ZOONATION: THE KATE PRINCE COMPANY LIMITED

England & Wales · Charity number 1179510

Details

Status	Registered
Legal form	Charitable company
Company number	10575570
Registered	2018-08-09
Register	View on the Charity Commission register

Contact

Address	Sadlers Wells Theatre Rosebery Avenue London EC1R 4TN
Phone	07779107927
Email	info@zoonation.co.uk
Website	www.zoonation.co.uk

Activities

Objects: (1) TO ADVANCE THE EDUCATION OF YOUNG PEOPLE, DANCE PRACTITIONERS AND THE GENERAL PUBLIC PARTICULARLY BUT NOT EXCLUSIVELY THROUGH THE PROVISION OF WORKSHOPS AND CLASSES WITH SPECIFIC BUT NOT EXCLUSIVE REFERENCE TO THE DANCE CHOREOGRAPHY OF KATE PRINCE(2) TO ADVANCE THE ARTS FOR THE BENEFIT OF THE GENERAL PUBLIC BY THE ENCOURAGEMENT OF ACCESS TO AND THE ENGAGEMENT WITH THE ART OF DANCE

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Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£467,746	£429,098	-	-
2024-03-31	£714,805	£669,225	£408,199	8
2023-03-31	£733,322	£688,018	£362,619	8
2022-03-31	£502,500	£405,127	£317,315	8
2021-03-31	£539,957	£445,625	£219,943	7

Trustees

Name	Role	Appointed
Ama Ofori-Darko		2024-04-18
Aran Cherkez		2024-04-18
Christopher Barnes		2024-04-18
Hannah Sian Fosker		2020-09-16
Jerry Reeve		2020-09-16
Joanna Danvers Sokalski		2024-04-18
Joanna Down		2024-04-18
Lucy Atkinson		2024-04-18
Luke George Shires		2020-09-16
Oke Eleazu		2024-04-18
Sharon Marshall		2024-04-18

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

England & Wales - Charity number 1179510

Accounts

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

REGISTERED COMPANY NUMBER: 10575570 (England and Wales)
REGISTERED CHARITY NUMBER: 1179510

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

FOR

ZOONATION: THE KATE PRINCE COMPANY LIMITED
(A COMPANY LIMITED BY GUARANTEE)

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

CONTENTS OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

	Page
Report of the Trustees	1 to 12
Independent Examiner's Report	13
Statement of Financial Activities	14
Statement of Financial Position	15
Statement of Cash Flows	16
Notes to the Statement of Cash Flows	17
Notes to the Financial Statements	18 to 25
Detailed Statement of Financial Activities	26 to 27

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of 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 and Republic of Ireland (FRS 102) (effective 1 January 2019).

Public benefit
In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity's Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Chair's Statement 2024/25

2024/25 was yet another busy and brilliant year for ZooNation: The Kate Prince Company (ZooNation). Having closed 2023/24 mid US tour of the astonishing Message in a Bottle, we launched straight into 2024/25 with performances on Broadway. This marked a huge milestone for ZooNation, Kate Prince and this co-production with Sadlers Wells Theatre. Across its tour Message in a Bottle was seen by an audience of 127,621. It has been wonderful to take the work of the Company, particularly this production with its universal story of hope and resilience, outside the UK and to see the reaction from audiences around the world. The film of the production was also broadcast on the Public Broadcasting Service (PBS) in the US and enjoyed a UK cinema release in May to more than 500 venues. Truly phenomenal.

Back at home 2024/25 has been a year of new homes, new partnerships, exceptional productions and the development of new ideas, productions and artists.

It was fantastic to see the return of The Mad Hatter's Tea Party at Royal Ballet and Opera in September, ten years since it was first on their Linbury Theatre stage. Through explosive Hip Hop inspired choreography, witty narration and original music The Mad Hatter's Tea Party transforms Lewis Carroll's Wonderland into a high energy, heartfelt exploration of identity, difference and self acceptance. The run was sold out and it was great to welcome new audiences to a production with themes that continue to be so relevant and timely for young people. We were particularly proud to see no less than six ZooNation Youth Company alumni as part of the professional cast they were; Portia Oti, Elijah Smith, Malachi Welch and Jaih Betote and Z O'David.

The same month we opened Ghost Ships our co-production with Icon Theatre, Medway and Amina Khayyam Dance Company over at Chatham Dockyard. This was a large scale immersive theatre event involving professional and community performers that charted the history of Chatham Dockyard asking who owns our history? This was the first time ZooNation had developed and delivered a community engagement production of this scale; more than 130 performers took part which was incredible to see. We were thrilled that the production was shortlisted for The Stage's Community Award.

ZooNation Youth Company (ZYC), our flagship talent development programme, continued their storming performance prowess this year with performances at Sadlers Wells Theatre, Royal Ballet and Opera and at the Southbank Centre. ZYC runs September to August so each cohort spans across two financial years. The 2023/24 Company, led by ZYC Artistic Director Chaldon Williams, collaborated with Sadlers Wells Theatre's Company of Elders to create a piece together for Sadlers Wells Elixir Festival in April 2024 called The Exchange. It was really inspiring to see the connections made between young and old in this piece. The following month ZYC began rehearsals for The Kingdom of Nevar a production choreographed by Chaldon Williams. We were delighted the Company were invited back to Royal Ballet and Opera's Next Generation Festival in June to perform the production over a weekend in the Linbury Theatre. From September 2024 the Artistic Directorship of ZYC was led by Kate Prince and Dannielle 'Rhimes' LeCointe. In order to diversify our recruitment and to ensure we were reaching as many talented young people as possible we spent October and November delivering masterclasses for those interested in auditioning for the Youth Company in December. Masterclasses were held in London, Liverpool and Wolverhampton and online. The 2024/25 cohort of exceptional dancers were assembled by the end of 2024, began their weekly training with Kate and Rhimes and were performing at Southbank Centre's Imagine Festival by February 2025.

Alongside our live performance successes, we also took time to continue Research and Development (R&D) for our upcoming production Ebony Scrooge written, directed and choreographed by ZooNation Associate Artistic Director Dannielle 'Rhimes' LeCointe. Ebony Scrooge will open at the end of November 2025 at Sadler's Wells East and will be our first Christmas show. We held two R&D periods in October 2024 and March 2025 with creative teams and dancers. We are so excited to see Rhimes' creative ideas come into fruition.

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The range of Talent Development projects that were delivered throughout the year have also been a real highlight. We have committed to growing and developing these projects and schemes to ensure we are supporting the next generation of theatre makers. Our projects provide paid opportunities for artists at different stages of their career to develop skills in choreography, teaching, performance, theatre design, business acumen and artistic leadership.Together, the talent development projects have helped to deliver a progression route for early to established artists. Individually they responded to needs articulated by artists themselves, including space to create, leadership opportunities and strengthening skills and experience in delivering participatory and teaching work, as well as performance and choreographic skills. This year's projects, alongside ZYC, included Young Artists Training Scheme, SHIFT and Creative Assistants, all aimed at reaching those from the global majority.

In April 2024 ZooNation made the exciting decision to become resident at Robert Blair Primary School in Islington. This was an opportunity for the team to have the first office space they can all work in together but also to establish and develop a partnership with the school that will allow us to shape and develop our work with schools and young people. It is brilliant to be supporting creativity in the school and delivering on our mission.

Beyond the physical theatrical audience, we engaged with over 3,000 children and young people in our talent development and participation programmes and reached 1,323 people online with our digital screenings with now more than 9,000 educational production resource packs downloaded. Of the 34 schools workshops delivered the majority took place outside London and were enjoyed by 1,000 young people. In all we delivered 375 sessions for young people this year with 20% in Arts Council England priority places.

We were also completely delighted to be recognised in the 2024 National Dance Awards by winning the award for Best Mid Scale Company in June and to be part of Rambert Grades in their Storyteller's Performance Pathway for the first time.

None of this incredible work would have been possible without the backing of many in the form of grants, donations, advice, and other invaluable guidance and support. We remain particularly grateful to our principal funder, Arts Council England as a National Portfolio Organisation. Special thanks must also go this year to Cockayne Grants for the Arts (a donor advised fund held at The London Community Foundation, who have supported the production of Ebony Scrooge and to Garfield Weston Foundation for supporting our residency at Robert Blair Primary School. Also to CA Redfern Trust for their continued support of our Creative Assistants Programme

In June 2024 Estelle McCartney stepped down as Chair, having been in the post since 2018. We are hugely grateful for her incredible leadership in that period and extend particular thanks to her. In December 2024 Georgia Gatti also left the Board of Trustees after six years, we thank her enormously for her support and guidance as a Trustee. We also welcomed seven new brilliant Trustees to the Board who will support ZooNation in delivering their mission. These Trustees were Lucy Atkinson, Chris Barnes (Treasurer), Aran Cherkez, Jo Danvers, Joanna Down, Oke Eleazu and Sharon Marshall (Chair).

In August 2024 our Executive Director Flo Buckeridge went on maternity leave, Sri Sarker joined the team again as Development Lead whilst Flo was on leave.

On behalf of my fellow Trustees, I would like to extend our gratitude and deepest thanks to the brilliant staff and freelancers at ZooNation who brought to life this programme of work.

It is thanks to the amazing talented people who work for and with ZooNation that we can continue to deliver our mission of inspiring the next generation of theatregoers and theatremakers and we're very excited for what's next.

Sharon Marshall
Chair

OBJECTIVES AND ACTIVITIES

Objectives and aims

1) To advance the arts for the benefit of the general public by the encouragement of access to and the engagement with the art of dance.

2) To advance the education of young people, dance practitioners and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Kate Prince.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

OBJECTIVES AND ACTIVITIES

Environmental Social Governance

ZooNation is a socially conscious female led company, seeking to address the social injustice that artists of colour (particularly Black artists) experience when developing their talent and careers. We have developed this mission, alongside the pursuit of our aim ('to encourage the access to the arts') with the creation of our talent development programmes dedicated to supporting Black artists at various points in their career.

In 2024/25 we made the bold and exciting decision that we would become resident at Robert Blair Primary School in Islington. This will provide the team with much needed and desired office space in London (having never had an office space the whole team can work in before) and has also allowed us to establish a partnership at the school, helping to redress the decline in arts education and to support our growing ambitions to support the education sector.

This year has also been a further year of development, learning and planning in relation to environmental and wider social issues. 2024/25 was the second year in the current National Portfolio Investment period from our principal funder (Arts Council England). The investment principles for Arts Council England has ensured that our programme of work not only continues to meet our charitable and legal obligations but also pushes us to become a more environmentally conscious company and a company that responds to current social issues in its practices and programmes.

Our Trustees are vital to this process, we created new Trustee groups specifically for areas of work including environmental responsibility and inclusivity and relevance (with a focus on ensuring our work reaches and engages artists who experience barriers to their development due to their race). Our board meeting reporting also includes additional progress reports in these areas and each meeting is themed with an Investment Principle to ensure valuable and focussed discussion.

We continue to develop and adapt our Green Rider to accompany all productions and to review our Environmental Responsibility Action plan for the year to ensure we are considering our environmental impact from the outset and not in retrospect. After having completed Carbon Literacy Training we made the decision to appoint a Green Champion Trustee to the board (Luke Shires) to further ensure the Green agenda remains part of our thinking. Our General Manager joined the Dance sector Theatre Greenbook working group with those across the sector and the National Theatre to help develop the Dance specific areas for Theatre Greenbook. We continue to partner with Julie's Bicycle to monitor our green performance particularly in relation to our office and touring ambitions. We aim to always include environmental impact planning in the pre-production process and plan to monitor our carbon footprint in production for the first time in 2025/26 with the production of Ebony Scrooge. We are doing this to better understand the gap between where we currently are and our ambition to achieve at least Theatre Greenbook baseline. Sadler's Wells are an important and supportive partner in this process and data gathering.

We are working with a Mental Health and Safeguarding specialist to develop a Mental Health and Wellbeing Rider to be shared with partner organisations to ensure we are supporting our artist's wellbeing as much as possible whilst creating and touring work. We also have a dedicated Mental Health and Wellbeing Officer who mentors the ZooNation Youth Company and the young artists on the Creative Assistants programme.

In 2024/25 we began working on redesigning our website and refreshing our brand to ensure we are maximising opportunities for audience reach and income generation. The new website will be; a robust upgrade with the ability to truly flex our offering, it will be more user and environmentally friendly, have integrated CRM, streamlined information, future proofing and much more effective b2c (business to customer) capabilities.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ACHIEVEMENTS AND PERFORMANCE

Key achievements 2024/25

- Message In a Bottle a co-production with Sadler's Wells Theatre toured in the US, including a run on Broadway in April 2024, this was the first time Kate's work has toured internationally.

- The tour of Message in a Bottle was seen by an audience of 158,919 and the film of the production was released into more than 500 UK Cinemas.

- The Mad Hatter's Tea Party returned to Royal Ballet and Opera for a sold out run in September.

- Ghost Ships, a co-production with Icon Theatre, Medway and Amina Khayyam Dance Company opened in Chatham Dockyard involving more than 130 performers.

- We moved into our new office and residency at Robert Blair Primary School, Islington.

- We successfully delivered four talent development programmes (ZooNation Youth Company, Young Artists Training Scheme, Creative Assistants and SHIFT with Dancers Career Development) that supported and developed artists at varying points in their careers.

- In June ZooNation Youth Company performed at The Exchange a collaboration with Sadler's Wells Company of Elders at Sadler's Wells Theatre as part of the Elixir Festival. They also created a new piece The Kingdom of Nevar which was performed at the Royal Ballet and Opera The Next Generation Festival.

- We engaged over 3,000 children and young people in our talent development and participation programmes.

- We reached 1,500 people online with our digital screenings of productions.

- More than 9,000 downloads of our digital resource packs, freely available to students and educators.

- Delivered 375 participatory events for more than 1,000 young people.

- Supported and delivered two R&D periods, for the upcoming Ebony Scrooge, a Sadler's Wells East commission which will be written, directed and choreographed by ZooNation Associate Artistic Director Dannielle 'Rhimes' LeCointe.

ZooNation: The Kate Prince Company creates and develops work in three distinct areas: Productions, Talent Development and Participation each with its own aim.

PRODUCTIONS

To create captivating stories with original music and dance for presentation across the country and internationally.

Message in a Bottle

This hit Sadler's Wells and Universal Music UK co-production originally opened to rave reviews in January 2020 at Sadler's Wells West End Theatre. Following an international tour in 2023/24 Message in a Bottle opened on Broadway in April 2025 alongside a feature in the New York Times on the production and Kate Prince. It was an incredible moment for Kate and ZooNation to present our work on Broadway.
Throughout its tour the production was seen by audiences of 158,919 at more than 150 performances across 22 venues.

International response:

"Message in a Bottle is an exhilarating, joyous dance-theatre show. It takes the darkest of themes - migrants fleeing oppression - and by facing the darkness head-on, manages to create something that is ultimately a hymn to the courage and endurance that makes us human." 5 stars - The Reviews Hub

"Message in a Bottle set to Sting's greatest hits turns raw kinetic prowess into a lively tale of our modern worries" Broadway World, US

"dance and storytelling at its very best" Dance Australia Magazine

"At every turn, dancing is fabulously expressive and intensely dramatic. And there is no one term to fully describe how superbly this show evokes relationships, love and loss, desperation and both captivity and freedom. It's all enhanced by the exceptional cast and the evocative video design of Andrzej Goulding, set design by Ben Stones, lighting by Natasha Chivers, sound by David McEwen and costumes by Anna Fleischle." WWTVW (Chicago, US)

Alongside the live stage performances, the film of Message in a Bottle, shot in a studio, was released into more than 500 UK cinemas on 30th May. This was the first time Kate Prince's work was seen in cinema and it was a real landmark moment for us.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ACHIEVEMENTS AND PERFORMANCE
PRODUCTIONS (CONTD.)

The Mad Hatter's Tea Party
In September we remounted The Mad Hatter's Tea Party at the Linbury Theatre at Royal Ballet and Opera. This production was first co-produced at Royal Ballet and Opera in 2014, going on to be further developed at the Roundhouse in 2017. It was brilliant to bring back this still very relevant and poignant production back to its original home for its 10th anniversary. Many of the original cast returned for the sold out run. The production's themes of exploring 'differentness' and mental health continue to be very important to all audiences, but particularly younger audiences. The production is also studied on the GCSE Dance curriculum so we ensured the production was captured for potential future digital distribution. We also hope to continue a future life for this production.

"An irresistible celebration of dance and differentness" 4 stars - The Telegraph

"Transformative Theatre, wow, it doesn't stop serving" 5 stars - Broadway World

Ghost Ships
In September 2024 alongside Icon Theatre, Medway and Amina Khayyam Dance Company we co-produced Ghost Ships. This huge community engagement production was performed in Chatham Dockyard, the history of which was chartered in the production. This was the first time ZooNation had been part of a site specific project and worked with community groups on this scale. ZooNation dancers and creatives were part of the creation of the project and we were particularly pleased to have ZooNation Youth Company Alumni and Creative Assistant William Pascua as part of the creative team.

The key headlines and impact from Ghost Ships were:

- 4 Performances with an audience of 2,080
- 400 Free tickets for young people who would not have otherwise been able to attend.
- 230 People took part
- 131 Performers, including 67 Young People.
- 70 Freelance Artists and support staff employed.
- 31 Volunteers in backstage, making and front-of-house roles.
- 4 Local Schools participated.
- 3 Early Career Artists in paid roles.
- 2 Backstage and Technical Trainees.
- 13 Partner Organisations collaborated.
- 83 Workshops in schools and communities
- 168 Costumes (100% recycled, reused, or donated to charities).

Research & Development for Ebony Scrooge
Following the delay of the opening of Sadler's Wells East and the subsequent delay on the production of Ebony Scrooge we ensured that this year we held two research and development periods (R&D) for the production. Ebony Scrooge was commissioned by Sadler's Wells East and has been written, directed and choreographed by ZooNation Associate Artistic Director Dannielle 'Rhimes' LeCointe. Ebony Scrooge will open at the end of November 2025 at Sadler's Wells East and will be both our first Christmas show and the first Christmas show in this new theatre.

The purpose of the two R&D periods was to allow Rhimes to develop her creative practice and plans for the production. These were held in October 2024 and March 2025, one with a greater focus on the creative team and the other with a greater focus on dancers and choreography. The March R&D closed with a sharing of what had been created during the weeks. We are very much looking forward to staging this production next year and bringing a Hip Hop twist to a Dickens' classic.

TALENT DEVELOPMENT
To support the next generation of Hip Hop talent nationally.

Since our inception the company has strived to address the lack of sustained professional opportunities for Hip Hop artists and provide critical skills development for the next generation of artists.

This talent development focus will remain as the bedrock of ZooNation support in the future. Our programmes were designed in response to artist demand, and some were devised in partnership with artists themselves. Collectively the programmes support artists from early career to leadership with both their own creative choreographic and performance ideas and becoming strong dance educators (in line with our charitable objectives to advance the education of young people, dance practitioners and the general public). We always aim to reach as many participants from the global majority as possible.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ACHIEVEMENTS AND PERFORMANCE
TALENT DEVELOPMENT (CONTD.)

