

# 2021

ANNUAL REVIEW AND FINANCIAL STATEMENTS



TURTLE  
KEYARTS

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1. OBJECTIVES

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

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

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

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

“We entered this financial year having gone into a nationwide lockdown due to the Covid Pandemic. We watched theatres close overnight and all of our projects and shows get cancelled or paused with no end date in sight. We began to see the full impact of Covid on our sector.

The team at Turtle Key Arts reacted quickly to working from home and adapted to working online with resilience, flair and showing great aptitude and adaptability.

In my 20+ years of working in the arts this has been one of the greatest challenges the arts sector has faced. Funding applications were returned, freelance artists struggled to find work and theatres and employers were forced to make some difficult decisions.

For us at Turtle Key Arts it was so important that we carried on engaging with our participants, freelance artists and our communities. We were successful in moving projects online and in securing emergency funding to start new projects and initiatives. Our Trustees supported us and I was genuinely overwhelmed by the support given from our regular funders and individual donors.

When I look at the work that we did in this last year, I know that it sits at the very heart of Turtle Key Arts. Our team worked tirelessly with care, dedication and energy to make the work happen, bringing organisations and communities together as a family which was needed this last year more than ever.

At Turtle Key Arts we lobbied and listened. We supported our collaborating artists, partners and participants. We ensured we rolled out as many of our core outreach and participation activities as possible. We continued sharing and supporting the work of our collaborating companies and where possible made new work. We came up with new and innovative ways to reach people.

As CEO I was determined to ensure our financial sustainability as we navigated this last year ensuring I protected our team, our future and our contribution to the future of the arts.”

Alison King – Chief Executive Turtle Key Arts

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

2 As this financial year started in April 2020, we had already embarked on an entirely new way of working following on from the lockdown in March 2020. With some members of the team furloughed but still in contact, a very reduced core team of our CEO and Artistic Director, Finance Director and Producer supported by a large team of freelancers strove to stay connected to our most vulnerable groups and to find ways to communicate from our homes.

We realised that our core strategy of running our outreach and production arms as equal and mutually beneficial aspects of our work meant that we were able to fairly seamlessly carry on providing all of our outreach work and employing our artists to support these projects. As lockdowns came and went during the year, we adapted and even managed to create some new work in a covid-safe way. Members of our staff team returned part-time in the summer of 2020 and we were even able to take on a new staff member to support the many planned projects. We are proud of what we achieved during this difficult time and we are also grateful that both public and private funders realised the potential of our strong existing networks and gave us the necessary support to continue to do our work and to pay the freelancers who are such an important part of our industry.

We lost one of our founding staff members, Ruth Young, to Covid in the summer of 2020. She taught us a great deal about how the arts can change lives, including her own. Her legacy will be for us to continue to find ways of using our work to create real opportunities and access whatever the barriers that people face.

In 2021 with a core team of 5 full time equivalent posts and 3 part time posts with some of the staff team furloughed,



our work reached an AUDIENCE of 47,397 online and live



450  
300  
150  
employed 329 FREELANCE ARTISTS



involved over 1300 PARTICIPANTS



PRODUCED 5 SHOWS



and we ran 18 OUTREACH PROJECTS



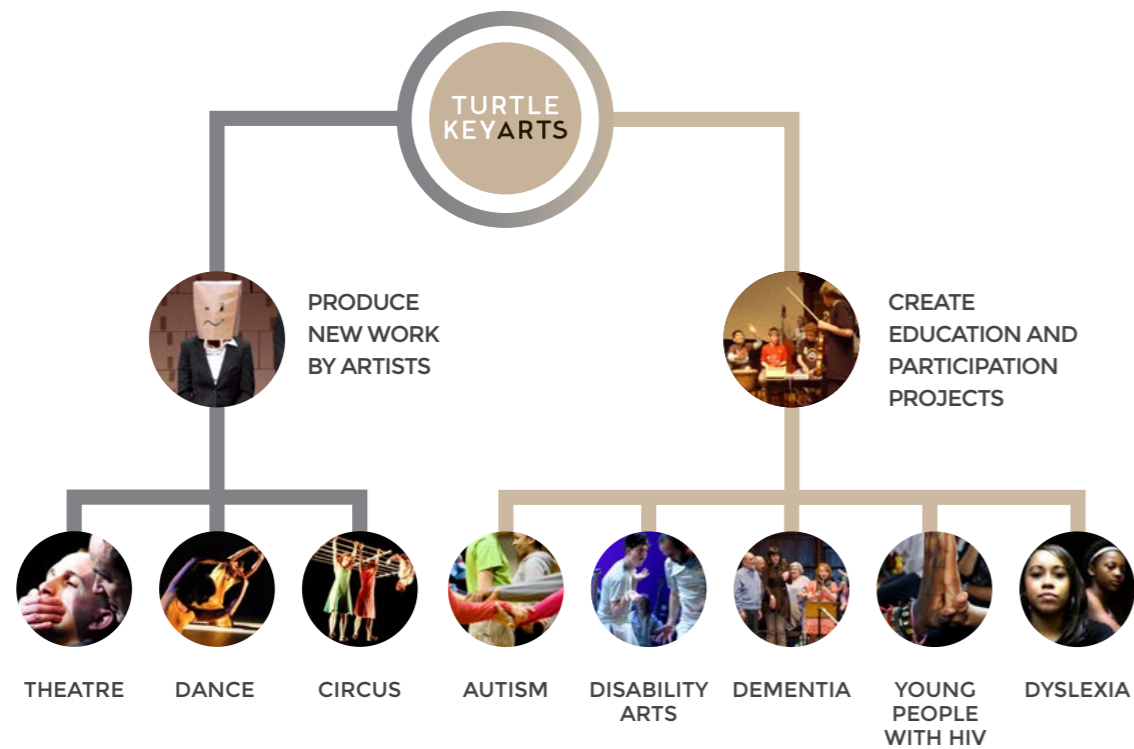
Our mission statement remains consistent with the work we have carried out this year;  
**TURTLE KEY ARTS UNLOCK CREATIVE POTENTIAL.**

