, teaching and supporting companies and artists with mentoring and directing support.

“full of joy, wonder and delight, a highly original interpretation.”

THE GUARDIAN

“ingenious, an inspired adaptation”

THE STAGE



< OPEN SKY THEATRE

Open Sky blended their film making and physical theatre skills to create *Micro Plays 2* – a series of short films by diverse writers.

Their beautifully filmed dark fairy tale *Cold* was screened at film festivals around the world picking up over 25 awards and was then released free to view online and has more than 12,000 views.

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

REVIEWS HUB

“It’s very theatrical and evocative”

GUARDIAN





7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2023

REGISTERED CHARITY NAME:

Turtle Key Arts Centre Trust

CHARITY NUMBER:

1003113

ADMINISTRATIVE ADDRESS:

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

TRUSTEES:

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

* Jerry Gunn stepped down in March 2024.

** Marc Roberts stepped down in March 2024

*** Tomas Nowacki joined in November 2023

AMBASSADORS:

Sarah Long (Disability Arts)
Amir Hosseinpour (Performing Arts)
Emma Hall (Theatre Arts)
Anouskha Lucas (Music and
Performing Arts)

BANKERS:

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

INDEPENDENT EXAMINER:

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

SOLICITORS:

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

WEBSITE:

www.turtlekeyarts.org.uk

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2024.

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 2024 are listed on the attached schedule. Each trustees' role on the board is reviewed regularly.

RISK MANAGEMENT

The trustees conduct quarterly reviews of the Charity's activities, setting out 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 a Project and Office Manager and contracting 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 run

FREE RESERVES

The charity's free reserves is money that sits outside of the designated or restricted funds and can be used in whatever capacity the CEO, Artistic Director and board of Trustees deem appropriate for the 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.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

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

Approved by the trustees and signed on their behalf by:



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 9/12/24

I report to the charity trustees on my examination of the consolidated accounts of the Group accounts of the charity for the period ended 31 March 2024.

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.



Brian Clifford FCA
Independent Examiner

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

Date: 9/12/24

INCOME AND EXPENDITURE

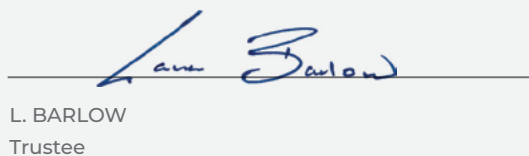
		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2024 £	Total Funds 2023 £
INCOMING RESOURCES						
Donations and grants						
Voluntary income	2a	238,443	-	-	238,443	219,703
Donations and grants	2b	28,151	-	-	28,151	698
Income from charitable activities						
Collaborators project income		-	313,677	-	313,677	235,834
Participation project income		-	184,341	-	184,341	166,789
Production & Participation management fees		115,244	-	-	115,244	117,187
Total income	3	381,838	498,018	-	879,506	740,211
RESOURCES EXPENDED						
Expenditure on charitable activities						
Collaborator projects		86,914	260,212	-	347,126	444,872
Participation projects		171,777	175,801	-	347,578	257,205
Governance and other operating costs		102,446	-	440	102,886	119,447
Total expenditure	4	361,137	436,013	440	797,590	821,524
NET INCOMING RESOURCES BEFORE TRANSFERS						
		20,701	62,505	(440)	82,266	(81,313)
Transfer between funds		-	-	-	-	-
Net income and net movement in funds for the year		20,701	62,505	(440)	82,266	(81,313)
Reconciliation of funds						
Total funds brought forward		51,289	166,564	170,440	388,293	469,606
Total funds carried forward	8/9a	71,990	228,569	170,000	470,559	388,293

CONSOLIDATED BALANCE SHEET AT 31ST MARCH 2024

	Notes	2024		2023	
		£	£	£	£
CURRENT ASSETS					
Debtors	6	69,509		50,463	
Cash at bank and in hand		418,752		367,583	
		<u>488,261</u>		<u>418,046</u>	
Creditors: Amounts falling due within one year	7	17,702		29,753	
NET CURRENT ASSETS			<u>470,559</u>		<u>388,293</u>
NET ASSETS			<u>470,559</u>		<u>388,293</u>
The funds of the charity:					
	9				
Unrestricted funds			71,990		51,289
Designated funds			170,000		170,440
Restricted funds			228,569		166,564
TOTAL CHARITY FUNDS			<u>470,559</u>		<u>388,293</u>



C. CUNNINGHAM
Trustee



L. BARLOW
Trustee

Approved on: 9/12/24

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

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

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

INCOME AND EXPENDITURE

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

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

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

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

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

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

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

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

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

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

FUND ACCOUNTING

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

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

GROUP FINANCIAL STATEMENTS

The financial statements consolidate the results of the charity and its wholly owned subsidiary Turtle Key Productions Limited on a line-by-line basis. A separate Statement of Financial Activities and Income and Expenditure Account for the charity has not been presented because the charity has chosen to make use of the exemption available in section 408 of the Companies Act 2006.