ZooNation Youth Company

ZooNation Youth Company have had another fantastic and varied year, the 2023/24 cohort kicked off April with their performance of The Exchange, a collaboration with Sadler's Wells Company of Elders. Company of Elders is Sadler's Wells resident company of over 60s non professional dancers. The Youth Company then worked really hard across the rehearsal weeks for their performance of The Kingdom of Nevar at the Royal Opera House as part of The Next Generation Festival. The piece was created and directed by ZooNation Youth Company Artistic Director for that year Chaldon Williams. In September ZooNation Youth Company Alumni performed at Royal Ballet and Opera's Family Day and we welcomed our Artistic Director Kate Prince and Associate Artistic Director Dannielle 'Rhimes' LeCointe as Artistic Directors of the Youth Company. They spent October and November holding performance masterclasses in London, Liverpool, Wolverhampton and online ahead of December auditions. The 2024/25 cohort were appointed in December and took part in the ZooNation Academy of Dance Christmas Show at the Place. In the new year the Company began their training and in February performed at the Imagine Children's Festival at the Southbank Centre.

Creative Assistants

Our Creative Assistants scheme provides paid experience, training, employment and mentoring for up to four young creatives who wish to develop their dance development and teaching skills. The scheme aims to fill an identified gap in the industry for paid professional opportunities and support for Hip Hop artists at the early stage in their careers. Like the Youth Company the scheme runs from August to September so spans across two financial years. In 2024/25 we had six artists participate in the programme; William Pascua, Georgie Mziu, Elijah Smith, Suki Wong, Alex Johnston and Sebastian Harry. Each artist is offered training sessions with our Producer Annie Taylor Gooby and lead artists on how to navigate the industry, time with our Mental Health and Wellbeing Officer, minimum of 15 hours of paid employment and the option to join the ZooNation pool of teachers for future work. This year the Creative Assistants have worked on a number of projects including Ghost Ships, workshops at Robert Blair Primary School, with the ZooNation Youth Company and the Company of Elders at Sadler's Wells, Imagine Festival at the Southbank Centre. Elijah Smith then went on to be a performer in The Mad Hatter's Tea Party at Royal Ballet and Opera.

Young Artist's Training Scheme

Young Artist's Training Scheme (YATS) is a paid professional development programme for young professional dancers at the start of their career. Selected artists are invited to join ZooNation's professional cast for the duration of a production's rehearsal time allowing them to immerse themselves in a real-life experience of the demands of working for a professional company creating and staging a production.

Benefits for the selected artists include:

- Intensive dance training (joining company warm up and rehearsals every day)
- Gaining a mentor from the performing company
- Access to skills development sessions with the show producers
- Real time insight into the professional and creative process of creating a mainstage show

Our Young Artists Training scheme has been successfully delivered alongside Message in a Bottle, Some Like It Hip Hop, the 2014 and 2017 productions of The Mad Hatter's Tea Party, Mixtape, and Sylvia. In 2024/25 Nethra Menon and Z O'David were the YATS recipients and trained for 4 weeks at Royal Ballet and Opera on the 2024 production of The Mad Hatter's Tea Party. Nethra went on to join the cast on stage as cover Queen and Alice which was phenomenal to see.

SHIFT

We entered the fourth year of our partnership with Dancers Career Development (DCD) - an organisation dedicated to supporting independent and freelance artists retrain. Together we have created SHIFT - a programme of support specifically for artists working in Hip Hop (with a focus on women and those who experience racism as a barrier to their development). SHIFT provided a grant of £2,500 to the artists alongside mentoring and coaching to support them exploring different opportunities for their careers off stage. Three artists were selected to take part, each exploring a different area that they would like to pursue to enhance their employability and skills outside of being a Hip Hop performer. Due to the success of the programme we have decided to continue the work with DCD up to 2027 and in 2025/26 excitingly we will be collaborating with Boy Blue on SHIFT.

The Artists at Resolution

In January and February 2025 three of our alumni from our talent development programme The Artists took part in Resolution Festival at the Place in 2025. Jacquie Kibuka, Chaquille Forrester-Osbourne and Olu Alatise had work showcased at Resolution Festival at The Place in London. It was brilliant to see their craft and creativity on show and we hope to bring The Artists back to our programme in future years.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ACHIEVEMENTS AND PERFORMANCE
TALENT DEVELOPMENT (CONTD.)

Associate Artistic Director Dannielle 'Rhimes' Lecointe
2024/25 was our second year with Dannielle 'Rhimes' Lecointe as our Associate Artistic Director. Given the increasing demands on our Founder and Artistic Director Kate Prince, the company made the decision to deliver on our mission to support the next generation of theatre makers and create this new Artistic Role. Addressing a key risk for the company (decreased Artistic Director/Founder led projects and profile), this new role has provided artistic oversight, greater connection to the communities we seek to serve and inspire and has provided critical professional development to an established Hip Hop Artist wishing to take on their first organisational leadership position. It's been a brilliant year with Rhimes, she's been a strong and supportive leadership voice in the Company and we are delighted that the next ZooNation production has been written, directed and choreographed by her. It is particularly special to be opening this production at Sadler's Wells East in Stratford, as Rhimes is from East London it's a full circle moment bringing her work back to where she's from.

ZooNation Agency
In August 2024 Agency Manager Shanelle 'Tali' Fergus left ZooNation to take on her own projects. In response to this ZooNation have been exploring corporate income generating opportunities to support the charitable aims of the organisation.

PARTICIPATION
To increase the number and range of people experiencing high quality Hip Hop inspired work across the country.

Our participation work takes us all over the country delivering workshops in schools and at events. It's a vital way for us to increase the number and range of people, particularly young people, to experience and be inspired by high quality Hip Hop inspired work. The majority of our schools workshops take place outside London, we delivered 34 this year and worked with 1,000 children and young people in delivering them.

ZooNation Academy of Dance
Through our ZooNation Academy of Dance in London we continue to offer term time weekly dance classes for young people aged 4-21. These classes are open to all abilities and backgrounds to develop their skills in Hip Hop dance styles. We continue to offer a number of bursaries to students and use the annual Christmas Show as an opportunity to fundraise for ZooNation. In 2025 102 young people took part in the Christmas Show.

Some highlights of our other participation events this year include:

Imagine Children's Festival
We returned to the Southbank Centre again this year for Imagine Children's Festival for ZooNation's Hip Hop Half Term. As well as two performances from ZooNation Youth Company we ran four open workshops and a lunchtime DJ Jam. The day was really well attended with over 600 young people aged 3 and over (plus their parents and carers) participating across the day. ZooNation Artists Bradley Charles and Francesca Miles delivered the workshops alongside ZooNation Youth Company Alumni Eliajah Smith and D'jon McTernan (Official D'Eli) hosting the day.

Making Moves National Platform
We are now in our second year of collaborating with Sadler's Wells Making Moves which is a new choreography and performance project inviting school and youth groups from across England to show us their moves.
This year's project was the first nationwide project for young people aged 11-18. Schools and youth groups used digital choreographic toolkits from choreographers such as Alesandra Seutin, Dannielle 'Rhimes' Lecointe, Jordan Douglas, and Oona Doherty to create new works.

In July we led a workshop, delivered by ZooNation's Bradley Charles, for the schools who had used Rhimes' choreography toolkit, at Sadlers Wells. Langley Park School for Boys (from Kent), Stockport Grammar School (from Greater Manchester), Barbara Priestman Academy (from Sunderland) - 39 dancers in total. Rhimes also met some of the groups performing as part of the National Platform that worked with her toolkit on the Sadler's Wells main stage. The Nine participating groups performed their work on the Sadler's Wells stage in July 2024. It was brilliant to be working with schools from across the country.

Rambert Grades
ZooNation was thrilled to partner with Rambert Grades in 2024/25 and together developed a ZooNation piece as part of Rambert Grades Storyteller's Performance Pathway. Dannielle 'Rhimes' LeCointe delivered a workshop at Rambert to support launching the pathway. Taking centre stage is an exciting solo from Some Like It Hip Hop. This Grade 1 solo lays the foundations of Hip Hop, encouraging students to develop their characterisation skills through movement in a fun and imaginative way. This is available to Rambert Grades members which has both a UK and international reach for dance teachers and schools and we're very excited to see the results and to develop further work with Rambert in the future.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ACHIEVEMENTS AND PERFORMANCE

Robert Blair Primary School
In 2024 we supported the Year 6 students and the school to create their leaver's performance in July before they all left the school to move on to Secondary School. Creative Assistant and ZooNation Youth Company Alumni Elijah Smith devised the performance piece with the children over a number of weeks. The piece was promenade around the school building and explored their experience of school from Reception up to Year 6. It was really moving to see how the student's responded to dance and to Elijah's leadership and they were really proud of their final performance that was performed to parents and carers. We are looking forward to developing more projects with the school as part of our ongoing partnership.

Supporting Teachers and Schools
Broadly, our participation work seeks to make ZooNation's process and styles accessible to the public with a key focus on learning with young people - primarily in educational contexts.
Our offer is also available digitally. We have partnered with Digital Theatre + to make our recording of Some Like It Hip Hop available through their streaming service and we are actively exploring additional ways in which we can make our work available digitally to the widest educational audience. In 2025 we will be making a recording of The Madhatter's Tea Party available to educators on Digital Theatre + and hope to film Ebony Scrooge for educational purposes too.

This year, alongside our digital resource packs that are available for four of our productions (Sylvia, Some Like It Hip Hop, The Mad Hatters Tea Party and Message in a Bottle) we expanded our CPD (continued professional development) offering for teachers digitally. We also have a comprehensive library of resources ready for the educational community to utilise. In November 2024, we ran our inaugural teacher's CPD session which centred around the theme and creation of The Mad Hatter's Tea Party to support the delivery of BTEC Dance and Performing in classrooms. Upon receiving positive feedback and requests of participants, we offered a practical online session for teaching the fundamentals of Hip Hop and Message in A Bottle repertoire in January 2025. Both sessions were well attended but teachers nationally.

Next year we will be redesigning our website with a view to creating an educational hub, integrated with our CRM system that will be freely available to educators and students.

This year we reached **1,500** people online with our digital screenings with more **9000** educational production resource packs downloaded. We have also begun surveys on our participatory workshops in schools in order to better evaluate our offer for teachers and students and to ensure we are providing the best possible workshops and service to those we visit across the country.

FINANCIAL REVIEW

Financial position
ZooNation has now completed its second year of the 2023-26 Investment Period as a National Portfolio Organisation. Receiving an annual revenue of funds of £254,599 as per 2023/24. Alongside this ZooNation secured additional grants of £37,500, and £41,640 in donations. This is a decrease in grant income from 2023/24 owing to the tour of Message in a Bottle in US & Canada that year, for which we received an Arts Council England National Lottery Grant for Touring of £226,213. We were thrilled and very grateful to receive grants of £20,000 from Cockayne Grants for the Arts: a donor advised fund held at The London Community Foundation for Ebony Scrooge and £15,000 from Garfield Weston Foundation to support our residency at Robert Blair Primary School.

It remains the company's long-term aim to build learning and production income together with corporate work contribution, individual and trust donations as the majority income streams. In 2024/25 we developed our Fundraising Strategy that focusses on aiming to secure multi year grants from individuals and trusts and foundations and to increase resource and capacity for fundraising. Given the departure of the Agency Manager we have reviewed the Agency in relation to its income generation in recent years and have made the decision to focus our efforts on developing corporate income for the organisation. We continued our Corporate Steering Group with Trustee input to explore how we can diversify our business model and generate more income through corporate work and partnerships and this is a clear ambition for the Company going forward.

Reserves policy
The company has set aside a Creative Reserve of £375,000 (2023/24 £335,000) to assist with their funding and to ensure that there are funds to provide the development and creation of productions (specifically Ebony Scrooge for 2025/26), its talent development schemes, public engagement and learning activities.

In 2024/25 it was agreed that the company's aim is to hold a minimum of three months' worth of general reserves and at the year end the level of reserves was £71,847 (2023/24 £73,199) which equates to approximately three months operation. The position of cash reserves is reviewed at each Trustee meeting and the reserves policy is reviewed annually when the financial statements are approved. At the year end the company held a total of £327,301 in cash (2023/24 £378,702).

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LOOKING FORWARD 2025/26

Productions

We are so excited for the opening of Ebony Scrooge at Christmas 2025, a production that has been a long time in the making. Commissioned by Sadler's Wells this will be our Associate Artistic Director Dannielle 'Rhimes' LeCointe's first production as Director for ZooNation which is a big moment for the Company. Rhimes has also written and choreographed Ebony Scrooge which will be a bright and bold interpretation of Dickens' Classic A Christmas Carol with a Hip Hop twist and a celebration of what it is to connect with your past and heritage. The production will run from 26 November 2025 to 3 January 2026 and ticket sales since its announcement in early 2025 remain very strong. The production has now been cast and the creative team are in place ready to start rehearsing the production in October 2025.

Leading the company is the incredible Leah Hill as Ebony Scrooge - a fashion powerhouse who cancels Christmas until a ghostly journey changes everything. Joining Leah are Lindon Barr, Melissa Bravo, Deavion Brown, Robert Dunkley-Gyimah, Sia Gbamoi, Liberty Greig, Megan Ingram, Jackie Kibuka, Portia Oti, Elijah Smith and Malachi Welch. We are hugely proud that four of the professional cast are ZooNation Youth Company Alumni.
The creative team for Ebony Scrooge includes Dannielle 'Rhimes' Lecointe (Writer, Director, Choreographer, Concept), Michael 'Mikey J' Asante (Original Music), Joanna Scotcher (Set Designer), Charlie Morgan Jones (Lighting Designer), and Sarah Victoria (Sound Designer). The production also features costume design by Le Fil and Natalie Pryce, with Bradley Charles as Associate Director and Choreographer.

Talent Development

ZooNation Youth Company remains a priority for us and we are delighted that Kate Prince and Dannielle 'Rhimes' Lecointe are jointly Artistic Directors of the Youth Company. ZooNation Youth Company will once again be part of The Next Generation Festival in June 2025 presenting Lights Out a new piece also created by Dannielle 'Rhimes' LeCointe alongside our Founder Kate Prince at The Linbury Theatre.

In 2025/26 we will deliver out fourth edition of our Creative Assistants scheme. Creative Assistants provides paid experience, training, employment and mentoring for up to four young creatives who wish to develop their dance development and teaching skills. In 2025/26 we will be expanding the programme to support the deliver of Creative Care (funded by The Linbury Trust) at our home Robert Blair Primary School which in turn provides more paid professional opportunities for our Creative Assistants.

We will roll out the next edition of our Young Artist Training Scheme alongside the rehearsals and production of Ebony Scrooge at the Sadler's Wells East. Unique to ZooNation: The Kate Prince Company, the scheme is an individualised approach to early professional development that focuses on a broad range of dance skills and techniques, performances skills, storytelling, and the opportunity to be fully immersed in the creation and rehearsal process for Ebony Scrooge. We are thrilled that two young dancers will join the professional company as part of the Young Artists Training Scheme.

Next year we will also be delivering our Behind The Scenes Initiative alongside Ebony Scrooge with a placement in Costume. ZooNation's Behind The Scenes Initiative is a paid placement opportunity aiming to support Black and Global Majority talent in creative and backstage theatre roles, who are currently underrepresented in the sector. The initiative aims to diversify and support people from Black and Global Majority backgrounds in a number of roles including stage management, theatre technicians, lighting design, sound design, stage design, costume design, music composition, theatre and event production, and company management.
We will continue to support Bradley Charles as our ZooNation Youth Wellbeing and Mentoring Lead to support the young people we have a sustained involvement with across ZooNation Youth Company and our Creative Assistants Programme. This role was created in response to an increased need to provide more individual support for young people as well as provide clearer evaluation and feedback to the company to inform future planning. We are also very excited that Bradley will be further stepping up into the role of Participation Manager for the Company starting in September 2025.

We will enter the fifth year of our partnership with Dancers Career Development and our joint programme - SHIFT. SHIFT supports 3 Hip Hop practitioner to explore options off stage through a 'retraining grant', mentoring and coaching. Excitingly in 2025/26 we will be partnering with Boy Blue on the programme and support of the practitioners.

Most of the programmes outlined above will have a priority to attract those from a Global Majority background and people who have experienced racism as a barrier to their creative development.

Participation

Next year will be the second year of our residency at Robert Blair Primary School. Our ambition alongside gaining vital office space is to support the school's dance and performance opportunities through workshops and performance which we hope will be a regular opportunity for our Creative Assistants programme. Next year we will be focusing on a multi year project funded by The Linbury Trust called Creative Care.

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The programme is a long term project with Years 5 and 6 at the School and sets out to use dance and movement to strengthen young people's ability to navigate uncertainty. It aims to help young people become comfortable with the uncomfortable. Through a series of Hip Hop dance based sessions the students will learn to notice, listen and respond to the signals their body is giving them which will support them to recognise and regulate their feeling and manage uncertainty. Alongside this we will continue discuss possible future strands of work with the school.

Alongside Ebony Scrooge in Autumn 2025 we will be delivering our Curtain Raiser's Project. The aim of the project is to work with students in Newham to create a short piece inspired by the themes of Ebony Scrooge to be performed in the Sadler's Wells Foyer dance space ahead of a performance of Ebony Scrooge. We will create a call out to schools in the Newham area to advertise the audition date and encourage students to participate. Alongside the selected schools audiences will also see Ebony Scrooge inspired performances from Impact Dance and Boy Blue.

We will continue to deliver nationwide participatory workshops, particularly in schools, with a an emphasis on trying to reach schools in areas of the country identified as priority places by Arts Council England. We will be growing our Continued Professional Development offering for teachers, creating new freely available content for them to access alongside updating and creating new resource packs for our productions.

We will continue to offer teacher training and continued professional development opportunities for teachers and safeguarding training to freelance artists wishing to deliver ZooNation's work. This is critical training to ensure our workforce is appropriately skilled to undertake safe, creative, and authentic ZooNation participatory work (primarily with young people).

We will continue to be part of Rambert Grades Storyteller's Performance Pathway with a view to develop more work together in the future.

We will continue to offer the rental of a selection of our productions (Some Like It Hip Hop and The Madhatters Tea Party). And in 2025 in addition to offering Some Like It Hip Hop via Digital Theatre and Digital Theatre plus we will excitingly be adding The Mad Hatter's Tea Party. We will also film Ebony Scrooge for Sadler's Wells Digital Stage. We have a long term ambition to continue to expand our digital offering through new partnerships to ensure the widest possible reach at the lowest cost for educators and students.

Organisation Resilience
ZooNation is in the second year of funding as Arts Council England National Portfolio Organisation. In 2024/25 we applied for the extension year of the investment programme which will take us up to 2027.

We are looking forward to developing our residency at Robert Blair Primary School and developing our creative practice at the school. We believe that not only does a partnership with the school offer us a cost effective way to have office, R&D and rehearsal space in London but will allow us to deepen our work with schools, particularly at primary school level. We know that this will also provide new and wider fundraising opportunities for us as a Charity and we have begun securing funding for future work. We have secured a 3 year grant from The Linbury Trust (totally £150,000) for our programme Creative Care at Robert Blair Primary School.

Executive Director Flo Buckeridge has returned from maternity leave and is implementing our Fundraising Strategy and Plan in which we seek to diversify our income stream and secure multi year grants and donations. Alongside this ZooNation has a renewed ambition to develop our performance work in the corporate sector to generate more income to be invested back into the Charity's work, in 2025/26 we will be working with a freelance consultant to support this work.

In January 2026 we will be holding an Away Day with the Board of Trustees and all Staff to further strengthen ZooNation's Strategy, particularly around income generation. This will be facilitated by Gemma Baxter and Support Squad, we're really looking forward to discussions with the whole team and strengthening our strategy going forward.