**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.

## OUR WORK



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

## OUR INCOME STREAM

TOTAL: £639,599



### 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: £400,306

89%

11%

PROJECT AND PARTICIPATION

£355,161

CORE

£45,145

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](https://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 2021 are:

<b>Magdalen Wolloshin</b>
Chair
<b>Graham McGrath</b>
Vice Chair
<b>Laura Barlow</b>
Treasurer
<b>Charlotte Cunningham MBE</b>
Trustee
<b>Pegram Harrison</b>
Trustee
<b>Kate Brooke</b>
Trustee
<b>Jerry Gunn</b>
Trustee
<b>James Charrington</b>
Trustee
<b>Emma Bleasdale</b>
Trustee
<b>Sarah Long</b>
Trustee (New appointment)
<b>Subathra Subramaniam</b>
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 progress against the strategic objectives.

AMBASSADORS

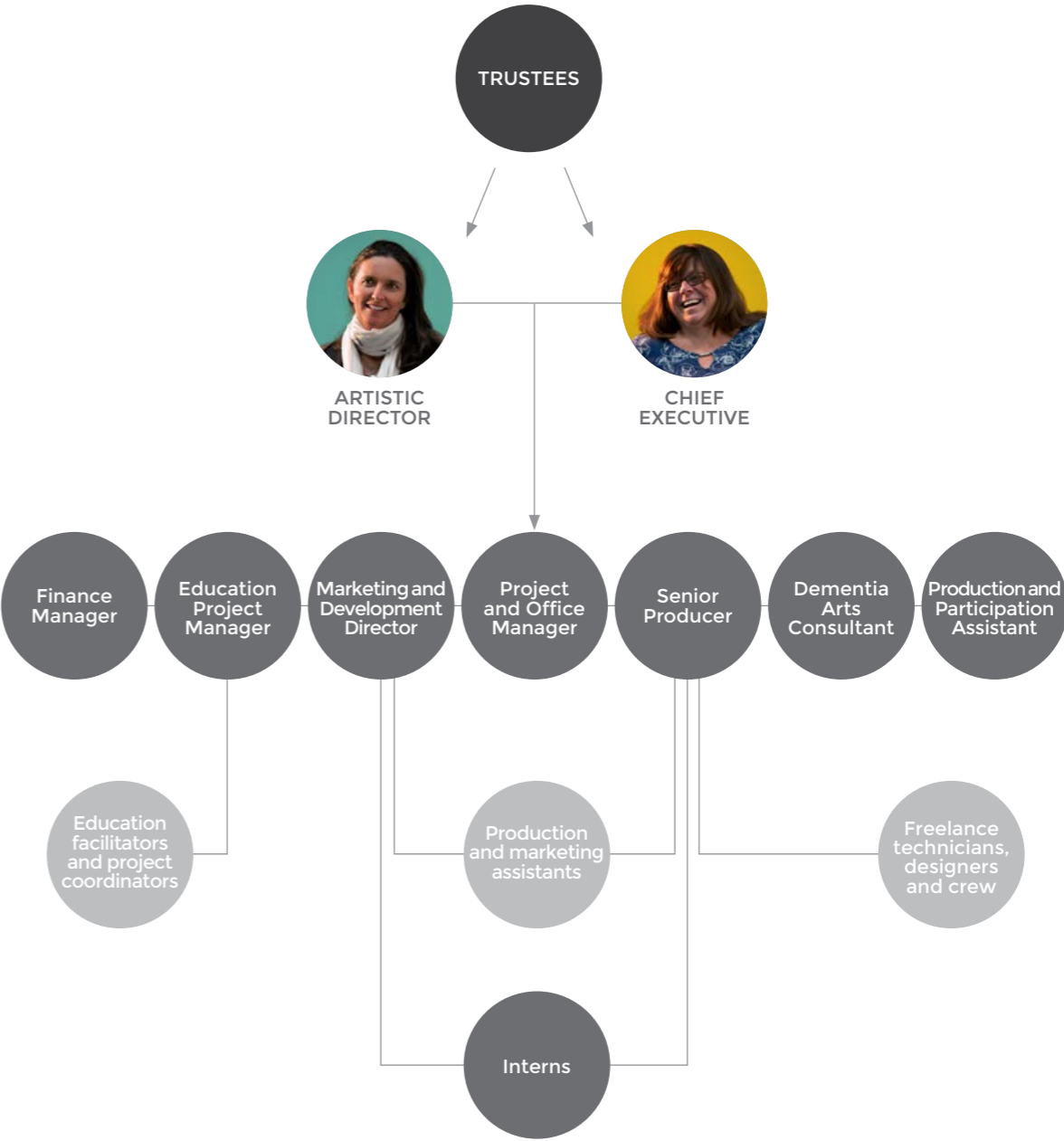


**Sarah Long**  
Ambassador for disability arts



**Amir Hosseinpour**  
Ambassador for performing arts

OUR STRUCTURE



4. STRATEGIC DEVELOPMENT

4

GOVERNANCE

We have never appreciated our board more than in this challenging year. Their insights from so many different areas of the arts and other industries gave us a broadness of perspective and an ability to tackle the big questions that arose during this time ranging from BLM, issues arising for the most vulnerable in our society, challenges around employment and fundraising. We have been joined by one new board member, Subathra Subramaniam, and a second new appointment of an ex Key Club member is planned for 2021. Our online meetings became more regular and communication increased as our strategic plans evolved rapidly with developments and available resources.