TAXATION

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

GIFTS IN KIND

Gift in kind income in the accounts represents donated services. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity. This represents the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market. A corresponding amount is then recognised in expenditure in the period of receipt.

TANGIBLE FIXED ASSETS

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis.

ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

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

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

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

DEBTORS

Debtors are amounts owed to the charity and are measured on the basis of their recoverable amount, and any conditions attached to their receivability.

CASH AND CASH EQUIVALENTS

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

CREDITORS

Creditors are amounts owed by the charity. They are measured at the amount that the charity expects to have to pay to settle the debt, as well as any relevant recognition conditions.

2a. DONATIONS INCOME

	Unrestricted funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Gift in kind – Consultants	51,170	-	51,170	51,170
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	57,959	-	57,959	54,010
The Aurelia Foundation	62,500	-	62,500	62,500
The Redfern Trust	2,000	-	2,000	1,000
Other Miscellaneous income:				
Individual Giving	13,330	-	13,330	13,913
Gift Aid	1,582	-	1,582	162
Mentorship donations	17,902	-	17,902	-
	238,443	-	238,443	219,703

2b. OTHER INCOME

	Unrestricted funds	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Bank interest	3,767	-	3,767	698
Theatre Tax Relief	24,384	-	24,384	-
	28,151	-	28,151	698

3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2024 £	Total 2023 £
i Restricted funds - collaborators project income				
Joy	37,000	-	37,000	74,420
Amici Integrated Theatre Co.	16,655	4,998	21,653	65,814
Young Amici	5,000	9,234	14,234	11,282
Red Cape	168	1,780	1,948	12
Ockham's Razor	25,000	49,529	74,529	12
Oddly Moving	10,259	-	10,259	14,725
Open Sky	-	12,914	12,914	-
Sadiq Ali	53,793	69,055	122,848	33,877
AIK Productions	18,292	-	18,292	35,692
	<hr/>	<hr/>	<hr/>	<hr/>
	166,167	147,510	313,677	235,834
ii Restricted funds - participation projects				
Theatre Box	37,500	-	37,500	35,000
The Key Club (Hammersmith)	22,150	-	22,150	23,037
The Key Club (Kiln)	21,000	-	21,000	21,000
Turtle Song	71,050	955	72,005	44,895
Chiva	-	1,086	1,086	-
Turtle Opera	26,100	4,500	30,600	37,884
Key Words	-	-	-	4,973
	<hr/>	<hr/>	<hr/>	<hr/>
	177,800	6,541	184,341	166,789
	<hr/>	<hr/>	<hr/>	<hr/>
	343,967	154,051	498,018	402,623
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

3. ANALYSIS OF INCOME (continued)

	Total 2024	Total 2023
	£	£
iii Production and participation management fees:		
Lecturing & training	2,985	5,095
Consultancy & mentoring	250	1,300
Ockham's Razor	37,000	36,000
Oddly Moving	500	7,000
Open Sky	9,000	-
Kill the Cat	500	-
AIK Productions	-	9,000
Key Words	1,850	2,700
Turtle Song	8,084	7,500
Key Club (Hammersmith)	4,600	2,850
Key Club (Kiln)	4,000	-
Turtle Opera	3,000	3,000
Red Cape	350	-
Joli Vyann	-	250
Amici	3,640	9,640
Young Amici	4,000	3,000
Theatre Box	7,300	2,900
Joy	1,500	11,000
Sadiq Ali	12,000	-
Covid Response Project		
Project Contributions to Core	14,500	4,580
Expenses repaid to Core	185	10,372
	<hr/>	<hr/>
	115,244	117,187
	<hr/>	<hr/>
Donations income (note 2)	266,594	220,401
Total restricted income (3i, 3ii)	498,018	402,623
Total income	879,856	740,211
	<hr/> <hr/>	<hr/> <hr/>