In March 2024 we were selected to take part in Big Give's Arts Impact Match Funding Campaign and successfully raised £10,000 for ZooNation Youth Company to be spent in 2025/26. We hope to apply and be selected again for the Arts Impact Match Funding via Big Give in 2026.

In 2024/25 we began working on redesigning our website and refreshing our brand to ensure we are maximising opportunities for audience reach and income generation. The new website will be; a robust uprade with the ability to truly flex our offering, it will be more user friendly, have integrated CRM, streamlined information, future proofing and much more effective b2c (business to customer) capabilities. The website and refined brand will be launched later in 2025.

We will also undertake company and Board wide training and learning events to increase our combined knowledge in specific areas (Neurodiversity, Mental Health, Inclusive practice, safeguarding and Environmental Sustainability) and create space for joint long-term thinking about the shape and future of ZooNation's work and place.

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Recruitment and appointment of new trustees

The size of the charity means that it does not have a formal arrangement for the appointment of new Trustees. If the existing Trustees consider that additional Trustees are required to improve or add skills then recruitment will begin. Our Trustee Recruitment Policy requires Trustees to serve no longer than two terms unless agreed that an extension is in the best interest of ZooNation.

The induction and training of new Trustees is overseen by existing Trustees and the ZooNation senior staff team. No person external to the Charity is entitled to appoint Trustees to the Charity. In 2024/25 we had two Trustee resignations. Recruitment of new Trustees began in 2024. The recruitment panel met many highly skilled and experienced potential Trustees from a variety of professional backgrounds and made the decision to appoint seven new Trustees from the pool of people interviewed.

Organisational structure

For part of 2024/25 Executive Director Flo Buckeridge was on maternity leave and Chantal Spiteri increased her working days to cover Flo's maternity. Sri Sarker was also employed as part of the maternity cover and acted as Development Lead focussing on Fundraising and governance.

In 2024/25 ZooNation had the following organisational permanent staff structure:

Kate Prince Artistic Director
Dannielle 'Rhimes' Lecointe Associate Artistic Director
Flo Buckeridge Executive Director (appointed in July 2023)
Sri Sarker Executive Director (left in July 2023)
Chantal Spiteri Executive Director
Sandra Castell-Garcia Executive Producer
Annie Taylor - Gooby Producer
Sophie Cammack General Manager
Frankie Stansfield Marketing and Communications Manager
Jasmine Cox Company Coordinator

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

10575570 (England and Wales)

Registered Charity number

1179510

Registered office

Sadler's Wells Theatre
Rosebery Avenue
London
EC1R 4TN

Trustees

Ms E McCartney Chair (resigned 18.4.24)
Miss G A Gatti (resigned 3.12.24)
Ms H Fosker
Mr L G Shires
Ms M R Fisher
Mr J Reeve
Ms L Atkinson (appointed 18.4.24)
Mr C Barnes (appointed 18.4.24)
Mr A E Cherkez (appointed 18.4.24)
Ms J S D Sokalski (appointed 18.4.24)
Ms J Down (appointed 18.4.24)
Mr O A Eleazu (appointed 18.4.24)
Ms S Marshall Chair (appointed 18.4.24)
Miss A Ofori-Darko (appointed 18.4.24)

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner

Lisa Wilson FCA
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
Hampshire
SO16 7JQ

Approved by order of the board of trustees on 15/12/2025 and signed on its behalf by:

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Ms S Marshall - Trustee

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ZOONATION: THE KATE PRINCE COMPANY LIMITED

Independent examiner's report to the trustees of ZooNation: The Kate Prince Company Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Lisa Wilson FCA
The Institute of Chartered Accountants in England and Wales

Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
Hampshire
SO16 7JQ

Date: 16 December 2025

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted fund £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	4	298,739	35,000	333,739	535,858
Charitable activities	5				
Learning		35,386	-	35,386	40,554
Production		88,461	-	88,461	52,000
Agency		9,660	-	9,660	85,367
Other income	6	500	-	500	1,026
Total		432,746	35,000	467,746	714,805
EXPENDITURE ON					
Charitable activities	7				
Learning		126,071	9,570	135,641	183,869
Production		257,091	25,430	282,521	398,815
Agency		10,936	-	10,936	86,541
Total		394,098	35,000	429,098	669,225
NET INCOME		38,648	-	38,648	45,580
RECONCILIATION OF FUNDS					
Total funds brought forward		408,199	-	408,199	362,619
TOTAL FUNDS CARRIED FORWARD		446,847	-	446,847	408,199

The notes form part of these financial statements

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2025

	Notes	Unrestricted funds £	Restricted fund £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Intangible assets	14	28,234	-	28,234	-
Tangible assets	15	6,573	-	6,573	4,119
		34,807	-	34,807	4,119
CURRENT ASSETS					
Debtors	16	115,231	-	115,231	173,792
Cash at bank		327,301	-	327,301	378,702
		442,532	-	442,532	552,494
CREDITORS					
Amounts falling due within one year	17	(30,492)	-	(30,492)	(148,414)
NET CURRENT ASSETS		412,040	-	412,040	404,080
TOTAL ASSETS LESS CURRENT LIABILITIES		446,847	-	446,847	408,199
NET ASSETS		446,847	-	446,847	408,199
FUNDS	18				
Unrestricted funds:					
General fund				71,847	73,199
Designated fund - Creative reserve				375,000	335,000
				446,847	408,199
TOTAL FUNDS				446,847	408,199

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ...15/12/2025..... and were signed on its behalf by:

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Ms S Marshall - Trustee

The notes form part of these financial statements

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	(12,371)	119,547
Net cash (used in)/provided by operating activities		(12,371)	119,547
Cash flows from investing activities			
Purchase of intangible fixed assets		(35,293)	-
Purchase of tangible fixed assets		(3,737)	(4,817)
Net cash used in investing activities		(39,030)	(4,817)
Change in cash and cash equivalents in the reporting period		(51,401)	114,730
Cash and cash equivalents at the beginning of the reporting period		378,702	263,972
Cash and cash equivalents at the end of the reporting period		327,301	378,702

The notes form part of these financial statements

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

NOTES TO THE STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2025

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025 £	2024 £
Net income for the reporting period (as per the Statement of Financial Activities)	38,648	45,580
Adjustments for:		
Depreciation charges	8,342	1,373
Decrease/(increase) in debtors	58,561	(11,860)
(Decrease)/increase in creditors	(117,922)	84,454
Net cash (used in)/provided by operations	(12,371)	119,547

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank	378,702	(51,401)	327,301
	378,702	(51,401)	327,301
Total	378,702	(51,401)	327,301

The notes form part of these financial statements

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

1. STATUTORY INFORMATION

ZooNation: The Kate Prince Company Limited is a charitable company, limited by by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Report of the Trustees.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

These financial statements have been prepared on the going concern basis, as there are no material uncertainties about the charity's ability to continue. The trustees' have reached this conclusion based on the nature of the grant funding, contracts for which have been agreed for the foreseeable future.

ZooNation: The Kate Prince Company Limited meets the definition of a public benefit entity under FRS 102. The charity's functional and presentational currency is £ Sterling.

INCOMING RESOURCES

Voluntary income by way of donations and grants that provide core funding or are of a general nature are recognised in the Statement of Financial Activities when receivable. In the event that a donation is subject to fulfilling performance conditions before the charity is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period.

The donations and legacy income is receivable from non-exchange transactions, all donations and legacies received during the year were cash receipts, the amounts of which are presented in the statement of financial activities.

Grant income is only recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Charitable activities income comprises the funds received from delivery of it's activities and services for the community. It includes:-

- the income incurred acting as an agent to performers,
- the income from dance shows for the public,
- and the income from providing workshops to train performers.

Other income represents any royalties received during the year.

All incoming resources are recognised in the Statement of Financial Activities when the charity is entitled to the income, any performance conditions attached to the item have been met, it is probable that the income will be received and the amount can be measured reliably.

Where income has related expenditure, the income and related expenditure are reported gross in the Statement of Financial Activities.

RESOURCES EXPENDED

Expenditure is accounted for on an accruals basis as a liability is incurred. Expenditure includes any VAT charged which cannot be recovered and is reported as part of the expenditure to which it relates. Charitable expenditure comprises those costs incurred by the charity in the delivery of it's activities and services for the community. It includes:-

- the costs incurred acting as an agent to performers,
- the costs of producing dance shows for the public,
- and the cost of providing training to performers.

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Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

2. ACCOUNTING POLICIES - continued

RESOURCES EXPENDED
Support costs include wages establishment and other general business expenses, all of which are considered to be costs of indirect nature necessary to support the charity's ability to perform its day to day activities. All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis to reflect the consumption of resources.

ALLOCATION AND APPORTIONMENT OF COSTS
Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and costs which support the Charities programmes and activities. Support costs are allocated in proportion to the charitable expenditure.

INTANGIBLE FIXED ASSETS
Intangible fixed assets are initially recognised at cost. After initial recognition, intangible assets are measured at cost less any accumulated amortisation and any accumulated impairment losses.

Website designs and developments are being amortised over 5 years straight line.

TANGIBLE FIXED ASSETS
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	-	25% on reducing balance
Computer equipment	-	25% on reducing balance

Tangible fixed assets are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost included expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

The assets' residual values, useful lives and depreciation methods are reviewed and if appropriate are adjusted if there is an indication of a significant change since the last reporting date.

TAXATION
The charity meets the definition of Part 1 of Schedule 6 to the Finance Act 2010 and is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of PaCorporationhe Corportion Taxes Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge arose in the reported periods.

FUND ACCOUNTING
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. If such funds have been specifically earmarked for a particular project or use by the Trustees, the funds are denoted as designated funds.

Restricted funds can only be used for particular 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 explanation of the nature and purpose of each fund is included in the notes to the financial statements.

HIRE PURCHASE AND LEASING COMMITMENTS
Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SHORT TERM DEBTORS AND CREDITORS
Debtors and creditors receivable and payable within one year or upon demand are recorded at transaction price whether or not a rate of interest is charged on the balance.

LEGAL STATUS OF THE CHARITY
The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

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Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the assets and liabilities as at the balance sheet date, and the amounts reported for income and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates.

There have been no judgements and estimates which have had a significant effect on amounts recognised in the financial statements during the year.

4. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	41,640	42,546
Grants	292,099	493,312
	333,739	535,858

Grants received, included in the above, are as follows:

	2025	2024
	£	£
Arts Council of England	254,599	254,599
Redfern Charitable Trust	-	10,000
Other Trusts	2,500	2,500
Arts Council England National Lottery Project Grant	-	226,213
Garfield Weston Foundation	15,000	-
Cockayne Grants for the Arts (London Community Foundation)	20,000	-
	292,099	493,312

5. INCOME FROM CHARITABLE ACTIVITIES

		2025	2024
	Activity	£	£
Learning income	Learning	35,386	40,554
Production income	Production	88,461	52,000
Agency income	Agency	9,660	85,367
		133,507	177,921

6. OTHER INCOME

	2025	2024
	£	£
Royalties	-	210
Sundry income	500	816
	500	1,026

continued...

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 8)	Totals
	£	£	£
Learning	89,622	46,019	135,641
Production	186,670	95,851	282,521
Agency	10,936	-	10,936
	287,228	141,870	429,098

8. SUPPORT COSTS

	Governance	Finance	Information technology	Totals
	£	£	£	£
Learning	43,652	78	2,289	46,019
Production	90,918	163	4,770	95,851
	134,570	241	7,059	141,870

Support costs, included in the above, are as follows:

GOVERNANCE

	Learning	Production	2025 Total activities	2024 Total activities
	£	£	£	£
Wages	18,718	38,988	57,706	64,399
Social security	576	1,199	1,775	8,889
Pensions	468	975	1,443	1,168
Rent	4,125	8,592	12,717	5,685
Insurance	852	1,774	2,626	2,473
Telephone	428	890	1,318	1,445
Advertising	1,112	2,315	3,427	1,968
Sundries	1,800	3,748	5,548	4,616
Subscriptions	615	1,282	1,897	4,363
Storage	329	685	1,014	973
Travel	473	985	1,458	1,467
Audit and accountancy	2,904	6,047	8,951	4,028
Professional fees	7,239	15,078	22,317	1,863
Staff welfare	3,597	7,493	11,090	6,174
Bad debts	-	-	-	24
Depreciation of tangible assets	416	867	1,283	1,373
	43,652	90,918	134,570	110,908

9. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation - owned assets	1,283	1,373
Other operating leases	12,717	5,685
Computer software amortisation	7,059	-
Independent examination fee	960	227

continued...

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

10. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

11. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	57,706	64,399
Social security costs	1,775	8,889
Other pension costs	1,443	1,168
	60,924	74,456

The average monthly number of employees during the year was as follows:

	2025	2024
Production	3	3
Learning	3	3
Support and administration	2	2
	8	8

No employees received emoluments in excess of £60,000.

12. INDEPENDENT EXAMINERS REMUNERATION

The total independent examiners remuneration included in the accounts amounts to £8,951, for services as provided below:

Services	£
Independent Examination	960
Accountancy and tax services	3,540
Other services	4,451
Total	8,951

13. DEFERRED INCOME

Deferred income comprises a grant totalling £4,820 (2024: £20,000). A grant totalling £20,000 was released to income from deferred income in the current year, as it relates to a production in the year ended 31 March 2025.

14. INTANGIBLE FIXED ASSETS

	Computer software
	£
COST	
Additions	35,293
AMORTISATION	
Charge for year	7,059
NET BOOK VALUE	
At 31 March 2025	28,234
At 31 March 2024	-

continued...

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

15. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2024	2,120	4,193	6,313
Additions	2,282	1,455	3,737
At 31 March 2025	4,402	5,648	10,050
DEPRECIATION			
At 1 April 2024	530	1,664	2,194
Charge for year	544	739	1,283
At 31 March 2025	1,074	2,403	3,477
NET BOOK VALUE			
At 31 March 2025	3,328	3,245	6,573
At 31 March 2024	1,590	2,529	4,119

16. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	40,322	11,365
Other debtors	35,021	46,083
Accrued income	38,785	113,122
Prepayments	1,103	3,222
	115,231	173,792

17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	8,261	4,735
Social security and other taxes	2,388	4,298
VAT	3,939	1,513
Other creditors	1,941	1,855
Deferred income	4,820	20,000
Accrued expenses	9,143	116,013
	30,492	148,414

18. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General fund	73,199	38,648	(40,000)	71,847
Designated fund - Creative reserve	335,000	-	40,000	375,000
	408,199	38,648	-	446,847
TOTAL FUNDS	408,199	38,648	-	446,847

continued...

18. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	432,746	(394,098)	38,648
Restricted funds			
Restricted Fund	35,000	(35,000)	-
TOTAL FUNDS	467,746	(429,098)	38,648

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	67,619	45,580	(40,000)	73,199
Designated fund - Creative reserve	295,000	-	40,000	335,000
	362,619	45,580	-	408,199
TOTAL FUNDS	362,619	45,580	-	408,199

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	488,592	(443,012)	45,580
Restricted funds			
Restricted Fund	226,213	(226,213)	-
TOTAL FUNDS	714,805	(669,225)	45,580

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General fund	67,619	84,228	(80,000)	71,847
Designated fund - Creative reserve	295,000	-	80,000	375,000
	362,619	84,228	-	446,847
TOTAL FUNDS	362,619	84,228	-	446,847

continued...

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18. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	921,338	(837,110)	84,228
Restricted funds			
Restricted Fund	261,213	(261,213)	-
TOTAL FUNDS	1,182,551	(1,098,323)	84,228

The £375,000 designated fund as included above has been earmarked to be used by the charity when productions are required.

The restricted fund consists of grants received for specific projects during the year. These include a grant totalling £15,000 from Garfield Weston Foundation to support the residency at Robert Blair Primary School and a grant totalling £20,000 from Cockayne Grants for the Arts, London Community Foundation to support the production of Ebony Scrooge

These funds are restricted for the purposes outlined above and were spent in full to those activities.

19. RELATED PARTY DISCLOSURES

During the year, the charity received donations from trustees and related parties totalling 2025: £11,470 (2024: £1,925) No conditions were attached to these donations.

20. AGENCY OPERATIONS

The agency activity suffered a small deficit of £1,276 (2024: £1,174) in the year ended 31 March 2025.

21. ACCRUED INCOME

During the financial year, the charity recognised £38,785 in income relating to the Sylvia production from the 2022/23 financial year. This income was received after the year-end, and has been accounted for as accrued income on the balance sheet as at 31 March 2025.

The income has been recognised in the Statement of Financial Activities under production income, in accordance with the accruals basis of accounting as required by FRS 102 and the Charities SORP.

22. GRANT INCOME AND EXPENDITURE

During the previous financial year, grant income and associated expenditure totalling £22,261 were accrued in relation to a specific production. However, due to the success of the production, the final tranche of the grant was not received in full. As a result, both income and expenditure for the year were overstated by £21,830. The net impact on the reported surplus or deficit for the year was nil.

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Donations	41,640	-	41,640	42,546
Grants	257,099	35,000	292,099	493,312
	298,739	35,000	333,739	535,858
Charitable activities				
Agency income	9,660	-	9,660	85,367
Production income	88,461	-	88,461	52,000
Learning income	35,386	-	35,386	40,554
	133,507	-	133,507	177,921
Other income				
Royalties	-	-	-	210
Sundry income	500	-	500	816
	500	-	500	1,026
Total incoming resources	432,746	35,000	467,746	714,805
EXPENDITURE				
Charitable activities				
Agency costs	10,936	-	10,936	86,541
Production costs	125,302	20,000	145,302	322,748
Learning costs	130,990	-	130,990	148,879
	267,228	20,000	287,228	558,168
Support costs				
Governance				
Wages	57,706	-	57,706	64,399
Social security	1,775	-	1,775	8,889
Pensions	1,443	-	1,443	1,168
Rent	2,392	10,325	12,717	5,685
Insurance	2,626	-	2,626	2,473
Telephone	1,318	-	1,318	1,445
Advertising	3,427	-	3,427	1,968
Sundries	5,548	-	5,548	4,616
Subscriptions	1,897	-	1,897	4,363
Storage	1,014	-	1,014	973
Travel	1,458	-	1,458	1,467
Audit and accountancy	8,951	-	8,951	4,028
Professional fees	17,642	4,675	22,317	1,863
Staff welfare	11,090	-	11,090	6,174
Bad debts	-	-	-	24
Depreciation of tangible assets	1,283	-	1,283	1,373
	119,570	15,000	134,570	110,908
Finance				
Bank charges	241	-	241	149

Docusign Envelope ID: 58C9162B-0AE5-4217-A83D-51E040588205

ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
Finance				
Information technology				
Computer software	7,059	-	7,059	-
Total resources expended	394,098	35,000	429,098	669,225
Net income	38,648	-	38,648	45,580

ZOONATION: THE KATE PRINCE COMPANY LIMITED

England & Wales - Charity number 1179510

Accounts

REGISTERED COMPANY NUMBER: 10575570 (England and Wales)
REGISTERED CHARITY NUMBER: 1179510

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

FOR

ZOONATION: THE KATE PRINCE COMPANY LIMITED
(A COMPANY LIMITED BY GUARANTEE)

ZOONATION: THE KATE PRINCE COMPANY
LIMITED

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

	Page
Report of the Trustees	1 to 11
Independent Examiner's Report	12
Statement of Financial Activities	13
Statement of Financial Position	14
Statement of Cash Flows	15
Notes to the Statement of Cash Flows	16
Notes to the Financial Statements	17 to 25
Detailed Statement of Financial Activities	26 to 27

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of 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 and Republic of Ireland (FRS 102) (effective 1 January 2019).