Our ambassadors have also stood by us this year with Sarah Long taking the lead on continuing to support the most vulnerable people with long term conditions for whom the end of lockdowns does not mean immediate freedom. Amir Hosseinpour has given us the important international perspective as he continues to work mainly in Europe and to help ensure that we keep our international exchanges going despite the bureaucratic challenges.

The trustees met 5 times during the year, one of those an extraordinary meeting in response to Covid; at the meetings they considered the ongoing governance of the charity and nominated future trustees. The treasurer and trustees continued to assess the financial status of the trust and to ensure that it was secure and prudent in its operations particularly in this time of crisis.

The trustees reviewed all existing and new policies with particular attention to new digital safeguarding and risk management and some new policies were added to the existing roster. Beyond the meetings, the trustees were regularly involved in Covid specific strategy decisions, training, financial oversight and acting as Turtle Key Art's representatives within their own online and other forums.

FUNDRAISING

Given our strong links in our different communities, young people with autism, people with dementia, people living with disabilities and with young people with HIV, we were able to demonstrate that we could act fast to impact

on these communities. Our funders were made aware of this and we were successful in raising emergency funds from both Arts Council England and many of our regular foundation partners so that we could continue to provide this work. We were delighted to receive our first funding from Children in Need towards our work with children with autism.

We were also fortunate to receive our first corporate sponsorship with Atomy UK and we look forward to working in partnership with them over the next year. We will be working with them in expanding our Joy disability festival and creating online community hubs, as legacy to our outreach projects.

Our production work was also impacted by the realisation that many of those working in the sector had been adversely affected by the shutdown. Funders were keen to ensure that these artists could work again as soon as possible and therefore projects have found initial support. The hope is that this support for young artists will be sustainable, allowing us to build a more strategic pathway for our emerging companies.

We have stayed in touch with private donors and smaller foundations by inviting them to online sharings and keeping them informed of our hopeful and uplifting moments throughout the year via social media and direct communication.

DATA AND EVALUATION

Our audiences have grown without the constraints of geographical boundaries, and we have kept up to date with all of this data, ensuring that we always make people aware of how we will contact them in the future.

We have found new ways to evaluate our digital projects, collecting comments within chats and setting up easy ways for participants and audiences to react to performances, projects and any online training that we have provided.

The University of Surrey Psychology Department in Guildford published its findings on our Turtle Opera project and we have been asked to consult with Dr Rebecca Charlton from the Department of Psychology at Goldsmiths University of London in a study that is looking at neurodiversity and ageing - combining two of our areas of expertise.

We also contributed to the annual conference of Psychiatrists with an online session and continue

to take part in many dementia and music initiatives from the universities of Liverpool and Chester to Canada and Finland.

MARKETING AND PR

We had a number of marketing and PR campaigns planned including Ockham's Razor's tour of This Time and Amici Dance Theatre Company's 40th anniversary show One World at the Lyric Theatre which were unfortunately cancelled due to Covid.

As the first lockdown took hold in April 2020 it became clear that there wasn't going to be any live performance for some time. Our focus therefore became to maintain a presence for our portfolio of companies online. We came up with a number of initiatives including: releasing

the film What we Have Learned by Ockham's Razor about the making of their most recent show This Time, this was watched over 40,000 times, we live streamed films on YouTube of a number of Amici's repertoire performances, these were watched by an international audience.

We learned that if performances or workshops were online this took away the geographical barrier to entry and we started to look internationally to attract people to join our online projects and events.

In early 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.

12,597  
unique visitors



turtlekeyarts.org.uk

3,847  
views



15,152  
views



+8%  
increase

from 1994 to 2154 followers



+8%  
increase

from 1204 to 1301 followers



+35%  
increase

from 747 to 1011 followers



5,000  
views per month

The Turtle Key Arts  
**MONTH IN A MINUTE**  
film continues to be successful, with regular positive feedback and is averaging 5000 views per month.

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

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

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

The work of our collaborating companies is still very varied including

NEW WRITING  
DISABILITY ARTS  
CIRCUS INTEGRATED PRACTICE  
AND ISSUES BASED WORK  
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 Amici Dance Theatre Company's far reaching online classes and Ockhams Razor's storytelling project as well as their online wellbeing and exercise classes. Alongside Jabala and the Jinn, the team also designed a first online resource pack for teachers and online sessions aimed particularly at drama and youth groups and children from the global majority.

Turtle Key Arts also started work with two freelancers to create our Freelancer Manifesto and Pay Pledge, a guide to ensure best practice for the employment of freelancers.

## INVOLVEMENT IN THE WIDER ARTS NETWORK, INTERNSHIPS AND PLACEMENTS

Our Chief Executive - Alison King, continued in her role as chair of the Independent Theatre Council, but alongside this she took on roles within a number of online theatre networks - lobbying politicians, gathering information from freelancers and supporting the industry in the most difficult weeks and months that it has known in our lifetimes. Other members of the team including the Artistic Director joined cultural forums and connected to facilitators and educators in the arts - a group who were suddenly pushed to the fore of the industry once live performance became impossible and engagement with communities became the key way for most organisations to keep working.

We have continued to build on our strong relationships with the new Lyric team and the partnership and were among the first people back in the building in February 2021 for Covid safe rehearsals. We strengthened our local links and set up our first live project in West London for people with dementia in both care homes and in their own homes.

Our internship programme included a young stage management and a lighting design student on Jabala and the Jinn. Many of our past music students joined their younger counterparts to support our online projects for both autism and dementia groups. We aim to restart opportunities for in person internships and placements as soon as is possible.