4. RESOURCES EXPENDED

	Direct Costs £	Support Fees £	Unrestricted Consultants' Costs £	Total 2024 £	Total 2023 £
Charitable activities					
Collaborators project expenses:					
Kill The Cat	-	-	-	-	166
Joy	1,680	-	-	1,680	101,670
Oddly Moving	5,600	901	-	6,501	18,860
Amici	8,326	898	-	9,224	66,474
Young Amici	14,004	80	-	14,084	11,632
Red Cape	600	600	-	1,200	58
Ockham's Razor	81,161	615	-	81,776	2,286
AIK Productions	12,630	9	-	12,639	29,731
Open Sky	12,712	210	-	12,922	-
Joli Vyann	-	20	-	20	-
Sadiq Ali	120,047	119	-	120,166	35,912
Other – salary gift in kind ^	-	-	15,351	15,351	35,119
Consultants & support fees ^	-	-	71,563	71,563	142,964
	<u>256,760</u>	<u>3,452</u>	<u>86,914</u>	<u>347,126</u>	<u>444,872</u>
Participation projects:					
Theatre Box	29,670	-	-	29,670	28,453
Autism Projects	169	4,500	-	4,669	430
Turtle Opera	33,230	5	-	33,235	40,190
Key Words	15,450	-	-	15,450	12,622
The Key Club - Hammersmith	22,184	-	-	22,184	16,443
The Key Club - Kiln	23,323	-	-	23,323	7,626
Turtle Song	46,174	10	-	46,184	60,265
Chiva	1,086	-	-	1,086	-
Covid Projects	-	-	-	-	831
Other – salary gift in kind ^	-	-	25,585	25,585	15,051
Consultants & support fees ^	-	-	146,192	146,191	75,294
	<u>171,286</u>	<u>4,515</u>	<u>171,777</u>	<u>347,578</u>	<u>257,205</u>
Overheads	12,675	72,693	-	85,368	112,322
Governance	488	17,030	-	17,518	7,125
	<u>13,163</u>	<u>89,723</u>	<u>-</u>	<u>102,886</u>	<u>119,447</u>
	<u><u>441,209</u></u>	<u><u>97,690</u></u>	<u><u>258,691</u></u>	<u><u>797,590</u></u>	<u><u>821,524</u></u>

4. RESOURCES EXPENDED (continued)

	2024	2023
	£	£
Consultants fees		
Gift in kind	40,936	40,136
Wages	50,319	55,177
Production assistance	34,207	30,583
Participation, projects and marketing	24,290	30,415
Administration and finance	35,101	34,873
	<hr/>	<hr/>
Total consultants costs (note 4 ^)	184,853	151,048
	<hr/> <hr/>	<hr/> <hr/>
Support costs – these are the direct costs of running the Turtle Key Charity Consultants costs support time:-		
Gift in kind	10,234	10,034
Wages	34,463	36,610
Production assistance	8,552	7,645
Participation, projects and marketing	6,072	7,604
Administration and finance	14,517	10,018
	<hr/>	<hr/>
Total support costs (note 4 ^)	73,838	71,911
Non project related staff costs (note 4 ^)	-	5,331
	<hr/>	<hr/>
Total staff costs (note 5)	258,691	268,427
	<hr/> <hr/>	<hr/> <hr/>
Overheads		
Insurance (net of contributions from projects)	4,727	3,974
Rent, rates and utilities	20,049	31,713
Office costs	60,182	76,200
Bank charges	412	435
	<hr/>	<hr/>
	85,369	112,322
Governance		
Theatre Tax Relief support	10,435	-
Bookkeeping and accountancy	6,000	7,125
Enquiry insurance	594	-
Other Governance	488	-
	<hr/>	<hr/>
	17,517	7,125
	<hr/>	<hr/>
Total Overheads	102,886	119,447
	<hr/> <hr/>	<hr/> <hr/>

5. STAFF SALARIES AND CONSULTANTS

	2024	2023
	£	£
Salaries and social security costs	135,956	141,957
Consultants fees	122,735	121,139
	<u>258,691</u>	<u>263,096</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
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
	<u>10</u>	<u>5.9</u>	<u>8.2</u>

* Full time equivalent

During the year the organisation employed one individual as a full-time chief executive, one employee as a full-time Marketing and Development Director, one employee as a full time Producer and one employee as a full time Office and Project Manager. These employees did not receive emoluments above £60,000 in the year.