Public benefit
In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity'sCommission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Chair's Statement 2023/24
2023/24 has been another busy and brilliant year for ZooNation: The Kate Prince Company (ZooNation). Having closed 2022/23 with the explosive Sylvia and its three Olivier Award nominations plus a win for Best Actress in a Supporting Role for Beverley Knight, we launched straight into 2023/24 with the tour of the astonishing Message in a Bottle, a Sadler's Wells co-production. We were delighted that this tour included many dates at international venues, a first and a significant milestone for us. Back at home, 202/24 has been a year of focus on nurturing new ideas, productions and artists. It has been fantastic to grow and develop our Talent Development programme this year and to support young people and artists at a range of points in their careers.

The tour of our Artistic Director and Founder Kate Prince's Message in a Bottle was a very special moment for the Company, taking in two UK dates (Canterbury, Manchester) before a run in London at the Peacock Theatre and taking us as far as Sydney Opera House where Karina Lawrence in Dance Australia declared it a **"creative masterpiece"**. The production also toured through parts of Europe before finishing on an extensive US tour which continued into 2024/25 with a run on Broadway. It has been wonderful to take the work of the Company, particularly this production with it's universal story of hope and resilience, outside the UK and to see the reaction from audiences around the world. A real dream come true. Across the 2023/24 tour **158,919** people experienced the production.

ZooNation Youth Company runs from September to August so each cohort spans across two financial years. We were thrilled when the 2022/23 Company were invited back to The Next Generation Festival at the Royal Opera House in June, performing Twice In Time, brilliantly created by our newly appointed Associate Artistic Director Danielle 'Rhimes' Lecointe. It was fantastic for the Company to have the opportunity to perform in such an iconic and prestigious venue again. They were also invited to perform Twice In Time at the Southbank Centre as part of the 50th Anniversary of Hip Hop later in the Summer. The 2023/24 cohort Company began training together in September 2023, led by ZooNation Youth Company Artistic Director Chaldon Williams. Later in the year they collaborated with Sadler's Wells Company of Elders for the first time to rehearse an intergenerational piece The Exchange to be performed next year as part of Sadler's Wells Theatre's Elixir Festival. Our Youth Company continues to be the bedrock of our Talent Development programmes and ambitions. In September we saw 17 exceptional dancers join the Company, it was brilliant to see them flourish and develop their confidence through their weekly training and public performances.

Alongside our production successes this year we took the time to do some Research and Development (R&D) work for two upcoming productions. Danielle 'Rhimes' Lecointe led an R&D period in the Autumn with professional dancers and students from Urdang for a brand new commission at Sadler's Wells East opening in 2025 (unfortunately a delay on original plans due to building delays). We also held a three week R&D period in January of this year to develop Ghost Ships, our co-production with Icon Theatre, Medway and Amina Khayyam Dance Company. We're really looking forward to seeing these creative ideas come into fruition as full productions in future years.

The range of Talent Development projects that were delivered throughout the year have also been a real highlight. We have committed to growing and developing these projects and schemes to ensure we are supporting the next generation of theatre makers. Our projects provide paid opportunities for artists at different stages of their career to develop skills in choreography, teaching, performance, theatre design, business acumen and artistic leadership. Together, the talent development projects have helped to deliver a progression route for early to established artists. Individually they responded to needs articulated by artists themselves, including space to create, leadership opportunities and strengthening skills and experience in delivering participatory and teaching work, as well as performance and choreographic skills. This year's projects, alongside ZooNation Youth Company, included Choreo Culture, The Artists, SHIFT and Creative Assistants.

Beyond the physical theatrical audience, we engaged with over **3,500** children and young people in our talent development and participation programmes and reached **2,430** people online with our digital screenings with **7,414** educational production resource packs downloaded. Of the **31** schools workshops delivered the majority took place outside London and were enjoyed by **1,412** young people. In all we delivered **125** events for young people this year.

None of this incredible work would have been possible without the backing of many in the form of grants, donations, advice, and other guidance and support. We remain particularly grateful to our principal funder, Arts Council England as a National Portfolio Organisation and for their National Lottery Project Grant that allowed us, with Sadler's Wells Theatre, to take Message In a Bottle to audiences in the US and Canada.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2024

On behalf of my fellow Trustees, I would like to extend our gratitude and deepest thanks to the brilliant staff and freelancers at ZooNation who brought to life this programme of work. In July we said goodbye to our Co-Executive Director Sri Sarker who's influence at the Company had been great; leading us through becoming a Charity, the Covid 19 pandemic and two successful Arts Council England National Portfolio Organisation Investment applications. We thank Sri for her brilliant contribution. We were thrilled to welcome Flo Buckeridge as Co-Executive Director, who joined us after a decade at the National Theatre growing the organisation's digital output.

2023-24 was the final year in post for our original Trustees Carolyn Cox (Treasurer), John Cohen and Estelle McCartney (Chair). We are hugely grateful for their governance and support since 2018 and we have now made the decision to grow our Board of Trustees and recruited some brilliant new Trustees who will help support us in meeting our ambitions in 2024-25 and beyond. We extend particular thanks to Estelle for her incredible leadership and guidance during her tenure.

It is thanks to the amazing talented people who work for and with ZooNation that we can continue to deliver our mission of inspiring the next generation of theatregoers and theatremakers and we're very excited for what's next.

Sharon Marshall
Chair

OBJECTIVES AND ACTIVITIES

Charitable Objectives
1) To advance the arts for the benefit of the general public by the encouragement of access to and the engagement with the art of dance.

2) To advance the education of young people, dance practioners and the general public particularly but not exclusively through the provision sof workshops and classes with specific but not exclusive reference to the dance choreography of Kate Prince.

Environmental Social Governance
ZooNation is a socially conscious company, seeking to address the social injustice that artists of colour (particularly Black artists) experience when developing their talent and careers. We have developed this mission, alongside the pursuit of our aim ('to encourage the access to the arts') with the creation of our talent development programmes dedicated to supporting Black artists at various points in their career.

This year has also been a year of development, learning and planning in relation to environmental and wider social issues. 2023-24 was the first year in the current National Portfolio Investment period from our principal funder (Arts Council England). The investment principles for Arts Council England has ensured that our programme of work not only continues to meet our charitable and legal obligations but also pushes us to become a more environmentally conscious company and a company that responds to current social issues in its practices and programmes.

Our Trustees are vital to this process, we created Trustee groups specifically for areas of work including environmental responsibility and inclusivity and relevance (with a focus on ensuring our work reaches and engages artists who experience barriers to their development due to their race). Our board meeting reporting also includes additional progress reports in these areas and our new Trustees have been assigned to the groups.

This year we created a Green Rider to accompany all productions and an Environmental Responsibility Action plan for the year to ensure we are considering our environmental impact from the outset and not in retrospect. The core team completed Carbon Literacy Training delivered by the Carbon Literacy Project which had a significant impact on our understanding and green ambitions as a Company, next year we will extend this to Creative Teams and Trustees. We continue to partner with Julie's Bicycle to continue to monitor our green performance particularly in relation to our office and touring ambitions. We aim to always include environmental impact planning in the pre-production process and plan to monitor our carbon footprint in production for the first time to better understand the gap between where we currently are and our ambition to achieve Theatre Greenbook baseline.

Next year we plan to create a Mental Health and Wellbeing Rider to be shared with partner organisations to ensure we are supporting our artist's wellbeing as much as possible whilst creating and touring work. We also have a dedicated Mental Health and Wellbeing Officer who mentors the ZooNation Youth Company and the young artists on the Creative Assistants programme.

Following the resignation of our original three Trustees after having completed two full terms, in accordance with our Trustee Recruitment Policy, we began work on recruiting new Trustees to the Board. Particularly crucial areas for recruitment were fundraising, finances, business development and diversity so that we can meet the growing ambitions of the Company and better reflect the artists we work with.

This year we made the big and exciting decision that in 2024/25 we would become resident at Robert Blair Primary School in Islington. This will provide the team with much needed and desired office space in London (having never had an office space the whole team can work in before) and will also allow us to establish a partnership at the school, helping to redress the decline in arts education and to support our growing ambitions to support the education sector.

Key achievements 2023/24

- Message In a Bottle with Sadler's Wells Theatre was revived and toured to venues in England, Australia, Netherlands, Luxembourg, US & Canada. The first time Kate Prince and ZooNation's work has been seen internationally.

- In November The film of Message in a Bottle was aired on US Televsion via PBS (Public Broadcasting Service) as part of their Great Performances series.

- The 2023/24 tour of Message in a Bottle was seen by an audience of 158,919.

- We successfully delivered four talent development programmes (Choreo Culture, The Artists, Creative Assistants and SHIFT with Dancers Career Development) that supported and developed artists at varying points in their careers.

- In June ZooNation Youth Company performed a new piece Twice In Time at the Royal Opera House as part of The Next Generation Festival.

- We engaged over 3,500 children and young people in our talent development and participation programmes.

- We reached 2,430 people online with our digital screenings of productions.

- 7,414 downloads of our digital resource packs, freely available to students and educators.

- Delivered 125 participatory events for young people.

- Supported and delivered two R&D periods, for the upcoming Ghost Ships, a co-production with Icon Theatre and Amina Khayyam Company and for a future Sadler's Wells East commission to be directed by Associate Artistic Director Danielle 'Rhimes' Lecointe.

ZooNation: The Kate Prince Company creates and develops work in three distinct areas:
Productions, Talent Development and Participation each with its own aim.

1) **PRODUCTIONS**

To create captivating stories with original music and dance for presentation across the country and internationally.

Message in a Bottle
This hit Sadler's Wells and Universal Music UK co-production originally opened to rave reviews in January 2020 at Sadler's Wells West End Theatre The Peacock. In 2023/24 Message in a Bottle opened in July in Canterbury, the beginning of a tour that would see the production visiting venues and delighting audiences in England (Canterbury, Manchester, London), Australia (Sydney), Netherlands (Amsterdam, Rotterdam, Breda, Heerlen, Groningen) , Luxembourg (City of Luxembourg) and the US (Los Angeles, Denver, Chicago, Boston) and Canada (Montreal, Toronto). In April 2024 the production opened on Broadway. This tour also included a two week return to Sadler's Wells Peacock Theatre in London.

Throughout its tour the production was seen by audiences of 158,919 at more than 150 performances across 22 venues meaning almost 70,000 more people saw our productions in this year than in 2022/23.

Press response:

"Message in a Bottle is an exhilarating, joyous dance-theatre show. It takes the darkest of themes - migrants fleeing oppression - and by facing the darkness head-on, manages to create something that is ultimately a hymn to the courage and endurance that makes us human." 5 Stars, The Reviews Hub

"Message in a Bottle set to Sting's greatest hits turns raw kinetic prowess into a lively tale of our modern worries" Broadway World, US

"dance and storytelling at its very best" Dance Australia Magazine

"creative masterpiece" Dance Life, Australia

Alongside the live stage performances, the film of Message in a Bottle, shot in a studio, was aired on US Television in November via PBS as part of their Great Peformances series. This was amazing exposure for the production, Kate Prince and ZooNation's work and served as an excellent marketing tool ahead of the US leg of the tour.

"At every turn, dancing is fabulously expressive and intensely dramatic. And there is no one term to fully describe how superbly this show evokes relationships, love and loss, desperation and both captivity and freedom. It's all enhanced by the exceptional cast and the evocative video design of Andrzej Goulding, set design by Ben Stones, lighting by Natasha Chivers, sound by David McEwen and costumes by Anna Fleischle." WWTVW (Chicago, US)

In addition to this professional mainstage production we conducted two periods of R&D this year for future productions.

R&D new commission at Sadler's Wells East
In September 2023 we held our second period of R&D for a new commission from the brand new Sadler's Wells East, originally due to open in December 2024 but now opening in December 2025 (unfortunately due to building delays). This commission is a new production directed by our Associate Artistic Director Danielle 'Rhimes' Lecointe, this will be Rhimes' first full length narrative piece for the Company since taking on her role, we are so thrilled to have the opportunity to support her work as a Choreographer and Director on such a main stage.

The R&D period was led by Rhimes and included professional dancers and a selection of student dancers from Urdang Dance School. The R&D allowed Rhimes to explore key themes of the production with performers in a room and culminated in a beautiful sharing of some early scenes and choreography alongside her wider creative vision for the production across all design elements. We are hugely excited to be co-producing this new production with Sadler's Wells East and will present it with great pride in 2025.

Ghost Ships
In January and February 2024 alongside Icon Theatre and Amina Khayyam Dance Company we delivered a three week R&D period for our co-production Ghost Ships. Ghost Ships will be a site specific large scale immersive production with more than 185 community members from Medway and Chatham, performing alongside the professional cast of ZooNation and Amina Khayyam dancers. This R&D period worked exclusively with the creative teams and professional dancers and explored the Themes of the history of Chatham Dockyard alongside establishing key elements of the narrative, selecting the stories to be told and creating extensive choreography for the production.

The R&D ended with a sharing of what had been explored and created during that period, it was fantastic to see what had been achieved by Rhimes, Director Nancy Hurst and Amina Khayyam alongside the immense talent of the professional company. We are very excited to begin rehearsals for this production later in 2024 and to see this R&D develop into a finished production for audiences.

2) TALENT DEVELOPMENT

To support the next generation of Hip Hop talent nationally.

Since our inception the company has strived to address the lack of sustained professional opportunities for Hip Hop artists and provide critical skills development for the next generation of artists.

This talent development focus will remain as the bedrock of ZooNation support in the future. Our programmes were designed in response to artist demand, and some were devised in partnership with artists themselves. Collectively the programmes support artists from early career to leadership with both their own creative choreographic and performance ideas and becoming strong dance educators (in line with our charitable objectives to advance the education of young people, dance practitioners and the general public).

ZooNation Youth Company
ZooNation Youth Company have had a brilliant and varied year, the 2022/23 cohort worked very hard across the rehearsal weeks for their performance of Twice In Time at the Royal Opera House as part of The Next Generation Festival. The piece was created and directed by ZooNation Associate Artistic Director Danielle 'Rhimes' Lecointe. In September we welcomed the 2023/24 cohort of the Company alongside Artistic Director Chaldon Williams, an alumni of our programme The Artists. In the autumn the Company trained with Chaldon and the guest teachers on foundation skills and rehearsed a new performance set for the ZooNation Academy of Dance Christmas Show. In the new year the Company began working with Sadler's Wells Company of Elders, a performance group for non professional dancers aged over 60. Together they rehearsed and developed an inter-generational piece to be performed in April 2024 at Sadler's Wells. This year the Company also performed twice at the Southbank Centre, as part of a celebration of 50 years of Hip Hop on the river stage in the Summer and at the Imagine Children's Festival in February half term in the Clore ballroom.

Creative Assistants
Our Creative Assistants scheme provides paid experience, training, employment and mentoring for up to four young creatives who wish to develop their dance development and teaching skills. The scheme aims to fill an identified gap in the industry for paid professional opportunities and support for Hip Hop artists at the early stage in their careers. Like the Youth Company the scheme runs from August to September so spans across two financial years. In 2023/24 we had four artists participate in the programme; William Pascua, Xsia Blair, Georgie Mziu and Elijah Smith. Each artist is offered training sessions with our Producer Annie Taylor Gooby and lead artists on how to navigate the industry, time with our Mental Health and Wellbeing Officer, minimum of 15 hours of paid employment and option to join the ZooNation pool of teachers for future work. This year the Creative Assistants have worked on our production of Ghost Ships, with the ZooNation Youth Company and the Company of Elders and with Robert Blair Primary School, as just a few examples.

The Artists
In August 2023 we delivered a third edition of The Artists, our paid professional development programme for confident creatives, offering three artists personal, practical and creative support to explore an idea, with 10 days of sessions across two weeks. The programme, led by Shannelle 'Tali' Fergus is a collaboration between ZooNation and identity. ideas. industry. (iii), with guest facilitators Rachel Kay (Flight Mode Method), D.J. Walde and Dannielle 'Rhimes' Lecointe. On the fourth day of the programme, the artists were joined by nine dancers in total, three selected to work with each choreographer, with all dancers being either ZooNation Youth Company or identity. ideas. industry. alumni. The final day of the programme included a scratch sharing of work, presented to industry contacts and peers. The artists were given feedback on their work by audiences, had an individual explainer film made as well as footage of the full piece, in order to support furthering their work. ZooNation and iii have conducted evaluation of the programme with all artists and dancers and are making plans for how best to offer future editions, in order to best support both artists we have already engaged with and new individuals. We have committed to offering bi monthly co-working days for all alumni of The Artists, where we can offer advice on any applications for presenting work and funding opportunities.

Choreo Culture
In April 2023, ZooNation committed to furthering support of Choreo Culture, a programme devised and delivered by Associate Artistic Director Dannielle 'Rhimes' Lecointe, offering dance artists the opportunity to explore and expand their own choreographic process. This edition of the programme was delivered as a retreat, for three days, at ZooNation Dance Space, in France. The programme offered 10 dance artists the opportunity to really interrogate their own choreographic process, with studio sessions, coaching sessions, individual and group discussion, as well as time for personal reflection. Evaluation was conducted with all participants, with overwhelmingly positive feedback, including a greater sense of choreographic clarity and how to take their next steps in these journeys, as well as appreciation for the fact that the programme was run as a retreat, to remove everyday stresses and give greater focus on personal development.

SHIFT
We entered the third year of our partnership with Dancers Career Development (DCD) - an organisation dedicated to supporting independent and freelance artists retrain. Together we have created SHIFT - a programme of support specifically for artists working in Hip Hop (with a focus on women and those who experience racism as a barrier to their development). SHIFT provided a grant of £2,500 to the artists alongside mentoring and coaching to support them exploring different opportunities for their careers off stage. Three artists were selected to take part, each exploring a different area that they would like to pursue to enhance their employability and skills outside of being a Hip Hop performer. Due to the success of the programme we have decided to continue the work with DCD up to 2027.

Associate Artistic Director Danielle 'Rhimes' Lecointe
2023/24 was our first full year with Dannielle 'Rhimes' Lecointe as our Associate Artistic Director. Given the increasing demands on our Founder and Artistic Director Kate Prince, the company made the decision to deliver on our mission to support the next generation of theatre makers and create this new Artistic Role. Addressing a key risk for the company (decreased Artistic Director/Founder led projects and profile), this new role has provided artistic oversight, greater connection to the communities we seek to serve and inspire and has provided critical professional development to an established Hip Hop Artist wishing to take on their first organisational leadership position. It's been a brilliant year with Rhimes, she's been a strong and supportive leadership voice in the Company and we look forward to creating a future pipeline of work for Rhimes together.

ZooNation Agency
Highlights from the ZooNation Agency in 2023/24 include employment for choreographers and dancers on the Eurovision Song Contest live performance in Liverpool in May 2023, ITV's National Lottery New Year's Eve Big Bash, the West End run of Unfortunate and Cable Street at Southwark Playhouse.

3) PARTICIPATION
To increase the number and range of people experiencing high quality Hip Hop inspired work across the country.

Our participation work takes us all over the country delivering workshops in schools and at events. It's a vital way for us to increase the number and range of people, particularly young people, to experience and be inspired by high quality Hip Hop inspired work.

In total we delivered 31 this year and worked with 1,412 children and young people.