Turtle Key Arts taught the Business of Performance module at the National Centre for Circus Arts and the Company Management modules at St Mary's University in Twickenham. We also taught the MA in directing for Circomedia and a module on Business Planning at the National Centre for Circus Arts. We also delivered a session for the new MA in Theatre for Community and Education at Mountview and a session on Production Management. We also delivered an autism training session to 50 Royal College of Music students. All of these sessions were delivered virtually.

## SUMMARY

Turtle Key Arts and our collaborating companies had a very different year in 2020/21. Many of our outreach projects were moved online but our performance companies had to find new ways to create work.

Some experimented with online events - our youngest collaborators Kill the Cat as immersive/interactive theatre practitioners were well placed to do this - and others made sure they could stay fit and healthy and could support their teams until the point at which they could go back into the rehearsal room and eventually onto the stage, either to be live streamed or eventually with real audiences. Ockham's Razor concentrated on some of their outdoor shows and Open Sky made a digital theatre piece. Amici Dance Theatre Company extended their sessions internationally online, crossing time zones as well as the many other barriers that they seek to remove.



## 5. PARTICIPATION



### [DEMENTIA] < TURTLE SONG

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

Three Turtle Song projects were successfully run online and in between projects we ran Friday morning coffee mornings to keep in touch with all our participants.

Emergency funding from Arts Council England enabled us to run an online UK and beyond summer project - bringing people together during the most difficult weeks of lockdown - for previous participants, students and team members.

### [DEMENTIA] TURTLE SONG ROADSHOW >

As the third lockdown started to lift, we were aware of how isolated and lonely many older people living with dementia had become. We decided to send artists and musicians out to them. In late spring, we were able to run some of the sessions outside in gardens and some indoors in private and residential homes in a Covid safe way. The project reached over 100 people across London and created songs that blended ideas from all the different individuals and settings.

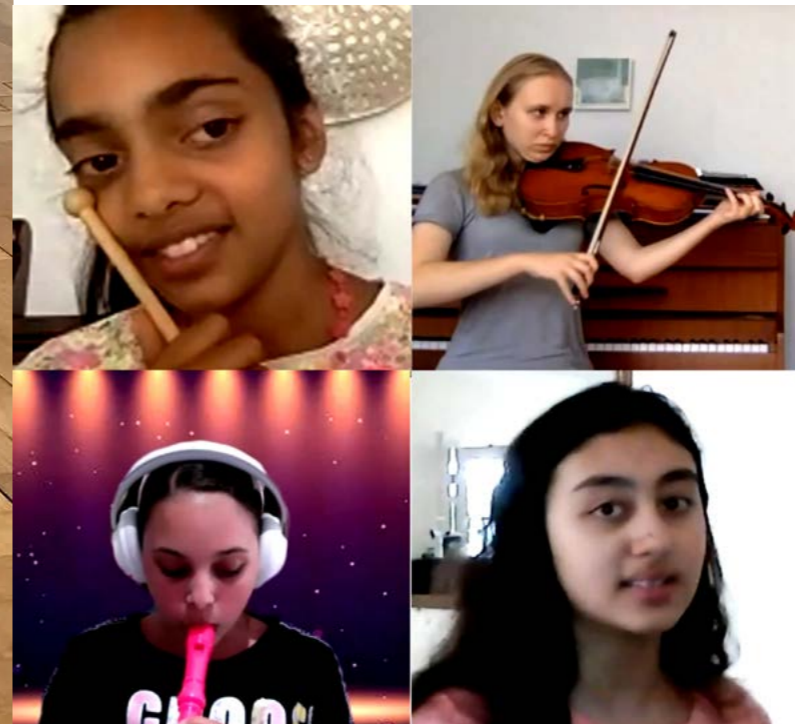
The project ended with a live streamed 'concert' into the homes we had been working in and featured filmed footage of all the individuals and groups.



### [AUTISM] < KEY MUSIC

After a difficult end of their school year we were keen to support some of the young people who would usually have come along to our Musical Portraits project with National Portrait Gallery and Wigmore Hall. We received emergency funding from Arts Council England and were able to employ a freelance composer and fine artist to run an online project, at the start of the summer holiday, for young people in their own homes. They explored their own surroundings and used photography to document chosen themes which they then set to music.

The project culminated in an online sharing of the music and art pieces created.





[AUTISM]  
**< KEY CLUB**

Key Club, a monthly arts club based at the Lyric Hammersmith for 16 to 30 year olds on the autism spectrum, runs two monthly groups.

Facilitated by a writer, film maker and featuring a celebrity guest appearance they created a short film, started in person and finished during lockdown with highly creative socially distanced outdoor shoots.

The club continued online for the following academic year and started work on a coffee table art book that included many different visual art skills taught by a variety of professional artists.



[DISABILITY ARTS]  
**< JOY FESTIVAL**

Produced by Turtle Key Arts in partnership with the Lyric Hammersmith and H&F Arts Fest JOY Festival is a celebration of local disabled artists. Due to the pandemic and the lockdown measures the planned festival and supporting workshops in schools and the local community was unable to go ahead and was delayed until Summer 2021.

The Joy community stayed connected with monthly zoom support sessions and discussions facilitated by the team at Turtle Key Arts.

*"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

[AUTISM]  
**TURTLE OPERA >**

In partnership with Autism Family Support Oxfordshire, St Edward's School and the University of Oxford, Turtle Opera is a music and drama project for 10 to 14 year olds on the autism spectrum.

It started in person but moved online for its triumphant final sharing based on the Talking Maps exhibition in the Weston Library at the Bodleian.

Following on from this, we realised the potential to connect online with young people with autism and received funding from Arts Council England to run a project for previous Turtle Opera participants and Oxford University music students. For many it was their only interaction outside of their own families.