None of the Trustees received remuneration (2024: £Nil) nor did they have expenses reimbursed by the Trust (2024: £Nil).

6. DEBTORS

	2024	2023
	£	£
Trade debtors	54,065	29,674
Prepayments	1,500	6,822
Other debtors	13,944	13,966
	<hr/>	<hr/>
	69,509	50,462
	<hr/> <hr/>	<hr/> <hr/>

7. CREDITORS: Amounts falling due within one year

	2024	2023
	£	£
Trade creditors	4,726	21,710
Other creditors	12,976	5,210
Accruals and deferred income	-	2,833
	<hr/>	<hr/>
	17,702	29,753
	<hr/> <hr/>	<hr/> <hr/>

8. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets £	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
Restricted funds					
Collaborators fund	-	-	58,499	-	58,499
Participation and disability arts fund	-	-	170,070	-	170,070
	-	-	228,569	-	228,569
Unrestricted fund					
Designated fund	-	-	170,000	-	170,000
General fund	-	69,509	20,183	(17,702)	71,990
	-	69,509	418,752	(17,702)	470,559

9a. DESIGNATED FUNDS

	Balance 1 April 2023 £	Movement in Year		31 March 2024 £	
		Amounts provided £	Balance Amounts utilised £		Amounts released £
Allocated reserves	60,000	-	-	60,000	
Future projects	60,000	70,000	-	(60,000)	70,000
Free reserves	50,000	40,000	-	(50,000)	40,000
DCMS equipment funding	440	-	(440)	-	-
	170,440	160,000	(440)	(160,000)	170,000

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects and budgeted core costs, as well as an allowance for 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.

9b. RESTRICTED FUNDS

	Balance 1 April 2023 £	Movement in Year			Balance 31 March 2024 £
		Incoming £	Outgoing £	Transfer £	
Collaborators Fund					
Kill The Cat	13	-	-	(13)	-
Joy	158	37,000	(1,680)	-	35,478
Sadiq Ali *	(2,035)	122,848	(120,166)	-	647
Oddly Moving *	3,543	10,259	(6,501)	-	7,301
Amici Integrated Theatre **	(660)	21,653	(9,224)	-	11,769
Young Amici	(150)	14,234	(14,084)	-	-
Ockham's Razor	7,247	74,529	(81,776)	-	-
Red Cape	6	1,948	(1,200)	-	754
AIK Productions *	(3,144)	18,292	(12,639)	-	2,509
Open Sky	-	12,914	(12,922)	13	5
Joli Vyann	56	-	(20)	-	36
Participation & Disability Arts Fund					
Autism Projects	4,900	-	(4,669)	-	231
Turtle Opera	16,206	30,600	(33,235)	-	13,571
Theatre Box	33,101	37,500	(29,670)	-	40,931
Key Words	16,487	-	(15,450)	-	1,037
The Key Club (Lyric)	30,720	22,150	(22,184)	-	30,686
The Key Club (Kiln)	13,368	21,000	(23,323)	-	11,045
CHIVA	4,007	1,086	(1,086)	-	4,007
Turtle Song	42,741	72,005	(46,184)	-	68,562
	166,564	498,018	(436,013)	-	228,569

* Held via a subsidiary undertaking. ** Activities partly recognised by a subsidiary undertaking.

9b. 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.

9b. RESTRICTED FUNDS (continued)

Analysis of participation activity income	2024	2023
	£	£
Autism		
The Key Club (Hammersmith)		
John Lyons Trust	22,000	20,350
City Bridge Trust	-	2,500
Donation	150	150
Gift Aid	-	38
TOTAL KC Hammersmith	22,150	23,038
The Key Club (Kiln)		
John Lyons Trust	21,000	21,000
Turtle Opera		
Prospero	14,000	14,000
BBC Children in Need	10,000	10,500
University of Oxford	-	1,000
King Charles III Charitable Fund	2,000	-
Golsoncott Foundation	-	500
Armstrong International (re-allocated)	-	10,000
Donation	4,600	260
Earned income	-	250
Gift Aid	-	72
TOTAL Turtle Opera	30,600	36,582
Dementia:		
Turtle Song		
The Scouloudi Foundation	15,000	5,000
Swire Charitable Trust	-	5,000
Lord Faringdon Charitable Trust	3,000	4,000
Headley Trust	28,000	-
Prue Macleod	14,000	14,000
John Armitage Charitable Trust	6,000	-
Partiger's Trust	2,500	-
Other Donations (incl. fundraising activities)	800	3,345
G J Ward Charitable Trust	1,000	-
Donation	750	-
Gift Aid	705	750
Training fee – Oxford University	250	-
TOTAL Turtle Song	72,005	32,095
Other Education:		
CHIVA – Art is Key		
Partner contribution (CHIVA)	1,086	-
Key Words		
City Bridge Trust	-	4,973
Theatre Box		
John Lyon's Trust	37,500	35,000
Total Income	184,341	152,688