The majority of our school workshops take place outside London. From Glasgow to Dover, we have engaged with young people up and down the country with 6 workshops taking place in the north of England, 5 in the midlands and 1 in Scotland.

Through ZooNation Academy of Dance in London we continue to offer term time weekly dance classes for young people aged 4-21, these classes are open to all abilities and backgrounds to develop their skills in Hip Hop dance styles. We continue to offer a number of bursaries to students and use the annual Christmas Show as an opportunity to fundraise for ZooNation.

Some highlights of our participation events this year include:

Celebrating 50 Years of Hip Hop
ZooNation collaborated with Just Vibez to celebrate the 50th Anniversary of Hip Hop at Southbank Centre last summer. In August we delivered three workshops in House, Locking and Popping, led by ZooNation artists and supported by our Creative Assistants on the Riverside Terrace for all ages. Some of the UK and the world's best known Hip Hop DJs performed sets throughout the day, as well as ZYC performing an extract from Twice In Time and kicking off an open dance jam.

Imagine Children's Festival
In February we ran a ZooNation Hip Hop Half Term Takeover, as part of Imagine Children's Festival at Southbank Centre. ZYC took to the Clore Ballroom and performed a new set for over 500 young people and their families. We ran 4 workshops, a lunchtime DJ set as well as ZYC's performance, with over 1500 people attending throughout the day, all of which was hosted by two ZYC alumni.

Making Moves
We worked with Sadler's Wells on their new choreography and performance project for schools and youth groups, embarking on the pilot of a 2 year programme, connecting young people with the ideas and stimuli set by world renowned choreographers. This first edition saw Dannielle 'Rhimes' Lecointe on behalf of ZooNation, join Alesandra Seutin, Jordan Douglas and Oona Doherty in the creation of toolkits containing information on their choreographic practice and influence, a choreographer's weekend in September for the leaders of all the dance groups taking part and a creation period for all groups, leading up to national performance platforms to select groups for the opportunity to perform on the Sadler's Wells stage, next year. The toolkit featured warm up and choreography videos filmed by Rhimes, joined by ZooNation Youth Company alumni Portia Oti and William Pascua and Bradley Charles also joined the ZooNation faculty for the choreographer's weekend. Overall the two year period, the project will engage nearly 800 young people from 48 youth and school groups across the country.

London Youth Heritage Taster Day
In July 2023 we delivered a day of workshops for London Youth (who we have previously run a large scale participation project with), as part of their Cultural Heritage Programme taster day. As part of the day, we delivered 2, two hour dance workshops to 36 young people aged 13 - 19, inviting participants to explore different heritages, as well as further connect with their own, through dance, movement and music.

Robert Blair Primary School
2022/23 was the first year we began working with Robert Blair Primary School, we piloted six, two hour workshop sessions at the school, run by our Creative Assistants in the Summer Term. This provided valuable teaching experience for these young artists, in a setting that their mentor Bradley Charles was able to visit and give feedback on. It is a long term ambition to establish a creative partnership at the school.

Broadly, our participation work seeks to make ZooNation's process and styles accessible to the public with a key focus on learning with young people - primarily in educational contexts. Our offer is also available digitally. We have partnered with Digital Theatre + to make our recording of Some Like It Hip Hop available through their streaming service and we are actively exploring additional ways in which we can make our work available digitally to the widest educational audience.

This year, alongside our digital resource packs that are available for four of our productions (Sylvia, Some Like It Hip Hop, The MadHatters Tea Party and Message in a Bottle) we began work on expanding our CPD (continued professional development) offering for teachers digitally. We also have a comprehensive library of resources ready for the educational community to utilise. A highlight this year was including a filmed interview between Artistic Director Kate Prince and Victor Fung Artistic Director of Pavilion Dance South West about Kate's creative process. It was captured in front of a live audience in Bournemouth and is freely available on YouTube. Next year we will be redesigning our website with a view to creating an educational hub, integrated with our CRM system that will be freely available to educators and students.

This year we reached **2,430** people online with our digital screenings with **7,414** educational production resource packs downloaded.

FINANCIAL REVIEW

Financial Position

ZooNation has now completed its first year of the 2023-26 Investment Period as a National Portfolio Organisation. Receiving an annual revenue of funds of £254,599 as per 2022-23.
The charity also gained confirmation of a further multi year commitment from a significant private individual donor.

During the year ZooNation received its annual grant of £254,599 from Arts Council England (£254,599) together with securing additional grants of £238,713, an increase of grant income of £200,313 from 2022/23, and £42,546 in donations. The increase in grants is primarily due to an Arts Council England National Lottery Grant for touring Message In a Bottle to the US and Canada.

It remains the company's long-term aim to build learning and production income together with corporate work contribution, individual and trust donations as the majority income streams. We are reviewing the role of the Agency in the Company, particularly in relation to its income generation in recent years. Alongside this in 2023/24 we began a Steering Group with Trustee input to explore how we can diversify our business model and generate more income through corporate work and partnerships and this is a clear ambition for the Company going forward.

Reserves Policy

The company has set aside a Creative Reserve of £335,000 (2023 £295,000) to assist with their funding and to ensure that there are funds to provide the development and creation of productions, its talent development schemes, public engagement and learning activities.

In 2023 it was agreed that the company's aim is to hold a minimum of three months' worth of general reserves and at the year end the level of reserves was £73,199 (2023 £97,619) which equates to approximately three months operation.

The position of cash reserves is reviewed at each Trustee meeting and the reserves policy is reviewed annually when the financial statements are approved. At the year end the company held a total of £378,702 in cash (2023 £263,972).

LOOKING FORWARD 2024/25

Productions

We are excited for the final leg of Message in a Bottle which will see the production landing in New York and opening on Broadway. We are thrilled that this important production will gain the international exposure ZooNation has been working towards and we are keen to capitalise on the international promoter and fundraising contacts that will be made for other ZooNation repertoire.

In addition to the touring, a film of Message in a Bottle was released for cinema across the UK in May 2024 (distributed via Royal Opera House in cinema).

In September we will remount The Madhatter's Tea Party at the Royal Opera & Ballet. The production will have a four week run in the Linbury Theatre and will be a celebratory 10th anniversary production bringing together new and old professional cast. We're particularly thrilled to have a number of ZooNation Youth Company alumni as part of the professional company. We're delighted to bring this brilliant production back to London and to its original home. Kate Prince transforms Lewis Carroll's traditional tale in this returning hit show. Set in a dysfunctional institution, this energetic family-friendly production encourages us to embrace our differences and the things that make us who we are. We will be exploring all opportunities to tour this production both in the UK and internationally in future years.

Also in September 2024 we will open Ghost Ships, a co production with Icon Theatre, Medway and Amina Khayyam Dance Company. This will be a site specific production at Chatham Dockyard and will include more than 185 community volunteer performers alongside the professional dancers. The performers will be made up of 10 professional dancers, 5 emerging performers, and 185 other participants to include; local community cast, ICON young company, community choir, local schools and community volunteer performers. This will be ZooNation's first large scale community and site specifc production. This is a brilliant opportunity for ZooNation to learn more about creating work in this way and with large scale community groups.

This immersive theatrical event will tell the history of Chatham Dockyard, asking who owns our history and what stories should we tell? Choreographers on the production include Danielle 'Rhimes' Lecointe and Kloe Dean, with Associate Choreographer by Cherilyn Albert (an Alumni of The Artists) and Assistant Choreography William Pascua (alumni of ZYC and Creative Assistants).

ZooNation Youth Company will once again be part of The Next Generation Festival in June 2024 presenting Kingdom of Nevar a full evenings work created by Chaldon Williams at The Linbury Theatre. And in April they will perform at Sadler's Wells Theatre alongside Sadler's Wells Company of Elders with a new work The Exchange as part of Sadler's Wells Elixir Festival.

Talent Development

ZooNation Youth Company remains a priority for us and we are delighted that in January 2025 Kate Prince and Danielle 'Rhimes' Lecointe will jointly be Artistic Directors of the Youth Company.

In 2024/25 we will deliver our third edition of our Creative Assistants scheme. Creative Assistants provides paid experience, training, employment and mentoring for up to four young creatives who wish to develop their dance development and teaching skills. In 2024/25 we are hoping to expand the programme to deliver a wider range of participatory work at our new home Robert Blair Primary School which in turn provides more paid professional opportunities for our Creative Assistants.

We will roll out the next edition of our Young Artist Training Scheme alongside the rehearsals and production of The Madhatter's Tea Party at the Royal Opera and Ballet. Unique to ZooNation: The Kate Prince Company, the scheme is an individualised approach to early professional development that focuses on a broad range of dance skills and techniques, performances skills, storytelling, and the opportunity to be fully immersed in the creation and rehearsal process for The Madhatter's Tea Party.

We will continue to support Bradley Charles as our ZooNation Youth Wellbeing and Mentoring Lead to support the young people we have a sustained involvement with across ZooNation Youth Company and our Creative Assistants Programme. This role was created in response to an increased need to provide more individual support for young people as well as provide clearer evaluation and feedback to the company to inform future planning.

We will enter the fourth year of our partnership with Dancers Career Development and our joint programme - SHIFT. SHIFT supports 3 Hip Hop practitioners to explore options off stage through a 'retraining grant', mentoring and coaching.

Most of the programmes outlined above will have a priority to attract those from a Global Majority background and people who have experienced racism as a barrier to their creative development.

Participation

This year we will begin our strategic partnership at Robert Blair Primary School. Our ambition alongside gaining vital office space is to support the school's dance and performance opportunities through workshops and performance which we hope will be a regular opportunity for our Creative Assistants programme. We will have the opportunity to expand our early years work, obtain local space for training opportunities and potentially provide feedback on R&Ds for work aimed at family audiences. For the school this will provide their students with high quality dance and theatre experiences that we hope will inspire them into becoming future theatre goers and theatre makers.

We will continue to deliver nationwide participatory workshops, particularly in schools, with a renewed emphasis on trying to reach schools in areas of the country identified as priority places by Arts Council England. We will be growing our Continued Professional Development offering for teachers, creating new freely available content for them to access alongside updating and creating new resource packs for our productions.

We will begin surveys on our participatory workshops in schools in order to better evaluate our offer for teachers and students and to ensure we are providing the best possible workshops and service to those we visit across the country.

We will continue to offer annual teacher training and safeguarding training to freelance artists wishing to deliver ZooNation's work. This is critical training to ensure our workforce is appropriately skilled to undertake safe, creative, and authentic ZooNation participatory work (primarily with young people).

We will continue to offer the rental of a selection of our Productions (Some Like It Hip Hop and The Mad Hatters Tea Party) in addition to offering Some Like It Hip Hop via Digital Theatre and Digital Theatre plus and to expand our digital offering through new partnerships to ensure the widest possible reach at the lowest cost for educators and students.

Organisation Resilience

ZooNation is in the first year of 2 years revenue funding remaining as an Arts Council England National Portfolio Organisation. In 2024/25 we will have the opportunity to apply for the extension year of the investment programme which will take us up to 2027.

We are very excited by our move to Robert Blair Primary School in Islington and are looking forward to establishing our Steering Group with the School in 2024/25. This group will be made up of key staff members and Trustees from ZooNation and Governors from Robert Blair School and will meet regularly throughout the academic year. We believe that not only does a partnership with the school offer us a cost effective way to have office, R&D and rehearsal space in London but will allow us to deepen our work with schools, particularly at primary school level. We know that this will also provide new and wider fundraising opportunities for us as a Charity.

Executive Director Flo Buckeridge has created a new Fundraising Strategy and Plan which we will implement in 2024/25. Alongside this ZooNation has a renewed ambition to develop our performance work in the corporate sector to generate more income to be invested back into the Charity's work. Flo's appointment brings additional stability for ZooNation and new skills as she leads on delivering our Company Plan and establishing our direction of travel beyond the current Arts Council England National Portfolio Investment Programme.

In 2024/25 we will begin work on redesigning our website and refreshing our brand to ensure we are maximising opportunities for audience reach and income generation. The new website will be; a robust uprade with the ability to truly flex our offering, it will be more user friendly, have integrated CRM, streamlined information, future proofing and much more effective b2c (business to customer) capabilities.

We will also undertake company and Board wide training and learning events to increase our combined knowledge in specific areas (Gender Intelligence, Mental Health and Environmental Sustainability) and create space for joint long-term thinking about the shape and future of ZooNation's work and place.

Risk Management

As part of their ongoing monitoring of the charity's activities, the Trustees regularly review any risks to which they think the charity may be subject to. The Trustees have a risk management strategy, which comprises:

- a regular review of the risk register;
- the establishment of policies, systems, and procedures to mitigate those risks identified; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

Major risks identified (taken from latest ZooNation Risk Register) include:
Risk: Cost of living negatively affecting people's ability to attend or participate in arts activity
Actions taken to mitigate risk: All artists on talent development programmes are paid.
Offering enhanced travel subsidy every year to certain ZooNation Youth Company members. Ensured major participatory projects include free resources and/or access to activity e.g. free resource packs, Robert Blair Primary School and ICON participation is free

Risk: Reputational Damage with more work created by Associate Artistic Director not Founder/Artistic Director
Action taken to mitigate risk: Key partners made aware of ZooNation's intention to bring in and develop work by other artists, new commission confirmed from Sadler's Wells East. ZooNation Executive Directors and Executive Producer continue to be involved in all production elements and retain oversight of all projects. ZooNation Artistic Policy approved by Kate Prince and shared with Associate Artistic Director.
Kate Prince retains final artistic oversight on ZooNation productions and to provide mentoring and reassurance as needed, particularly across production periods.

STRUCTURE, GOVERNANCE AND MANAGEMENT
Governing document
The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Recruitment and appointment of new trustees

The size of the charity means that it does not have a formal arrangement for the appointment of new Trustees. If the existing Trustees consider that additional Trustees are required to improve or add skills then recruitment will begin. Our Trustee Recruitment Policy requires Trustees to serve no longer than two terms unless In 2023/24 we began recruitment for several new Trustees.

The induction and training of new Trustees is overseen by existing Trustees and the ZooNation senior staff team. No person external to the Charity is entitled to appoint Trustees to the Charity.

We had three Trustee resignations. Recruitment of new Trustees began in January, the decision was made to grow our Board in order to ensure we are able to meet our ambitions. The recruitment panel met many highly skilled and experienced potential Trustees from a variety of professional backgrounds and made the decision to appoint seven new Trustees from the pool of people interviewed. Appointment of new Trustees were made in 2024/25.

In 2023/24 One Trustee took parental leave.

Organisational structure

In 2023/24 Executive Director Sri Sarker left the Company and Flo Buckeridge was appointed as Executive Director.
In 2023/24 ZooNation had the following organisational permanent staff structure:

Kate Prince Artistic Director
Dannielle 'Rhimes' Lecointe Associate Artistic Director
Flo Buckeridge Executive Director (appointed in July 2023)
Sri Sarker Executive Director (left in July 2023)
Chantal Spiteri Executive Director
Sandra Castell-Garcia Executive Producer
Annie Taylor - Gooby Producer
Sophie Cammack General Manager
Frankie Stansfield Marketing and Communications Manager
Jasmine Cox Company Coordinator

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

10575570 (England and Wales)

Registered Charity number

1179510

Registered office

Sadler's Wells Theatre
Rosebery Avenue
London
EC1R 4TN

Trustees

Ms E McCartney Chair (resigned 18.4.24)
Mr J M R Cohen Solicitor (resigned 7.12.23)
Ms C S Cox (resigned 7.12.23)
Miss G A Gatti
Ms H Fosker
Mr L G Shires
Ms M R Fisher
Mr J Reeve
Ms L Atkinson (appointed 18.4.24)
Mr C Barnes (appointed 18.4.24)
Mr A E Cherkez (appointed 18.4.24)
Ms J S D Sokalski (appointed 18.4.24)
Ms J Down (appointed 18.4.24)
Mr O A Eleazu (appointed 18.4.24)
Ms S Marshall (appointed 18.4.24)
Miss A Ofori-Darko (appointed 18.4.24)

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner
Lisa Wilson FCA
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Approved by order of the board of trustees on 10 December, 2024 and signed on its behalf by:



.....
Ms S Marshall - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ZOONATION: THE KATE PRINCE COMPANY LIMITED

Independent examiner's report to the trustees of ZooNation: The Kate Prince Company Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

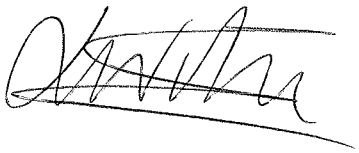
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Lisa Wilson FCA
The Institute of Chartered Accountants in England and Wales

Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Date: 13 December 2024

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted fund £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	4	309,645	226,213	535,858	514,430
Charitable activities	5				
Learning		40,554	-	40,554	39,034
Production		52,000	-	52,000	78,252
Agency		85,367	-	85,367	52,222
Other income	6	1,026	-	1,026	49,384
Total		488,592	226,213	714,805	733,322
EXPENDITURE ON					
Charitable activities	7				
Learning		183,869	-	183,869	136,416
Production		172,602	226,213	398,815	499,533
Agency		86,541	-	86,541	52,069
Total		443,012	226,213	669,225	688,018
NET INCOME		45,580	-	45,580	45,304
RECONCILIATION OF FUNDS					
Total funds brought forward		362,619	-	362,619	317,315
TOTAL FUNDS CARRIED FORWARD		408,199	-	408,199	362,619

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2024

	Notes	Unrestricted funds £	Restricted fund £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Tangible assets	14	4,119	-	4,119	675
CURRENT ASSETS					
Debtors	15	173,792	-	173,792	161,932
Cash at bank	16	378,702	-	378,702	263,972
		552,494	-	552,494	425,904
CREDITORS					
Amounts falling due within one year	17	(148,414)	-	(148,414)	(63,960)
NET CURRENT ASSETS		404,080	-	404,080	361,944
TOTAL ASSETS LESS CURRENT LIABILITIES		408,199	-	408,199	362,619
NET ASSETS		408,199	-	408,199	362,619
FUNDS	19				
Unrestricted funds:					
General fund				73,199	67,619
Designated fund - Creative reserve				335,000	295,000
				408,199	362,619
TOTAL FUNDS				408,199	362,619

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ...10/12/2024..... and were signed on its behalf by:

.....
Ms S Marshall - Trustee

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	119,547	(74,549)
Net cash provided by/(used in) operating activities		119,547	(74,549)
Cash flows from investing activities			
Purchase of tangible fixed assets		(4,817)	(625)
Net cash used in investing activities		(4,817)	(625)
Change in cash and cash equivalents in the reporting period		114,730	(75,174)
Cash and cash equivalents at the beginning of the reporting period		263,972	339,146
Cash and cash equivalents at the end of the reporting period		378,702	263,972

The notes form part of these financial statements

NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 £	2023 £
Net income for the reporting period (as per the Statement of Financial Activities)	45,580	45,304
Adjustments for:		
Depreciation charges	1,373	225
Increase in debtors	(11,860)	(100,475)
Increase/(decrease) in creditors	84,454	(19,603)
Net cash provided by/(used in) operations	119,547	(74,549)

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.23 £	Cash flow £	At 31.3.24 £
Net cash			
Cash at bank	263,972	114,730	378,702
	263,972	114,730	378,702
Total	263,972	114,730	378,702

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1. STATUTORY INFORMATION

ZooNation: The Kate Prince Company Limited is a charitable company, limited by by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Report of the Trustees.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

These financial statements have been prepared on the going concern basis, as there are no material uncertainties about the charity's ability to continue. The trustees' have reached this conclusion based on the nature of the grant funding, contracts for which have been agreed for the foreseeable future.