[DYSLEXIA]  
**KEY WORDS >**

A writing project for young people with dyslexia and other problems with writing. During the autumn term, Key Words engaged with students from local schools in the borough of Hammersmith and Fulham to write their own plays. The resulting pieces were published in individually bound playscripts and a fabulous cast of actors from Lyric Young Company performed them online to friends and family in a joyous and anarchic style.

*"The project changed the way they saw themselves. Their voices, unusual, flawed, complicated as they were, were raised aloft and celebrated. That, for me, is inclusion."*  
 SPECIAL EDUCATIONAL NEEDS CO-ORDINATOR



[DISABILITY ARTS]  
**< WE'LL DANCE AGAIN**

As the third lockdown lifted we were keen to again reach people "in person" especially those disabled people that were most isolated and vulnerable. In association with Amici Dance Theatre Company we facilitated integrated (disabled and non-disabled) dance workshop leaders to visit isolated disabled people in their homes, residential homes or assisted living and they danced together in a safe space. A song We'll Dance Again was composed which all the participants at the various locations were filmed dancing to and this was edited into a film featuring everyone who took part.

The project really created an incredible sense of creativity and community amongst all the participants.



[YOUNG PEOPLE LIVING WITH HIV]  
**< ART IS KEY**

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

The group was particularly hard hit by the pandemic due to their existing vulnerabilities and having to deal with the entire world talking about one virus whilst many of them still felt they were not able to publicly speak about a virus that they had been born with. After ten years of running arts projects with these young people, we created an online alumni group creating songs, poems and stories over the course of ten weeks resulting in an emotional online celebration.



**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

**AMICI DANCE THEATRE COMPANY >**

The integrated dance company were set to celebrate their 40th anniversary in May 2020 with a new show One World at the Lyric Hammersmith, bringing artists from all over the world who have worked with or been inspired by Amici. Unfortunately, the show was postponed. Instead, Amici held an online film week showing work from their 40 year history, viewed by over 3500 people.

Amici moved their weekly classes online and ran very moving monthly open workshops for anyone worldwide to join, attracting participants from across Europe and as far as Australia, Japan and America. Zoom removed the barrier of travel and access and Amici will continue connecting online with disabled communities worldwide.



**< YOUNG AMICI**

A dance company for young disabled and non-disabled dancers.

During lockdown Young Amici moved their classes online and created their first digital dance, We Dance (Distanced) into the Forest which premiered online in July 2020.

Over the year they have connected with 25 young dancers with over 40 sessions. With many of their vulnerable members still isolating in the summer, they decided to host their first Summer School - 40 participants signed up for the week which had 3 sessions each day in different art forms including daily Young Amici classes, Drama, Ballet, Feldenkrais, Meditation and Yoga.





### < ODDLY MOVING

The planned new show Atlas and accompanying workshops were delayed due to Covid and will now premiere in Spring 2022. During the year Oddly Moving and Director Charlotte Mooney, from Ockham's Razor, did further research and development.

The show will interweave personal stories about the metaphorical weight we each bear or let go off, told through Oddly Moving's unique blend of physical theatre, autobiographical storytelling and circus skills (with a rudimentary understanding of physics).

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

LUCYLOVESCIRCUS

**"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

### 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, filmed on stage at the Courtyard Hereford - produced by Turtle Key Arts - a personal story about miscarriage and baby loss.

*"A film so suffused with pain and heartbreak that is at the same time a thing of understated beauty that lingers long after the closing credits"*

HEREFORD TIMES

Launched online during lockdown with more than 600,000 views they also filmed Mircoplays, five commissioned short plays filmed on location in Herefordshire.



### AIK PRODUCTIONS >

AIK Productions received funding for a full production and tour of Jabala and the Jinn, written by Asif Khan, a new play for children which explores the story of a modern British Muslim family.

The show, cast online, started live rehearsals at Lyric Hammersmith in early 2021. It premiered as a live streamed show in partnership with Belgrade Theatre Coventry during their Year of Culture. The team developed an online education pack and ran online workshops aimed at fostering resilience in children after a difficult year.

*"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



### < OCKHAM'S RAZOR

The UK's leading circus company's tour of This Time was cancelled due to Covid and so they needed to create new ways to work.

They released training videos from commissioned freelance artists, held regular training sessions to support wellbeing and fitness during lockdown, ran free online storytelling and creative workshops, adapted a scene from Not Until We Are Lost for outdoors, performed at the Lowry, Salford in Oct 2020 after months of no live performances. They continued to run circus workshops, including the MA course at Circomedia and mentored artists to develop work. They also continued to support the industry through lobbying to ensure the support of freelance artists and government support for the arts.



### < KILL THE CAT

Kill the Cat make bold interactive theatre, they premiered their new show The House Never Wins in May 2020; an interactive game theatre piece that you could play from the comfort of your own home. Exploring the climate crisis, self-isolation and gambling with the planet's future. Over the past year, it had 3 UK digital tours, virtually visiting 32 venues, performed 71 shows to a total of 1019 audience members.

*"The House Never Wins proves that immersive theatre has a future on digital platforms."*

REVIEWS HUB

*"A stroke of genius, riveting and not to be missed."*

LONDON THEATRE REVIEWS

7. FINANCIAL DETAIL

FOR THE PERIOD ENDED 31ST MARCH 2021

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 (New appointment)  
Subathra Subramaniam (New appointment)

AMBASSADORS:

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

The trustees present their annual report and financial statements of the charity for the year ended 31st March 2021.

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.

BANKERS:

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

INDEPENDENT EXAMINER:

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

SOLICITORS:

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

WEBSITE:

www.turtlekeyarts.org.uk

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

Designated funds represent 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. The trustees have prepared the accounts on a going concern basis and are confident, having taken account of the impact of Covid 19 on the operations and activities of Turtle Key Arts, which the Charity will continue to grow over the coming years.