9b. RESTRICTED FUNDS (continued)

	2024	2023
	£	£
Analysis of JOY activity income		
JOY Festival		
Arts Council England	-	16,500
Hammersmith United Charities	-	500
Partner contribution (H&F Arts Fest)	-	26,100
LBHF Fast Track Grant	-	4,000
Dr Edward Bishop King Fulham Charity	-	6,000
John Lyon's Trust	27,000	-
Donations/contributions	10,000	-
	<hr/>	<hr/>
Total JOY Income	37,000	53,100
	<hr/> <hr/>	<hr/> <hr/>

10. 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 2024, the subsidiary had net assets of £6,287 (2023: liabilities of £18,235). These results are fully consolidated into these group accounts.

8. APPENDIX

TURTLE KEY PRODUCTIONS LTD.

SUMMARY PROFIT AND LOSS ACCOUNT FOR THE PERIOD ENDED 31 MARCH 2024

	Total £
Turnover	
Outreach Revenue	7,320
Tour Revenue	68,995
Creation	10,000
Funding and donations	56,450
TTR	30,287
	<hr/> 173,052
Cost of sales	
Creation costs	19,614
Tour costs	108,957
Participation costs	14,170
	<hr/> 142,741
Total cost of sales	<hr/> 142,741
	<hr/> (142,741)
Gross profit	<hr/> 30,311
Administrative costs	
General expense	5,789
	<hr/> (5,789)
Operating loss/surplus	<hr/> 24,522 <hr/>

NB – Not included in the above is the claim for Theatre Tax Relief based on the above figures, which is in the process of being agreed with HMRC.

PROJECT BY PROJECT PROFIT AND LOSS ACCOUNT
FOR THE PERIOD ENDED 31 MARCH 2024

	Sadiq £	Oddly Moving £	AIK £	Amici £	Total £
Turnover					
Outreach	60	2,470	-	4,790	7,320
Tour Revenue	68,995	-	-	-	68,995
Creation	10,000	-	-	-	10,000
Funding	41,000	-	-	15,450	56,450
TTR	2,793	7,789	18,292	1,413	30,287
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	122,848	10,259	18,292	21,653	173,052
Expenditure					
Creation	11,084	-	8,530	-	19,614
Tour	108,957	-	-	-	108,957
Participation	51	5,051	-	9,068	14,170
General expenses	74	1,450	4,109	156	5,789
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	120,166	6,501	12,639	9,224	148,530
Surplus/(deficit)	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	2,682	3,758	5,653	12,429	24,522
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

9. OUR THANKS

THANK YOU TO OUR PARTNERS

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

THANK YOU TO OUR FUNDERS

Arts Council England, The Henry Smith Charity, Mark Armitage, C.A. Redfern Charitable Foundation, Scouloudi Foundation, Cockayne - Grants for the Arts and The London Community Foundation, Royal Victoria Hall Foundation, The London Borough of Hammersmith & Fulham, Adult Learning & Skills Service, Hammersmith United Charities, RBS, The Ashley Family Foundation, PRS for Music Foundation, The Clarence and Anne Dillon Dunwalke Trust, Atomy UK, The Dillon Fund, Roseheath Foundation, John Lyon's Charity, The Garrick Trust, Esmee Fairbairn, Split Infinitive Grant, Geoffrey Watling Foundation, Norwich County Council, Buckinghamshire Community Foundation, Heart of Bucks Community Foundation, The Rothschild Foundation, The Swire Charitable Trust, The Headley Trust, Monday Charitable Trust, Prospero World, The Aurelia Foundation, Van Houten Fund, Ammco Charitable Trust, Oak Dale Trust, 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, Armstrong International, Young Hammersmith & Fulham Foundation, Armstrong Charitable Trust, King Charles III Charitable Fund, Partiger's Trust, G J Ward Charitable Trust 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