ZooNation: The Kate Prince Company Limited meets the definition of a public benefit entity under FRS 102. The charity's functional and presentational currency is £ Sterling.

INCOMING RESOURCES

Voluntary income by way of donations and grants that provide core funding or are of a general nature are recognised in the Statement of Financial Activities when receivable. In the event that a donation is subject to fulfilling performance conditions before the charity is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period.

The donations and legacy income is receivable from non-exchange transactions, all donations and legacies received during the year were cash receipts, the amounts of which are presented in the statement of financial activities.

Grant income is only recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Charitable activities income comprises the funds received from delivery of it's activities and services for the community. It includes:-

- the income incurred acting as an agent to performers,
- the income from dance shows for the public,
- and the income from providing workshops to train performers.

Other income represents any royalties received during the year.

All incoming resources are recognised in the Statement of Financial Activities when the charity is entitled to the income, any performance conditions attached to the item have been met, it is probable that the income will be received and the amount can be measured reliably.

Where income has related expenditure, the income and related expenditure are reported gross in the Statement of Financial Activities.

RESOURCES EXPENDED

Expenditure is accounted for on an accruals basis as a liability is incurred. Expenditure includes any VAT charged which cannot be recovered and is reported as part of the expenditure to which it relates. Charitable expenditure comprises those costs incurred by the charity in the delivery of it's activities and services for the community. It includes:-

- the costs incurred acting as an agent to performers,
- the costs of producing dance shows for the public,
- and the cost of providing training to performers.

continued...

2. ACCOUNTING POLICIES - continued

RESOURCES EXPENDED

Support costs include wages establishment and other general business expenses, all of which are considered to be costs of indirect nature necessary to support the charity's ability to perform its day to day activities. All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis to reflect the consumption of resources.

ALLOCATION AND APPORTIONMENT OF COSTS

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and costs which support the Charities programmes and activities. Support costs are allocated in proportion to the charitable expenditure.

TANGIBLE FIXED ASSETS

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 25% on reducing balance

Tangible fixed assets are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost included expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

The assets' residual values, useful lives and depreciation methods are reviewed and if appropriate are adjusted if there is an indication of a significant change since the last reporting date.

TAXATION

The charity meets the definition of Part 1 of Schedule 6 to the Finance Act 2010 and is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of PaCorporationhe Corportion Taxes Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge arose in the reported periods.

FUND ACCOUNTING

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. If such funds have been specifically earmarked for a particular project or use by the Trustees, the funds are denoted as designated funds.

Restricted funds can only be used for particular 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 explanation of the nature and purpose of each fund is included in the notes to the financial statements.

HIRE PURCHASE AND LEASING COMMITMENTS

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SHORT TERM DEBTORS AND CREDITORS

Debtors and creditors receivable and payable within one year or upon demand are recorded at transaction price whether or not a rate of interest is charged on the balance.

LEGAL STATUS OF THE CHARITY

The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

continued...

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the assets and liabilities as at the balance sheet date, and the amounts reported for income and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates.

There have been no judgements and estimates which have had a significant effect on amounts recognised in the financial statements during the year.

4. DONATIONS AND LEGACIES

	2024	2023
	£	£
Donations	42,546	225,031
Grants	493,312	289,399
	535,858	514,430

Grants received, included in the above, are as follows:

	2024	2023
	£	£
Arts Council of England	254,599	254,599
Fenton Arts	-	4,800
Redfern Charitable Trust	10,000	5,000
The London Community Foundation	-	25,000
Other Trust	2,500	-
Arts Council England National Lottery Project Grant	226,213	-
	493,312	289,399

5. INCOME FROM CHARITABLE ACTIVITIES

		2024	2023
	Activity	£	£
Learning income	Learning	40,554	39,034
Production income	Production	52,000	78,252
Agency income	Agency	85,367	52,222
		177,921	169,508

6. OTHER INCOME

	2024	2023
	£	£
Royalties	210	468
Sundry income	816	-
Theatre tax credit	-	48,916
	1,026	49,384

continued...

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 8)	Totals
	£	£	£
Learning	148,879	34,990	183,869
Production	322,748	76,067	398,815
Agency	86,541	-	86,541
	558,168	111,057	669,225

8. SUPPORT COSTS

	Governance	Finance	Totals
	£	£	£
Learning	34,943	47	34,990
Production	75,965	102	76,067
	110,908	149	111,057

Support costs, included in the above, are as follows:

GOVERNANCE

	Learning	Production	2024 Total activities	2023 Total activities
	£	£	£	£
Wages	20,329	44,070	64,399	55,667
Social security	2,806	6,083	8,889	3,080
Pensions	369	799	1,168	1,073
Rent	1,795	3,890	5,685	1,613
Insurance	781	1,692	2,473	2,422
Telephone	456	989	1,445	1,431
Advertising	621	1,347	1,968	2,385
Sundries	1,389	3,227	4,616	5,831
Subscriptions	1,377	2,986	4,363	3,245
Storage	307	666	973	3,149
Travel	463	1,004	1,467	764
Audit and accountancy	1,272	2,756	4,028	2,714
Professional fees	588	1,275	1,863	1,444
Staff welfare	1,949	4,225	6,174	20
Bad debts	8	16	24	34
Depreciation of tangible assets	433	940	1,373	225
	34,943	75,965	110,908	85,097

9. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2024	2023
	£	£
Depreciation - owned assets	1,373	225
Other operating leases	5,685	1,613
Independent examination fee	227	211

continued...

10. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 31 March 2024 nor for the year ended 31 March 2023.

11. STAFF COSTS

	2024	2023
	£	£
Wages and salaries	64,399	55,667
Social security costs	8,889	3,080
Other pension costs	1,168	1,073
	74,456	59,820

The average monthly number of employees during the year was as follows:

	2024	2023
Production	3	4
Learning	3	1
Support and administration	2	3
	8	8

No employees received emoluments in excess of £60,000.

12. AUDITORS' REMUNERATION

The total auditors' remuneration included in the accounts amounts to £3,740, for services as provided below:

Services	£
Independent Examination	227
Accountancy and tax services	2,125
Other services	1,388
Total	3,740

13. DEFERRED INCOME

Deferred income comprises a grant totalling £20,000 (2023: £42,000) which was received in advance of the period that it relates to. A grant totalling £42,000 was released to income from deferred income in the current year, as it relates to a production in the year ended 31 March 2024.

continued...

14. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2023	-	1,496	1,496
Additions	2,120	2,697	4,817
At 31 March 2024	2,120	4,193	6,313
DEPRECIATION			
At 1 April 2023	-	821	821
Charge for year	530	843	1,373
At 31 March 2024	530	1,664	2,194
NET BOOK VALUE			
At 31 March 2024	1,590	2,529	4,119
At 31 March 2023	-	675	675

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade debtors	11,365	67,021
Other debtors	46,083	89,007
Accrued income	113,122	2,712
Prepayments	3,222	3,192
	173,792	161,932

16. CASH AT BANK

	General fund £	Designated fund - Creative reserve £	2024 Total funds £	2023 Total funds £
Current account	73,762	295,000	368,762	255,888
Paypal	9,940	-	9,940	8,082
GoCardless	-	-	-	2
Total	83,702	295,000	378,702	263,972

continued...

17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	4,735	6,143
Social security and other taxes	4,298	4,842
VAT	1,513	7,518
Other creditors	1,855	1,221
Deferred income	20,000	42,000
Accrued expenses	116,013	2,236
	148,414	63,960

18. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2024	2023
	£	£
Within one year	-	538

19. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	Transfers between funds	At 31.3.24
	£	£	£	£
Unrestricted funds				
General fund	67,619	45,580	(40,000)	73,199
Designated fund - Creative reserve	295,000	-	40,000	335,000
	362,619	45,580	-	408,199
TOTAL FUNDS	362,619	45,580	-	408,199

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	488,592	(443,012)	45,580
Restricted funds			
Restricted Fund	226,213	(226,213)	-
TOTAL FUNDS	714,805	(669,225)	45,580

Comparatives for movement in funds

	At 1.4.22	Net movement in funds	Transfers between funds	At 31.3.23
	£	£	£	£
Unrestricted funds				
General fund	62,315	45,304	(40,000)	67,619
Designated fund - Creative reserve	255,000	-	40,000	295,000
	317,315	45,304	-	362,619
TOTAL FUNDS	317,315	45,304	-	362,619

continued...

19. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	733,322	(688,018)	45,304
TOTAL FUNDS	733,322	(688,018)	45,304

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	62,315	90,884	(80,000)	73,199
Designated fund - Creative reserve	255,000	-	80,000	335,000
	317,315	90,884	-	408,199
TOTAL FUNDS	317,315	90,884	-	408,199

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,221,914	(1,131,030)	90,884
Restricted funds			
Restricted Fund	226,213	(226,213)	-
TOTAL FUNDS	1,448,127	(1,357,243)	90,884

The £335,000 designated fund as included above has been earmarked to be used by the charity when productions are required.

The restricted fund consists of a grant received from the Arts Council England (ACE) for the Message in a Bottle US & Canada Tour. These funds are paid out in full to Sadler's Wells who are partnered with ZooNation and are managing this project.

continued...

20. RELATED PARTY DISCLOSURES

During the year, the charity received donations from trustees and related parties totalling £1,925 (2023: £ 100,400) No conditions were attached to these donations.

21. AGENCY OPERATIONS

The agency activity suffered a small deficit of £1,174 in the year ended 31 March 2024. However, it is anticipated that this activity will generate a surplus in year ended 31 March 2025 based upon the post year end management accounts.

ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Donations	42,546	-	42,546	225,031
Grants	267,099	226,213	493,312	289,399
	309,645	226,213	535,858	514,430
Charitable activities				
Agency income	85,367	-	85,367	52,222
Production income	52,000	-	52,000	78,252
Learning income	40,554	-	40,554	39,034
	177,921	-	177,921	169,508
Other income				
Royalties	210	-	210	468
Sundry income	816	-	816	-
Theatre tax credit	-	-	-	48,916
	1,026	-	1,026	49,384
Total incoming resources	488,592	226,213	714,805	733,322
EXPENDITURE				
Charitable activities				
Agency costs	86,541	-	86,541	52,069
Production costs	96,535	226,213	322,748	432,481
Learning costs	148,879	-	148,879	118,107
	331,955	226,213	558,168	602,657
Support costs				
Governance				
Wages	64,399	-	64,399	55,667
Social security	8,889	-	8,889	3,080
Pensions	1,168	-	1,168	1,073
Rent	5,685	-	5,685	1,613
Insurance	2,473	-	2,473	2,422
Telephone	1,445	-	1,445	1,431
Advertising	1,968	-	1,968	2,385
Sundries	4,616	-	4,616	5,831
Subscriptions	4,363	-	4,363	3,245
Storage	973	-	973	3,149
Travel	1,467	-	1,467	764
Audit and accountancy	4,028	-	4,028	2,714
Professional fees	1,863	-	1,863	1,444
Staff welfare	6,174	-	6,174	20
Bad debts	24	-	24	34
Depreciation of tangible assets	1,373	-	1,373	225
	110,908	-	110,908	85,097
Finance				
Bank charges	149	-	149	264

ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Total resources expended	443,012	226,213	669,225	688,018
Net income	45,580	-	45,580	45,304

ZOONATION: THE KATE PRINCE COMPANY LIMITED

England & Wales - Charity number 1179510

Accounts

REGISTERED COMPANY NUMBER: 10575570 (England and Wales)
REGISTERED CHARITY NUMBER: 1179510

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

FOR

ZOONATION: THE KATE PRINCE COMPANY LIMITED
(A COMPANY LIMITED BY GUARANTEE)

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ZOONATION: THE KATE PRINCE COMPANY
LIMITED

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

	Page
Report of the Trustees	1 to 9
Independent Examiner's Report	10
Statement of Financial Activities	11
Statement of Financial Position	12
Statement of Cash Flows	13
Notes to the Statement of Cash Flows	14
Notes to the Financial Statements	15 to 21
Detailed Statement of Financial Activities	22 to 23

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

ZooNation: The Kate Prince Company Trustee Report

Chair's Statement 2022/23

ZooNation: The Kate Prince Company celebrated its 20th anniversary in 2022/23. We were delighted to mark this momentous milestone with a return to stage with not only a specially created anniversary show - Mixtape: Celebrating 20 years of ZooNation but also Sylvia, an Oliver Award winning and nominated new musical.

After the agonizing COVID induced performance hiatus of the previous years we relished the opportunity to create and share the talent of our company on stage once more. Reaching nearly 100,000 audience members in a single year is testimony to the extraordinary effort the company has made this year to bring our work back.

Our anniversary show - Mixtape - was a very special moment for the company as we amassed 55 performers aged from 10-44 years, all with a love for ZooNation, to share a medley of extracts from our favourite ZooNation shows. The week of performances at Sadler's Wells Theatre reached nearly 6,000 people and each received standing ovations and excellent audience, press and critical responses.

We were especially delighted to have been described as "**...one of the most important arts and educational institutions in the country**" by Debra Craine, Chief Dance Critic of The Times.

On the back of this wonderful celebration, we were thrust into final preparations for Sylvia - A ZooNation and Old Vic Co-production charting the life of Suffragist Sylvia Pankhurst. Across 8 weeks Sylvia exploded onto the Old Vic stage bringing new vitality to this chapter of history and historical figure and met with an exceptionally positive audience response. We are extremely proud of this work and the fact it secured 3 Oliver Award Nominations (Best New Musical, Best Actress in a Supporting Role in a Musical and Best Theatre Choreographer for Kate Prince) and won Best Actress in a Supporting Role in a Musical for Beverley Knight.

While creating and presenting world class large scale art, such as Sylvia, ZooNation is also firmly focused on nurturing new ideas and artists. ZooNation Youth Company continues to be the cornerstone of our talent development programme and ambitions and we saw 16 extraordinary dancers join the company and grow in confidence through performance and training.

We were thrilled when ZooNation Youth Company were invited to take part in the Royal Opera House's Next Generation Festival performing alongside a programme entirely filled with ballet. This demonstrated our youth company's trailblazing nature and high standard of performance.

Alongside these theatrical successes we continued to grow our extensive talent development programme including projects that supported and paid a range of artists at varying stages of their career. Priority was given to artists who identify as Black, female or who have encountered racism as a barrier to their creative development, progressing our commitments and our pledge to address the inequality facing Black artists.

We grew our talent development offer to match our performance programme providing opportunities for artists at varying stages of their career to develop skills in choreography, teaching, performance, costume design and supervision, business acumen and artistic leadership.

Collectively, the talent development projects created a clear progression route for early to established artists. Individually they responded to needs articulated by artists themselves, including space to create, leadership opportunities and strengthening skills and experience in delivering participatory rather than performative work.

We understand the importance of our role as one of the very few significant employers of Hip Hop talent and we grew our artist employment from 32 to 62 illustrating our commitment to supporting artists to work, develop and flourish.

Beyond the physical theatrical audience, we engaged with over 4,000 children and young people in our talent development and participation programmes and reached 2,737 people online with our digital screenings with almost 7,000 educational production resource packs downloaded. Of the 40 workshops delivered the majority took place outside London and were enjoyed by 1,635 young people.

This year we take the next step in our evolution and further embody our mission to support the next generation of theatre makers as we embrace and support our new Associate Artistic Director Dannielle 'Rhimes' Lecointe and her vision for a new Christmas show which will be part of the inaugural season at Sadler's Wells East.

None of this wonderful work would have been possible without the backing of many in the form of donations, advice, and other support. We remain particularly grateful to our principal funder, Arts Council England and production funder Cockayne Foundation.

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ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

On behalf of my fellow Trustees, I would like to extend our deepest thanks and gratitude to the amazing staff and freelancers who brought to life this programme of work. In particular, I would to thank our outgoing Co-Executive Director, Sri Sarker for her incredible leadership and contribution over the last 7 years and to welcome Flo Buckeridge, our incoming Co-Executive Director who joins us from the National Theatre.

It is thanks to the incredible talents and hard work the entire team that ZooNation can confidently step into the next 20 years of inspiring the next generation of theatre makers and theatre goers.

Estelle McCartney
Chair

OBJECTIVES AND ACTIVITIES
Charitable Objectives

1) To advance the arts for the benefit of the general public by the encouragement of access to and the engagement with the art of dance
2) To advance the education of young people, dance practitioners and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of kate prince

Environmental Social Governance
ZooNation is a maturing company and as such is learning and developing whilst we work in relation to several environmental and social issues. With the advent of a new funding round with our principal funder (Arts Council England) our learning has been fast-tracked to ensure that our programme of work not only continues to meet our legal obligations but also push us to become a more environmentally conscious company and a company that responds to current social issues in its practices and programmes.

Including our Trustees in this process is key and our board meeting reporting includes progress reports on areas of work including environmental responsibility and inclusivity and relevance (with a focus on ensuring our work reaches and engages artists who experience barriers to their development due to their race).

We are also working with partner Julie's Bicycle to continue to monitor our green performance particularly in relation to our office and touring ambitions. We have (with partner help) created a green Rider to accompany all productions to ensure we are considering our environmental impact from the outset and not in retrospect. We aim to always include environmental impact planning in the pre-production process. We are also inviting an environmental expert in to speak with our team to increase confidence and knowledge in this area to underpin accountability.

ZooNation is a socially conscious company, seeking to address the social injustice that artists of colour (particularly Black artists) experience when developing their talent and careers. We have crystallised this mission, alongside the pursuit of our aim ('to encourage the access to the arts') with the creation of 4 talent development programmes dedicated to supporting Black artists at various points in their career.

We are aware that we need to factor in protocols if a pandemic were to strike again and have an inhouse COVID policy (updated with latest guidelines) to ensure our workforce is protected. We are championing the best and safest conditions for the creation and presentation of our work.

The staff team continue to work mostly remotely. We monitor the use of the limited office space and now hire a space fortnightly to allow working together.

Key achievements 2022/23

-We successfully staged our 20th anniversary show Mixtape: Celebrating 20 years of ZooNation at Sadler's Wells receiving excellent reviews and audience responses across the run.

-Mixtape was delivered across 5 performances by 51 performances ranging in age from 10-44yrs and reached an audience of over 5,000 people with 31% being first time bookers to Sadler's Wells.

-We successfully staged Sylvia at The Old Vic reaching an audience of nearly 65,000 people of which 55% were new bookers and 36% were under 34 years old.

-Sylvia was awarded Best Actress in a Supporting Role in a Musical for Beverley Knight and secured 2 further nominations for Best New Musical and Best Theatre Choreographer (Kate Prince).

-Sylvia cast performed 'March Women March' at the Olivier Awards held at the Royal Albert Hall and broadcast on ITV and the Magic radio network.

-We reached an audience of over 95,000 with our staged works.

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-We employed over 62 freelancers across all programmes, an increase of 48% on the previous year.

-We engaged over 4,000 children and young people in our talent development and participation programmes.

-We reached 2,737 people online with our digital resources.

-We added to our digital production assets with the creation of the Sylvia resource pack to our educational resources.

ZooNation: The Kate Prince Company creates work in 3 distinct areas:
Productions, Talent Development and Participation each with its own aim.

1. PRODUCTIONS

To create captivating stories with original music and dance for presentation across the country and internationally.
After a COVID induced hiatus we were delighted to be back on stage with two productions; Mixtape: Celebrating 20 years of ZooNation and Sylvia.