TRUSTEES

New trustees are appointed on the recommendation of existing Trustees. The trustees who served for the financial period ending 31st March 2021 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

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

REGISTERED OFFICE:

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

INDEPENDENT EXAMINER:

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

STATEMENT OF TRUSTEES’ RESPONSIBILITIES

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

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

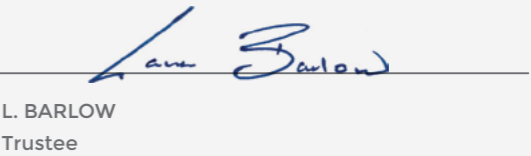
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP;
- make judgements and estimates that were reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practices have been followed,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

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

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

Approved by the trustees and signed on their behalf by

  
C. CUNNINGHAM  
Trustee

  
L. BARLOW  
Trustee

Approved on: 27 January 2022

I report on the accounts of the charity for the period ended 31 March 2021 set out on pages 27 to 40.

#### 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: 27 January 2022

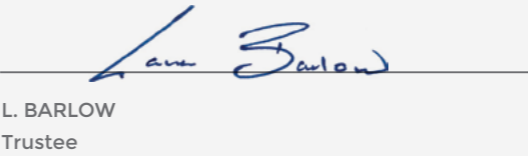
#### INCOME AND EXPENDITURE

		Unrestricted Funds £	Restricted Funds £	Designated Funds £	Total Funds 2021 £	Total Funds 2020 £
<b>INCOMING RESOURCES</b>						
<b>Donations and grants</b>						
Voluntary income	2	296,243	42,500	-	338,743	210,154
<b>Income from charitable activities</b>						
Collaborators' project income		-	90,151	-	90,151	306,080
Participation project income		-	142,706	-	142,706	79,455
<b>Production &amp; Participation management fees</b>						
		67,999	-	-	67,999	85,524
<b>Total income</b>	<b>3</b>	<b>364,242</b>	<b>275,357</b>	<b>-</b>	<b>639,599</b>	<b>681,213</b>
<b>RESOURCES EXPENDED</b>						
<b>Expenditure on charitable activities</b>						
Collaborator projects		204,160	56,667	-	260,827	496,564
Participation projects		22,622	71,712	-	94,334	121,437
Governance and other operating costs		45,145	-	-	45,145	63,953
<b>Total expenditure</b>	<b>4</b>	<b>271,927</b>	<b>128,379</b>	<b>-</b>	<b>400,306</b>	<b>681,954</b>
<b>NET INCOMING RESOURCES BEFORE TRANSFERS</b>						
		92,315	146,978	-	239,293	(744)
Transfer between funds		(130,129)	129	130,000	-	-
Net income and net movement in funds for the year		(37,814)	147,107	130,000	239,293	(744)
Reconciliation of funds						
Total funds brought forward		91,376	54,877	-	146,253	146,994
<b>Total funds carried forward</b>	<b>9/10a</b>	<b>53,562</b>	<b>201,984</b>	<b>130,000</b>	<b>385,546</b>	<b>146,253</b>

BALANCE SHEET AT 31ST MARCH 2021

	Notes	2021		2020	
		£	£	£	£
FIXED ASSETS					
Tangible fixed assets	6		-		-
CURRENT ASSETS					
Debtors	7	90,133		85,729	
Cash at bank and in hand		319,438		158,633	
		409,571		244,362	
Creditors: Amounts falling due within one year	8	24,025		98,109	
NET CURRENT ASSETS		385,546		146,253	
NET ASSETS		385,546		146,253	
The funds of the charity:	10				
Unrestricted funds		53,562		91,376	
Designated funds		130,000		-	
Restricted funds		201,984		54,877	
TOTAL CHARITY FUNDS		385,546		146,253	

  
C. CUNNINGHAM  
Trustee

  
L. BARLOW  
Trustee

Approved on: 27 January 2022

1. ACCOUNTING POLICIES

BASIS OF PREPARATION OF FINANCIAL STATEMENTS

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

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

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

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

INCOME AND EXPENDITURE

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

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

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

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

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

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

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

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

## 1. ACCOUNTING POLICIES (continued)

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

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

### TAXATION

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

### FUND ACCOUNTING

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

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

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

### GIFTS IN KIND

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

### ALLOCATION OF SUPPORT AND GOVERNANCE COSTS

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

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

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

### DEBTORS

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

### CASH AND CASH EQUIVALENTS

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

### CREDITORS

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

## 2. DONATIONS INCOME

	Unrestricted funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Gift in kind – Consultants	49,000	-	49,000	42,000
The Dillon Fund	32,000	-	32,000	32,000
C&A Dillon Dunwalke Trust	53,967	-	53,967	56,687
The Aurelia Foundation	62,500	-	62,500	62,500
Arts Council England	8,500	42,500	51,000	-
City Bridge Trust	14,000	-	14,000	-
Atomy UK	20,000	-	20,000	-
Headley Trust	10,000	-	10,000	-
Other Miscellaneous income:				
Coronavirus Job Retention Scheme	34,652	-	34,652	-
Individual Giving	11,403	-	11,403	13,090
Gift Aid	168	-	168	3,827
Miscellaneous	53	-	53	50
	<u>296,243</u>	<u>42,500</u>	<u>338,743</u>	<u>210,154</u>