Mixtape

In October 2022, after a two-year absence from the stage ZooNation: The Kate Prince Company created and shared our 20th anniversary celebratory show - Mixtape.

We took over Sadler's Wells for 5 nights curating a performance and photographic exhibition charting our history from 2002 to 2022 and importantly for us created an exhibition in the name and memory of founding dancer, Teneisha Bonner. The production shone a light on the immense talent, diversity and commitment of ZooNation's artists. Mixtape was an evening that celebrated our productions, artists and ideas and very much invited audiences to celebrate our innovation, creativity and community, not just to watch.

Mixtape had a successful run at Sadler's Wells with 51 performers aged 10-44, audience numbers of 5,343 across 5 performances in October 2022. The show received 4 and 5 star reviews, with over 30% of audiences being first time bookers to the venue, and a good reach of audiences from across the country.

"This is a dance party in its purest form" **5 Stars** The Reviews Hub
"Proof that hip-hop dance deserves your time" **4 Stars** The Telegraph
"Invigorating, inspiring and tireless" Delivering the superhuman power of hip-hop" **4 Stars The Times**
"Full of driving energy" **4 Stars** The Independent

In parallel to the production, ZooNation ran our Young Artist Training Scheme. This scheme afforded 3 young people (Elijah, D'jon and Arizona), all drawn from our ZooNation Youth Company alumni, the opportunity to join the professional cast of Mixtape in rehearsals. With an average age of 20 years the three artists are at the early stages of their careers and this scheme afforded them real life insight into the demands of being a performer. The leading creative team were so impressed by the work ethic and skills shown by the individuals that they were offered performance contracts and joined the company for show week.

Alongside the production we also piloted a new programme, Behind The Scenes Initiative, aimed at increasing the diversity of people performing backstage roles, since members of the Global Majority are currently underrepresented in this area. Zoey Shan joined the crew for 10 sessions, shadowing, learning from and assisting the Company Stage Manager and Deputy Stage Manager across rehearsals and performances.

In addition to the performances, Front of House exhibitions were presented, with a Teneisha Bonner Exhibition, made possible by generous donations, with framed images of Teneisha available to purchase through auction. The proceeds from this, along with additional sales of Mixtape items such as trainers raised over £2,200 to date, which will go towards a Teneisha Bonner Legacy Fund. We hope to sell additional costume trainers at ZooNation Academy of Dance (ZAD), to increase this fund further in the coming months.

A post show Q&A took place following the first performance, with Alistair Spalding, Kate Prince, Dannielle 'Rhimes' Lecointe, Bradley Charles and D.J. Walde.

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SYLVIA

It was with great pride and excitement that we opened Sylvia at The Old Vic on 27th January 2023. The piece was first seen in 2018 and ZooNation has persisted in developing this significant work, wanting to give it another stage life. Sylvia, a co-production between Old Vic and ZooNation, is a revolutionary story that celebrates the life of Sylvia Pankhurst - feminist, activist, pacifist, socialist, rebel - the lesser-known Pankhurst sister at the heart of the Suffragette movement, who changed the lives of working women and men across the world. Created by Kate Prince, Sylvia unites dance, hip hop, funk and soul to shine a light on a remarkable moment in history, with original music by Josh Cohen and DJ Walde.

We were delighted by the collective response to the work from press and particularly audience members. It played to sold-out houses and received standing ovations every night.

Sylvia **Awards and Nominations:**
Olivier Award WINNER for Best Actress in a Supporting role in a musical
Olivier Award NOMINATIONS for Best New Musical & Best Theatre Choreographer
And a fantastic cast performance of March Women March at the Olivier Awards: https://youtu.be/9LwOcXWVysc

Audiences:
94% seated capacity (seated capacity of 990 seats per performance), 55% first time bookers, 26% under 34 years and 17% global majority.
In addition to these professional mainstage productions we:

a. conducted a 2-week research and development process for next year's Christmas production Ebony Scrooge at Sadler's Wells East.

b. created and performed a new work by ZooNation Youth Company (ZYC). As the only non-ballet company, we were thrilled that ZYC were invited to be part of Royal Opera House Next Generation Festival. Performing alongside International ballet companies, ZYC presented a new work Everland choreographed by Guest Artistic Director Kendra Horsburgh.created and performed a new work by ZooNation Youth Company (ZYC)

2) **TALENT DEVELOPMENT**
To support the next generation of Hip Hop talent nationally.

Since our inception the company has worked to address the lack of sustained professional opportunities for Hip Hop artists and provide critical skills development for the next generation of artists.

We have built programmes and provided opportunities to support artists to develop from the early stages of their career to leading artists. This talent development focus will remain as the backbone of ZooNation support in the future. Our newly created programmes were designed in response to artist demand, and some were devised in partnership with artists themselves. Collectively the programmes support artists from early career to leadership with both their own creative ideas and becoming strong dance educators (in line with our charitable objectives to advance the education of young people, dance practitioners and the general public).

a. ZooNation Youth Company
They performed at the V&A Museum, Imagine Festival at Southbank Centre, Move It at the Excel Centre and at St Thomas' Hospital for Breathe Arts Health Research.The new ZooNation Youth Company worked exceptionally hard across 4 weeks of rehearsals to learn all their performance pieces in Mixtape. Since the show, they have been working in training sessions with Artistic Director Christian Alozie and guest teachers on foundation skills and a new performance set for the ZAD Christmas Show.

b. The Artists
We delivered the second edition of The Artists, this time a solo edition. 'The Artists' is a paid professional development programme, which offered three artists personal, practical and creative support to develop a solo, with 7 days of sessions across two weeks. The programme, led by Shannelle 'Tall' Fergus, is a collaboration between ZooNation and identity. ideas. industry. [a programme founded and run by Tali], with guest facilitators D.J. Walde, Rachel Kay and Dannielle 'Rhimes' Lecointe. 6 Artists were nominated to apply by Jade Hackett, Botis Seva and Tall and then the Artists; Angelica Brewster, David Bennie and Jackie Kibuka, selected from there. The programme culminated in a scratch sharing of ideas on Friday 25th November which was well attended by peers and others in the industry. We are collating feedback from sharing attendees and the artists, and will produce a programme evaluation video and individual explainer films for each artist to use to further promote their work. We will use the evaluation findings to begin planning for 'The Artists' 2023.

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c. SHIFT
3 artists were selected to take part, each exploring a different area (digital marketing, business, music production) to enhance their employability and skills outside of being a Hip Hop performer.We entered the second year of our partnership with Dancers Career Development (DCD) - an organisation dedicated to supporting independent and freelance artists retrain. Together we have created SHIFT - a programme of support specifically for artists working in Hip Hop (with a focus on women and those who experience racism as a barrier to their development). We provided SHIFT with a grant of £5,000 to the artists alongside mentoring and coaching to support them exploring different opportunities for their careers off stage.

d. Introduction of the ZooNation Associate Artistic Director
In recognition of the mission of ZooNation to support the next generation of theatre makers we appointed our first ever Associate Artistic Director - Danielle 'Rhimes' Lecointe. Rhimes will work with the ZooNation team to have artistic oversight across our talent development work and will also be afforded the opportunity to develop her own artist development programme and create her first full length stage work under the umbrella of ZooNation.

3. **PARTICIPATION**
To increase the number and range of people experiencing high quality Hip Hop inspired work across the country.

Haringey Shed
Following a successful project (supported by London Youth funding) working with Haringey Shed on their production A Merger Mystery in April, ZooNation worked with new Artistic Director Aran Cherkez to support the creation of a site specific work Transmission at Alexandra Palace, to celebrate 100 years of the BBC. The project was very successful and culminated in 2 brilliant performances in August which were well attended. The piece was performed by 25 young people, including Haringey Shed members and volunteers.

To The Streets Curtain Raiser
We worked with Birmingham Hippodrome to create a curtain raiser for To The Streets! - a new concert musical, inspired by the Bristol Bus Boycott of 1963 which will be performed at a Commonwealth festival site in Birmingham in August, choreographed by Danielle 'Rhimes' Lecointe. Auditions were held and the company selected and formed from three schools in the Shirelands Collegiate Academy in Birmingham.

The National Theatre's River Stage
ZooNation hosted an afternoon at the National Theatre's River Stage. Isaac 'Turbo' Baptiste led an open, family friendly workshop based on The Mad Hatter's Tea Party, followed by a performance from ZYC. After the workshop, our long time musical collaborator D.J. Walde performed with ZYC members encouraging audiences to join an open jam.

Lyric Theatre's Easter Academy
We delivered a one-week dance Easter Academy in partnership with Lyric Hammersmith for young people aged up to 16 years. The week gave young people a taster of the mix of dance styles ZooNation has drawn on in making its productions. 20 young people participated and we contracted 11 artists to deliver the project.

We have built on the progress we made last year in digitising our participation offer. Our participation work seeks to make ZooNation's process and styles accessible to the public with a key focus on learning with young people - primarily in educational contexts.

This year we added to our educational resources with the creation of a Sylvia pack for school and student use. Together with Some Like It Hip Hop, The MadHatters Tea Party and Message In A Bottle we have a comprehensive library of resources ready for the educational community to utilise.

In 2022/23 we know 6,382 people viewed our screening with an additional estimated audience of 191,460. We also delivered 40 workshops reaching 1,635 young people across the country.

Financial Position

During the year ZooNation received an annual grant of £254,599 from Arts Council England (2022 £254,599) together with securing contributed income of £259,831 from project specific grants and other donations, an increase of over £210,000 from 2021/22. This increase is primarily due to a one off donation of £100,000 for the productions Sylvia and Mixtape, together with ZooNation being the chosen charity for Celebrity Who Wants to be a Millionaire, which contributed £64,000.

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ZooNation successfully secured a further 3-year commitment of revenue funds from Arts Council England of £254,599 for 2023-2026 as a National Portfolio Organisation.

The charity also gained confirmation of a further 3 year commitment of £10,000 per annum from a private individual donor.

This year, income from learning activities amounted to £39,034 (2022 £33,597) and from productions £78,252 (2022 £17,850). In addition, our agency work provided a small contribution.

It remains the company's long-term aim that learning and production income together with agency contribution, individual and trust donations are the majority income streams.

Reserves Policy

The Company is working on a number of shows with a significant financial commitment, including Ebony Scrooge, The Mad Hatter's Tea Party, The Royal Opera House's Next Generation Festival and has set aside a Creative Reserve of £295,000 (2022 £255,000) to assist with their funding and to ensure that there are funds to provide its talent development schemes, public engagement and learning activities.

It had been agreed that the company's aim is to hold a minimum of three months' worth of general reserves and at the year end the level of reserves of £67,619 (2022 £62,315) equates to approximately three months' operation.

The position of cash reserves is reviewed at each Trustee meeting and the reserves policy is reviewed annually when the financial statements are approved. At the year end the company held a total of £263,972 in cash (2022 £339,146).

Looking Forward 2023/24

Productions
We are excited that Message in a Bottle will be back on the road again in 2023/24 - touring nationally and internationally. We are thrilled that this important work will gain the international exposure ZooNation has been working towards and we are keen to capitalise on the international promoter and fundraising contacts that will be made for other ZooNation repertoire.

In addition to the touring a film of Message in a Bottle will be released for cinema and television (PBS) in the US initially, with a domestic cinema tour planned (distributed via Royal Opera House in cinema).

We were disappointed to hear that the opening of Sadler's Wells East has been put back and therefore our Christmas show Ebony Scrooge has been postponed until December 2024. Despite the date change Sadler's Wells East remains committed to the production of Ebony Scrooge and Rhimes (ZooNation Associate Artistic Director and creator of Ebony Scrooge) will have more time to undertake research and development for the production.

We are also in discussion with The Royal Opera House to partner on a remount of The Mad Hatters Tea Party in 2024 which we will progress in 2023/24.

ZooNation Youth Company will once again be part of The Next Generation Festival in June 2023 presenting Twice in Time - a full evenings work created by Rhimes Lecointe with contributions from ZYC Guest Artistic Director and the company at The Linbury Theatre.

Talent Development
In 2023/24 We will be realising Choreo Culture a creative talent development project developed by Rhimes Lecointe. Choreo Culture is a subsidised training retreat giving visionary dance artists the opportunity to develop their choreographic skills. Across 3 days, they will be given coaching, guidance and space to realise their ideas and full potential by leading life coach and movement director Dannielle 'Rhimes' Lecointe.

The programme will take place at ZooNation Dance Space, located in the heart of the French countryside.

In 2023/24 we will deliver out third edition of The Artists - working in partnership with Talent House. Over 2 weeks artists will gain personal, practical and creative support to develop their creative ideas. Within this they will have access to 9 professional dancers to help realise these ideas. The programme will culminate in a sharing of ideas to a small, invited audience of peers. From this 1 artist will be selected to curate a Talent House - Artist Takeover.

We will continue to roll out our Young Artist Training Scheme alongside Message in a Bottle rehearsals. Unique to ZooNation: The Kate Prince Company, the scheme is an individualised approach to early professional development that focuses on a broad range of dance skills and techniques, performances skills, storytelling, and the opportunity to be fully immersed in the creation and rehearsal process for Message in a Bottle.

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We welcome Bradley Charles as our ZooNation Youth Wellbeing and Mentoring Lead to support the young people we have a sustained involvement with across ZooNation Youth Company and our Creative Assistants Programme. This is a new role we are trialling in response to an increased need to provide more individual support for young people as well as provide clearer evaluation and feedback to the company to inform future planning.

We will enter the third year of our partnership with Dancers Career Development and our joint programme - SHIFT. SHIFT supports 3 Hip Hop practitioner to explore options off stage through a 'retraining grant', mentoring and coaching.

Most of the programmes outlined above will have a priority to attract those from a Global Majority background and people who have experienced racism as a barrier to their creative development.

Participation
We are in the early stages of developing a new partnership with Robert Blair School, a primary school and children's centre in Islington. The school has great artistic aspirations and a wonderful amount of unused space to offer, in return for helping them to deliver their aims.

We are going to pilot delivery of 6, 2 hour workshop sessions at the school, run by our Creative Assistants in the Summer Term. This will provide valuable teaching experience for these young artists, in a setting that their mentor Bradley Charles will be able to visit and give feedback on.

We hope to build an ongoing relationship with the school in which we might be able to have a regular opportunity for our Creative Assistants programme, expand our early years work, obtain local space for training opportunities and potentially provide feedback on R&Ds for work aimed at family audiences.

We have confirmed Dannielle 'Rhimes' Lecointe, on behalf of ZooNation, as one of 4 choreographers who will be commissioned to create choreography toolkits as part of a new national choreography and performance project Sadler's Wells are delivering across the next two years. The project aims to connect 1000 young dancers aged 11 - 18 and is their biggest new participation programme for young people since the creation of NYDC. The project launches in April at The Lowry, Salford and will culminate in performances by selected groups at Sadler's Wells East in summer 2024.

We will be progressing the research phases for our partnership with ICON including periods of research and development involving Rhimes as lead artist and one of our Creative Assistants.

We will continue to offer annual teacher training and safeguarding training to freelance artists wishing to deliver ZooNation's work. This is critical training to ensure our workforce is appropriately skilled to undertake safe, creative, and authentic ZooNation participatory work (primarily with young people).

We will continue to offer the rental of a selection of our Productions (Some Like It Hip Hop and The Mad Hatters Tea Party) in addition to offering Some Like It Hip Hop via Digital Theatre and Digital Theatre plus (a streaming platform housing hundreds of productions across theatre, opera, and dance for public viewing (via paid streaming) for educational usage.

Organisation Resilience
ZooNation: The Kate Prince Company secured a further 3 years revenue funding remaining as an ACE NPO.

We will welcome a new Co-Executive Director (Strategy and Development) to lead on our 2023-26 company plan.

2023/24 will be our first full year with Dannielle 'Rhimes' Lecointe as our Associate Artistic Director. Given the increasing demands on our Founder and Artistic Director Kate Prince, the company has made the decision to deliver on our mission to support the next generation of theatre makers and create this new Artistic Role. Addressing a key risk for the company (decreased Artistic Director/Founder led projects and profile), this new role will provide artistic oversight, greater connection to the communities we seek to serve and inspire and provide critical professional development to an established Hip Hop Artist wishing to take on their first organisational leadership position.

We will also undertake company and Board wide training and learning events to increase our combined knowledge in specific areas (Disability, Environmental) and create space for joint long-term thinking about the shape and future of ZooNation's work and place.

Risk Management

As part of their ongoing monitoring of the charity's activities, the Trustees regularly review any risks to which they think the charity may be subject to. The Trustees have a risk management strategy, which comprises:

- a regular review of the risk register;
- the establishment of policies, systems, and procedures to mitigate those risks identified; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

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Major risks identified (taken from latest ZooNation Risk Register) include:
Risk: Cost of living negatively affecting people's ability to attend or participate in arts activity
Actions taken to mitigate risk: All artists on talent development programmes are paid.
Offering enhanced travel subsidy this year to certain ZYC. Ensured major participatory projects include free resources and/or access to activity e.g. free resource packs, ICON participation is free

Risk: Reputational Damage with more work created by Associate Artistic Director not Founder/Artistic Director
Action taken to mitigate risk: Key partners made aware of ZooNation's intention to bring in and develop work by other artist. ZooNation Executive Director and Executive Producer continue to be involved in all production elements and retain oversight of all projects. ZooNation Artistic Policy approved by Kate and shared with AAD.
Kate retains final artistic control on ZooNation productions. Founder/AD to mentor AAD and provide reassurance if needed.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document
The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Recruitment and appointment of new trustees
The size of the charity means that it does not have a formal arrangement for the appointment of new Trustees. If the existing Trustees consider that additional Trustees are required to improve or add skills, an informal approach is made to suitable candidates. The induction and training of new Trustees is overseen by existing Trustees. No person external to the Charity is entitled to appoint Trustees to the Charity.

We had no Trustee resignations.

1 Trustee took parental leave and another took adoption leave.

Organisational structure
In 2022/23 two members of staff took Maternity Leave. We welcomed a freelance contractor for one maternity cover, the other we split between existing roles.