### 3. ANALYSIS OF INCOME

	Voluntary Income £	Direct Income £	Total 2021 £	Total 2020 £
<b>i Restricted funds - collaborators project income</b>				
Kill The Cat	-	4,150	4,150	-
Joy	-	41,350	41,350	67,191
Amici Intergrated Theatre Co.	-	2,852	2,852	9,374
Young Amici	-	8,601	8,601	6,575
RedCape	-	-	-	691
Ockham's Razor	-	191	191	93,992
Joli Vyann	-	-	-	65,337
Oddly Moving	-	-	-	10,780
Open Sky	-	33,007	33,007	44,705
AIK Productions	-	-	-	7,435
	-	90,151	90,151	306,080
<b>ii Restricted funds - participation projects</b>				
Autism General	-	1,450	1,450	6,776
Musical Portraits	-	-	-	2,455
The Key Club (London)	-	20,999	20,999	18,750
Turtle Song	-	77,497	77,497	23,376
CHIVA	-	2,100	2,100	8,348
Turtle Opera	-	14,035	14,035	13,000
Key Words	-	22,125	22,125	6,750
Covid Response Projects	-	4,500 <sup>1</sup>	4,500	-
	-	142,706	142,706	79,455
<b>iii Project administration fees</b>				
Lecturing, training & mentoring		4,414	4,414	3,274
Ockham's Razor		29,500	29,500	29,000
Joli Vyann		-	-	12,000
Oddly Moving		-	-	3,000
Open Sky		1,000	1,000	6,000
Kill the Cat		1,625	1,625	-
AIK Productions		6,800	6,800	1,000
CHIVA		450	450	2,000
Key Words		4,000	4,000	2,350
Turtle Song		1,000	1,000	4,000
Key Club		3,250	3,250	4,500
Turtle Opera		2,000	2,000	1,000
Red Cape		-	-	2,000
Amici		1,000	1,000	2,640
Young Amici		3,000	3,000	1,760
Proteus		-	-	1,500
Joy		3,500	3,500	9,500
Project Contributions to Core		6,460	6,460	-
	-	67,999	67,999	85,524
Donations income (note 2)			338,743	210,154
Total restricted income (3i, 3ii)			232,857	385,535
Total income			639,599	681,213

<sup>1</sup> A further £42,000 of donation from the Arts Council England included in note 2.

### 4. RESOURCES EXPENDED

	Direct Costs £	Consultants Fees £	Support Costs £	Total 2021 £	Total 2020 £
<b>Charitable activities</b>					
Collaborators project expenses:					
Kill The Cat	4,000	-	-	4,000	-
Joy	-	-	4,075	4,075	69,777
Oddly Moving	-	-	-	-	7,218
Amici	280	-	3,356	3,636	8,591
Young Amici	800	-	7,930	8,730	6,575
Ockham's Razor	205	-	13	218	92,964
Red Cape Theatre	-	-	-	-	647
AIK Productions	-	-	-	-	3,670
Open Sky	33,008	-	-	33,008	44,068
Joli Vyann	2,500	-	500	3,000	61,771
Other - salary gift in kind	-	19,600	24,500	44,100	37,800
Consultants and support fees	560	70,889	88,611	160,060	163,483
	41,353	90,489	128,985	260,827	496,564
<b>Participation projects:</b>					
Musical Portraits	-	-	-	-	2,127
Autism Projects	-	-	100	100	2,517
Turtle Opera	-	-	2,658	2,658	11,390
Key Words	-	-	13,703	13,703	8,016
The Key Club - London	1,750	-	13,571	15,321	16,626
CHIVA	-	-	1,650	1,650	12,660
Turtle Song	6,342	-	13,158	19,500	45,810
Covid Projects	3,775	-	15,005	18,780	-
Other - salary gift in kind	-	4,900	-	4,900	4,200
Consultants and support fees	-	17,722	-	17,722	18,090
	11,867	22,622	59,845	94,334	121,437
Overheads and governance	-	-	45,145	45,145	63,953
	53,220	113,111	233,975	400,306	681,954

4. RESOURCES EXPENDED (continued)

	2021	2020
	£	£
<b>Consultants fees</b>		
Gift in kind	24,500	21,000
Wages	43,602	38,052
Production assistance	13,808	17,523
Participation, projects and marketing	15,621	24,328
Administration and finance	15,580	10,548
	<u>113,111</u>	<u>111,453</u>
	<u><u>113,111</u></u>	<u><u>111,453</u></u>
<b>Support costs</b> – these are the direct costs of running the Turtle Key Arts Charity Consultants costs support time:		
Gift in kind	24,500	21,000
Wages	43,602	38,052
Production assistance	13,808	17,526
Participation, projects and marketing	15,621	24,328
Administration and finance	15,580	10,548
	<u>113,111</u>	<u>111,453</u>
	<u><u>113,111</u></u>	<u><u>111,453</u></u>
<b>Overheads</b>		
Insurance	724	1,854
Rent, rates and utilities	13,107	25,196
Office costs	26,011	29,739
Bank charges	1,028	1,463
	<u>40,870</u>	<u>58,256</u>
	<u><u>40,870</u></u>	<u><u>58,256</u></u>
<b>Governance</b>		
Accountancy and advisory fees	4,275	5,700
	<u>45,145</u>	<u>63,953</u>
	<u><u>45,145</u></u>	<u><u>63,953</u></u>

5. STAFF SALARIES AND CONSULTANTS

	2021	2020
	£	£
Salaries and social security costs	136,204	147,040
Consultants fees	90,018	75,866
	<u>226,222</u>	<u>222,906</u>
	<u><u>226,222</u></u>	<u><u>222,906</u></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
Production, education and technical consultants	5	1.3	5
Marketing and Development Director	1	0.6	1
Financial management	1	0.5	1
Autism and Dementia consultants	1	0.2	1
	<u>1</u>	<u>0.2</u>	<u>1</u>

\*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 £
<b>Cost or valuation:</b>				
At 1st April 2020 and at 31st March 2021	11,989	16,046	10,550	38,585
<b>Accumulated depreciation:</b>				
At 1st April 2020 and at 31st March 2021	11,989	16,046	10,550	38,585
<b>Net book value:</b>				
At 31st March 2021	-	-	-	-
<b>Net book value:</b>				
At 31st March 2020	-	-	-	-

## 7. DEBTORS

	2021 £	2020 £
Trade debtors	69,345	65,374
Prepayments	6,822	6,509
Other debtors	13,966	13,846
	90,133	85,729

## 8. CREDITORS: Amounts falling due within one year

	2021 £	2021 £
Trade creditors	11,214	6,411
Other creditors	2,583	1,569
Accruals and deferred income	10,228	90,129
	24,025	98,109

## 9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Debtors £	Cash £	Creditors £	Total Assets/ Liabilities £
<b>Restricted funds</b>					
Collaborators fund	-	-	43,370	-	43,370
Participation and disability fund	-	-	158,614	-	158,614
	-	-	201,984	-	201,984
<b>Unrestricted fund</b>					
Designated fund	-	-	130,000	-	130,000
General fund	-	90,133	(12,546)	(24,025)	53,562
	-	90,133	319,438	(24,025)	385,546

## 10a. DESIGNATED FUNDS

	Balance 1 April 2020 £	Movement in Year			Balance 31 March 2021 £
		Amounts provided £	Amounts utilised £	Amounts released £	
Allocated overhead reserve		45,000	-	-	45,000
Future projects	-	20,000	-	-	20,000
Funds for future core costs	-	65,000	-	-	65,000
	-	130,000	-	-	130,000

Designated funds represent unrestricted reserves where Trustees have made an internal decision to set aside specific funds for future projects and budgeted core costs 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 2021 £
	Balance 1 April 2020 £	Incoming £	Outgoing £	Transfer £	
<b>Collaborators Fund</b>					
Kill The Cat	-	4,150	(4,000)	-	150
Joy	98	41,350	(4,075)	-	37,373
Oddly Moving	3,315	-	-	-	3,315
Amici Integrated Theatre	784	2,852	(3,636)	-	-
Young Amici	-	8,601	(8,730)	129	-
Ockham's Razor	28	191	(219)	-	-
AIK Productions	2,457	-	-	-	2,457
Open Sky	-	33,007	(33,007)	-	-
Joli Vyann	3,074	-	(3,000)	-	74
<b>Participation &amp; Disability Fund</b>					
Autism Projects	4,260	1,200	(100)	-	5,360
Turtle Opera	7,494	12,400	(2,658)	-	17,236
Key Words	6,503	22,125	(13,703)	-	14,925
The Key Club (London)	14,825	20,999	(15,321)	-	20,503
CHIVA	3,656	2,100	(1,650)	-	4,106
Turtle Song	8,383	77,497	(19,500)	-	66,380
Covid Response Projects	-	48,885	(18,780)	-	30,105
	<u>54,877</u>	<u>275,357</u>	<u>(128,379)</u>	<u>129</u>	<u>201,984</u>

Due to the impact of COVID 19 some project activity has had to be delayed or postponed until we are able to undertake live work again, therefore project funding received has been deferred and carried forward into the next financial year. This mainly applies to the JOY 21 Festival and Turtle Song. As always, these projects are supported administratively by funding for the core objectives of the charity.

Designated funding carried forward into 21/22 will be allocated to support the reserves of the charity and used to underpin the core costs and future project activity.

## 10b. RESTRICTED FUNDS (CONTINUED)

	2021 £	2020 £
<b>ANALYSIS OF PARTICIPATION ACTIVITY INCOME</b>		
<b>Autism:</b>		
<b>The Key Club (London)</b>		
John Lyons Trust	18,500	15,000
City Bridge Trust	2,499	3,750
<b>Musical Portraits</b>	-	12
Donation	-	500
<b>Turtle Opera</b>		
Prospero	11,000	11,000
Herefordshire Community Trust	-	2,000
University of Oxford	750	-
Goldman Sachs	1,885	-
Donation	400	-
<b>General Donations (Autism)</b>	-	6,226
CA Redfern	1,000	-
Earned income	450	250
<b>Dementia:</b>		
<b>Turtle Song</b>		
The Scouloudi Foundation	3,000	3,000
Swire Charitable Trust	5,000	-
Lord Faringdon Charitable Trust	3,000	-
Headley Trust	-	20,000
Fresh Leaf Foundation	-	15,000
Other Donations (incl. fundraising activities)	3,965	28,400
Partner contribution (ETO)	-	8,651
Gift Aid	282	75
Berkshire County Council	-	11,000
Earned income	250	550
<b>Other Education:</b>		
<b>CHIVA – Art is Key</b>		
Partner contribution (CHIVA)	2,100	8,348
<b>Key Words</b>		
City Bridge Trust	8,125	6,750
John Lyon's Trust (London Community Fund)	14,000	-
<b>Covid-19 Response Projects</b>		
Arts Council England	42,500	-
Contribution from TS Fundraiser	1,500	-
Contribution from City Bridge Covid support donation	3,000	-
<b>Total Income</b>	<u>123,206</u>	<u>140,512</u>

10b. RESTRICTED FUNDS (CONTINUED)

	2021	2020
ANALYSIS OF JOY ACTIVITY INCOME	£	£
<b>Joy</b>		
LBHF Fast Track Grant	-	8,000
Dr Edward Bishops King	-	6,000
Hammersmith United Charities	-	6,500
Partner contribution (H&F Arts Fest)	23,100	63,400
Earned income	-	790
Daisy Trust	750	-
Total Income	23,850	84,690

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

GENERAL FUNDS – UNRESTRICTED

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

COLLABORATORS FUNDS – RESTRICTED

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

PARTICIPATION AND DISABILITY ARTS FUND – RESTRICTED

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

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

Thank you to our corporate sponsor and partner Atomy UK.

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