In 2022/23 ZooNation had the following organisational permanent staff structure:

Kate Prince - Artistic Director	(part time)
Dannielle 'Rhimes' Lecointe - Associate Artistic Director	(part time)
Sri Sarker - Executive Director	(part time)
Chantal Spiteri - Executive Director	(part time)
Annie Taylor - Gooby - Producer	(part time)
Sophie Cammack - General Manager	(part time)
Jasmine Cox - Company Assistant	(part time)

Two members of staff took Maternity Leave:

Sandra Castell - Garcia - Executive Producer	(part time)
Frankie Stansfield - Marketing and Communications Manager	(part time)

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
10575570 (England and Wales)

Registered Charity number
1179510

Registered office
Sadler's Wells Theatre
Rosebery Avenue
London
EC1R 4TN

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

Trustees
Ms E McCartney Chair
Mr J M R Cohen Solicitor
Ms C S Cox
Miss G A Gatti
Ms H Fosker
Mr L G Shires
Ms M R Fisher
Mr J Reeve

Independent Examiner
Lisa Wilson FCA
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

12 / 10 / 2023

Approved by order of the board of trustees on ..... and signed on its behalf by:

Estelle McCartney

.....
Ms E McCartney - Trustee

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ZOONATION: THE KATE PRINCE COMPANY LIMITED

Independent examiner's report to the trustees of ZooNation: The Kate Prince Company Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

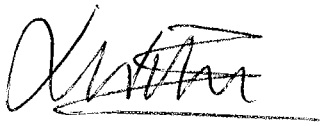
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Lisa Wilson FCA
The Institute of Chartered Accountants in England and Wales

Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Date: 19 October 2023

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 Unrestricted funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	3	514,430	340,235
Charitable activities	4		
Learning		39,034	33,597
Production		78,252	17,850
Agency		52,222	110,818
Other income	5	49,384	-
Total		733,322	502,500
EXPENDITURE ON			
Charitable activities	6		
Learning		136,416	209,646
Production		499,533	95,432
Agency		52,069	100,049
Total		688,018	405,127
NET INCOME		45,304	97,373
RECONCILIATION OF FUNDS			
Total funds brought forward		317,315	219,942
TOTAL FUNDS CARRIED FORWARD		362,619	317,315

The notes form part of these financial statements

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2023

	Notes	2023 Unrestricted funds £	2022 Total funds £
FIXED ASSETS			
Tangible assets	11	675	275
CURRENT ASSETS			
Debtors	12	161,932	61,457
Cash at bank		263,972	339,146
		425,904	400,603
CREDITORS			
Amounts falling due within one year	13	(63,960)	(83,563)
NET CURRENT ASSETS		361,944	317,040
TOTAL ASSETS LESS CURRENT LIABILITIES		362,619	317,315
NET ASSETS		362,619	317,315
FUNDS	15		
Unrestricted funds:			
General fund		67,619	62,315
Designated fund - Creative reserve		295,000	255,000
		362,619	317,315
TOTAL FUNDS		362,619	317,315

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ..12../..10../..2023..... and were signed on its behalf by:

Estelle McCartney

.....
Ms E McCartney - Trustee

The notes form part of these financial statements

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2022 £
Cash flows from operating activities			
Cash generated from operations	1	(74,549)	158,361
Net cash (used in)/provided by operating activities		(74,549)	158,361
Cash flows from investing activities			
Purchase of tangible fixed assets		(625)	-
Net cash (used in)/provided by investing activities		(625)	-
Change in cash and cash equivalents in the reporting period		(75,174)	158,361
Cash and cash equivalents at the beginning of the reporting period		339,146	180,785
Cash and cash equivalents at the end of the reporting period		263,972	339,146

The notes form part of these financial statements

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

NOTES TO THE STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2023

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023 £	2022 £
Net income for the reporting period (as per the Statement of Financial Activities)	45,304	97,373
Adjustments for:		
Depreciation charges	225	92
(Increase)/decrease in debtors	(100,475)	2,609
(Decrease)/increase in creditors	(19,603)	58,287
Net cash (used in)/provided by operations	(74,549)	158,361

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.22 £	Cash flow £	At 31.3.23 £
Net cash			
Cash at bank	339,146	(75,174)	263,972
	339,146	(75,174)	263,972
Total	339,146	(75,174)	263,972

The notes form part of these financial statements

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. STATUTORY INFORMATION

ZooNation: The Kate Prince Company Limited is a charitable company, limited by by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Report of the Trustees.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

These financial statements have been prepared on the going concern basis, as there are no material uncertainties about the charity's ability to continue. The trustees' have reached this conclusion based on the nature of the grant funding, contracts for which have been agreed for the foreseeable future.

ZooNation: The Kate Prince Company Limited meets the definition of a public benefit entity under FRS 102. The charity's functional and presentational currency is £ Sterling.

INCOMING RESOURCES
Voluntary income by way of donations and grants that provide core funding or are of a general nature are recognised in the Statement of Financial Activities when receivable. In the event that a donation is subject to fulfilling performance conditions before the charity is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period.

The donations and legacy income is receivable from non-exchange transactions, all donations and legacies received during the year were cash receipts, the amounts of which are presented in the statement of financial activities.

Grant income is only recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Charitable activities income comprises the funds received from delivery of it's activities and services for the community. It includes:-

- the income incurred acting as an agent to performers,
- the income from dance shows for the public,
- and the income from providing workshops to train performers.

Other income represents the Theatre Tax Credit relating to the productions that have taken place during the accounting year as well as any royalties received during the year.

All incoming resources are recognised in the Statement of Financial Activities when the charity is entitled to the income, any performance conditions attached to the item have been met, it is probable that the income will be received and the amount can be measured reliably.

Where income has related expenditure, the income and related expenditure are reported gross in the Statement of Financial Activities.

RESOURCES EXPENDED
Expenditure is accounted for on an accruals basis as a liability is incurred. Expenditure includes any VAT charged which cannot be recovered and is reported as part of the expenditure to which it relates. Charitable expenditure comprises those costs incurred by the charity in the delivery of it's activities and services for the community. It includes:-

- the costs incurred acting as an agent to performers,
- the costs of producing dance shows for the public,
- and the cost of providing training to performers.

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2. ACCOUNTING POLICIES - continued

RESOURCES EXPENDED

Support costs include wages establishment and other general business expenses, all of which are considered to be costs of indirect nature necessary to support the charity's ability to perform its day to day activities. All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis to reflect the consumption of resources.

ALLOCATION AND APPORTIONMENT OF COSTS
Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and costs which support the Charities programmes and activities. Support costs are allocated in proportion to the charitable expenditure.

TANGIBLE FIXED ASSETS
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 25% on reducing balance

Tangible fixed assets are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost included expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

The assets' residual values, useful lives and depreciation methods are reviewed and if appropriate are adjusted if there is an indication of a significant change since the last reporting date.

TAXATION
The charity meets the definition of Part 1 of Schedule 6 to the Finance Act 2010 and is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of PaCorporationhe Corportion Taxes Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge arose in the reported periods.

FUND ACCOUNTING
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. If such funds have been specifically earmarked for a particular project or use by the Trustees, the funds are denoted as designated funds. Restricted funds can only be used for particular 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 explanation of the nature and purpose of each fund is included in the notes to the financial statements.

HIRE PURCHASE AND LEASING COMMITMENTS
Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SHORT TERM DEBTORS AND CREDITORS
Debtors and creditors receivable and payable within one year or upon demand are recorded at transaction price whether or not a rate of interest is charged on the balance.

LEGAL STATUS OF THE CHARITY
The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

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3. DONATIONS AND LEGACIES

	2023	2022
	£	£
Donations	225,031	33,231
Grants	289,399	307,004
	514,430	340,235

Grants received, included in the above, are as follows:

	2023	2022
	£	£
Arts Council of England	254,599	293,484
Fenton Arts	4,800	4,520
The Garrick Charitable Trust	-	4,000
Redfern Charitable Trust	5,000	5,000
The London Community Foundation	25,000	-
	289,399	307,004

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2023	2022
		£	£
Learning income	Learning	39,034	33,597
Production Income	Production	78,252	17,850
Agency Income	Agency	52,222	110,818
		169,508	162,265

5. OTHER INCOME

	2023	2022
	£	£
Royalties	468	-
Theatre tax credit	48,916	-
	49,384	-

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 7)	Totals
	£	£	£
Learning	118,107	18,309	136,416
Production	432,481	67,052	499,533
Agency	52,069	-	52,069
	602,657	85,361	688,018

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7. SUPPORT COSTS

	Governance	Finance	Totals
	£	£	£
Learning	18,253	56	18,309
Production	66,844	208	67,052
	85,097	264	85,361

Support costs, included in the above, are as follows:

GOVERNANCE

	Learning	Production	2023 Total activities	2022 Total activities
	£	£	£	£
Wages	11,941	43,726	55,667	51,040
Social security	660	2,420	3,080	3,019
Pensions	230	843	1,073	1,086
Rent	346	1,267	1,613	1,613
Insurance	519	1,903	2,422	2,422
Telephone	307	1,124	1,431	1,792
Advertising	511	1,874	2,385	1,542
Sundries	1,251	4,580	5,831	3,072
Subscriptions	696	2,549	3,245	-
Storage	676	2,473	3,149	1,618
Travel	164	600	764	266
Audit and accountancy	582	2,132	2,714	4,155
Professional fees	310	1,134	1,444	5,876
Staff welfare	4	16	20	-
Bad debts	8	26	34	-
Depreciation of tangible assets	48	177	225	92
	18,253	66,844	85,097	77,593

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation - owned assets	225	92
Other operating leases	1,613	1,613

Included in other operating leases is rent for use of an area of premises of £1,613 (2021: £1,613) which is charged at below market value. The Trustees have reviewed the lease and it is not currently possible to measure with accuracy the market value that should be apportioned to the area of premises used and on this basis are not able to recognise a value for the full expense and corresponding donation from the landlord.

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

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Doc ID: 7100717d047396acf91c28b37c00888b0691c448

10. STAFF COSTS

	2023	2022
	£	£
Wages and salaries	55,667	51,040
Social security costs	3,080	3,019
Other pension costs	1,073	1,086
	59,820	55,145

The average monthly number of employees during the year was as follows:

	2023	2022
Production	4	2
Learning	1	3
Support and administration	3	3
	8	8

No employees received emoluments in excess of £60,000.

11. TANGIBLE FIXED ASSETS

	Computer equipment
	£
COST	
At 1 April 2022	871
Additions	625
At 31 March 2023	1,496
DEPRECIATION	
At 1 April 2022	596
Charge for year	225
At 31 March 2023	821
NET BOOK VALUE	
At 31 March 2023	675
At 31 March 2022	275

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade debtors	67,021	53,679
Other debtors	89,007	5,747
Accrued income	2,712	-
Prepayments	3,192	2,031
	161,932	61,457

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13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	6,143	5,686
Social security and other taxes	4,842	(854)
VAT	7,518	10,327
Other creditors	1,221	11,164
Deferred income	42,000	55,000
Accrued expenses	2,236	2,240
	63,960	83,563

14. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2023	2022
	£	£
Within one year	538	538

15. MOVEMENT IN FUNDS

	At 1.4.22	Net movement in funds	Transfers between funds	At 31.3.23
	£	£	£	£
Unrestricted funds				
General fund	62,315	45,304	(40,000)	67,619
Designated fund - Creative reserve	255,000	-	40,000	295,000
	317,315	45,304	-	362,619
TOTAL FUNDS	317,315	45,304	-	362,619

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	733,322	(688,018)	45,304
TOTAL FUNDS	733,322	(688,018)	45,304

Comparatives for movement in funds

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
Unrestricted funds				
General fund	54,942	97,373	(90,000)	62,315
Designated fund - Creative reserve	165,000	-	90,000	255,000
	219,942	97,373	-	317,315
TOTAL FUNDS	219,942	97,373	-	317,315

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15. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	502,500	(405,127)	97,373
TOTAL FUNDS	502,500	(405,127)	97,373

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General fund	54,942	142,677	(130,000)	67,619
Designated fund - Creative reserve	165,000	-	130,000	295,000
	219,942	142,677	-	362,619
TOTAL FUNDS	219,942	142,677	-	362,619

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,235,822	(1,093,145)	142,677
TOTAL FUNDS	1,235,822	(1,093,145)	142,677

The £295,000 designated fund as included above has been earmarked to be used by the charity when productions are required.

16. RELATED PARTY DISCLOSURES

During the year, the charity received donations from trustees and related parties totalling £100,400 (2022: £2,100). No conditions were attached to these donations.

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	2023 Unrestricted funds £	2022 Total funds £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	225,031	33,231
Grants	289,399	307,004
	514,430	340,235
Charitable activities		
Agency income	52,222	110,818
Production income	78,252	17,850
Learning income	39,034	33,597
	169,508	162,265
Other income		
Royalties	468	-
Theatre tax credit	48,916	-
	49,384	-
Total incoming resources	733,322	502,500
EXPENDITURE		
Charitable activities		
Agency costs	52,069	100,049
Production costs	432,481	71,103
Learning costs	118,107	156,201
	602,657	327,353
Support costs		
Governance		
Wages	55,667	51,040
Social security	3,080	3,019
Pensions	1,073	1,086
Rent	1,613	1,613
Insurance	2,422	2,422
Telephone	1,431	1,792
Advertising	2,385	1,542
Sundries	5,831	3,072
Subscriptions	3,245	-
Storage	3,149	1,618
Travel	764	266
Audit and accountancy	2,714	4,155
Professional fees	1,444	5,876
Staff welfare	20	-
Bad debts	34	-
Depreciation of tangible assets	225	92
	85,097	77,593
Finance		
Bank charges	264	181

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	2023 Unrestricted funds £	2022 Total funds £
Total resources expended	688,018	405,127
Net Income	45,304	97,373

Doc ID: 7100717d047396acf91c28b37c00888b0691c448

ZOONATION: THE KATE PRINCE COMPANY LIMITED

England & Wales - Charity number 1179510

Accounts

REGISTERED COMPANY NUMBER: 10575570 (England and Wales)
REGISTERED CHARITY NUMBER: 1179510

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

FOR

ZOONATION: THE KATE PRINCE COMPANY LIMITED
(A COMPANY LIMITED BY GUARANTEE)

ZOONATION: THE KATE PRINCE COMPANY
LIMITED

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

	Page
Report of the Trustees	1 to 9
Independent Examiner's Report	10
Statement of Financial Activities	11
Statement of Financial Position	12
Statement of Cash Flows	13
Notes to the Statement of Cash Flows	14
Notes to the Financial Statements	15 to 21
Detailed Statement of Financial Activities	22

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of 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 and Republic of Ireland (FRS 102) (effective 1 January 2015).

Public benefit
In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity's Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Chair's Statement
This year as we continued to shift our understanding and approaches in response to COVID, it was a time for continued vigilance, but thankfully a sense of possibility reemerged. ZooNation captured this spirit of possibility by devising and delivering its biggest portfolio of talent development programmes to date - a direct response to the clear and present need to support freelance artists. We looked outside of ourselves and sought to support our sector and artists to re-emerge. The years activities are testimony to the fact artists are integral to ZooNation.

Our extensive talent development programme included projects that supported and paid a range of artists at varying stages of their career with priority given to artists who identify as Black, female or who have encountered racism as a barrier to their creative development. This work progressed commitments and put into action our pledge to address the inequality facing Black artists.

We launched 4 new talent development projects (The Artists, Creative Assistants, SHIFT and ZooNation Associates) each of which supported artists at varying stages of their career to develop skills in choreography, teaching, business acumen and artistic leadership.

Collectively the talent development projects created a clear progression route for early to established artists. Individually they responded to needs articulated by artists themselves, including space to create, leadership opportunities and strengthening skills and experience in delivering participatory rather than performative work.

Our talent development programme provided depth of support over breadth, creating a safe and appreciated space for individual development. The longevity of these projects is assured as we take most of the projects into our core programme going forward.

This year we also continued the momentum created for our participatory work, successfully adding 3 further production resources packs to our collection (Some Like It Hip Hop, The MadHatters Tea Party & Message in a Bottle). Over 2,800 resource packs have been downloaded this year and 39 production screenings purchased. We were thrilled to receive widespread positive feedback for our packs from our target-market of teachers. Further confirmation of the strength of our participation offer was gained as ZooNation was added to the BTEC Performing Arts list of practitioners.

A highlight of the year was the Southbank Weekender curated by ZooNation. Artists DJ Walde and Jade Hackett curated a 3-day event at the Southbank Centre - 'The Get Down' on behalf of ZooNation. It was an incredible event that brought the Hip Hop community and people together after a difficult 18 months to join, regroup and celebrate. It was wonderful to see such a joyful event created under the umbrella of ZooNation.

Shifting to our production work, we were delighted to finally return to the stage with Message in a Bottle, which toured nationally and internationally reaching over 25,000 people.

As we enter our 20th year, we are filled with hope and a deeper connection to the artists we seek to support, represent and develop. It is with great pride that I can look back at how much activity we have managed to deliver and how many people we have reached in a year still blighted by COVID considerations.

Next year's plans fill us with excitement as we plan our 20th anniversary celebrations and bring multiple shows to the stage for an audience to enjoy once again.

None of this would have been possible without the backing of many in the form of donations, advice, and other support. We remain particularly grateful to our principal funder, Arts Council England.

On behalf of my fellow Trustees, I would like to extend our deepest thanks and gratitude to the amazing staff and freelancers who demonstrated such resilience, creativity, and commitment. It is thanks to their incredible talents and hard work that ZooNation continued to deliver such impact and reach and to fulfil our mission to inspire the next generation of theatre makers and theatre goers.

Estelle McCartney
Chair

OBJECTIVES AND ACTIVITIES

Charitable Objectives

The objects for which the company is established, as set out in the governing document are:

1) To advance the education of young people, dance practitioners and the general public particularly, but not exclusively, through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Kate Prince

2) To advance the arts for the benefit of the general public by the encouragement of access to and the engagement with the art of dance.

Our Vision and Mission

ZooNation: The Kate Prince Company aspires to be known worldwide for creating ground-breaking, innovative theatre with an emphasis on dance and music and always driven by a strong narrative. Our work seeks to inspire the next generation of both theatregoers and theatre makers, motivating young and new audiences into the theatre.

We draw on the existing body of work of Kate Prince and ZooNation Ltd, as well as developing new productions to join our portfolio. Alongside the creation and distribution of stage productions, our work encompasses delivering national engagement programmes, management of ZooNation Youth Company, providing employment opportunities for dancers and creating opportunities for the general public to learn with us.

Our charity challenges preconceptions about musical theatre, dance and Hip Hop culture. Led by Kate Prince, we create contemporary ground-breaking theatre that fuses dance, original music and compelling storytelling for audiences nationally. We believe it is crucial to capture the imagination of the next generation of talent and audience and ensure our productions and training remain relevant but inspirational to young people.

We invest in talent, supporting individuals to pursue their personal career goals as they mature and proudly play a vital role in setting the standard for professional practice for artists working in Hip Hop.
All our work strives to celebrate and support female talent, stories and issues.

We create narrative work with original music, writing and dance informed by Hip Hop culture which we tour nationally. We fortify this work with an extensive programme of public engagement and talent development, working with different communities and young artists to increase their skills, knowledge and confidence in our styles of theatre.

Environmental Social Governance

ZooNation is a maturing company and as such is learning and doing in parallel in relation to several environmental and social issues. With the advent of a new funding round with our principal funder (Arts Council England) our learning has been fast-tracked to ensure that our programme of work not only continues to meet our legal obligations but also push us to become a more environmentally conscious company and a company that responds to current social issues in its practices and programmes.

Including our Trustees in this process is key and we have established working groups with Trustees to create 3-year ambitions and annual targets for environmental responsibility and inclusivity and relevance with a focus on ensuring our work reaches and engages artists who experience barriers to their development due to their race.

We are also working with partner Julie's Bicycle to continue to monitor our green performance particularly in relation to our office and touring ambitions. We will (with partner help) create a green Rider to accompany all productions to ensure we are considering our environmental impact from the outset and not in retrospect. We aim to always include environmental impact planning in the pre-production process.

ZooNation is a socially conscious company, seeking to address the social injustice that artists of colour (particularly Black artists) experience when developing their talent and careers. We have crystallised this mission, alongside the pursuit of our object ('to encourage the access to the arts') with the creation of 4 talent development programmes dedicated to supporting Black artists at various points in their career.

COVID continues to be a consideration for our planning and execution of programme. We have built on the rapid digitisation we undertook in 2020/21 and continue to offer digital participation and learning primarily through online resources including the option for educational organisations to purchase a digital recording of one of our productions to accompany study of dance).

We have an inhouse COVID policy (updated with latest guidelines) to ensure our workforce is protected and we are championing the best and safest conditions for the creation and presentation of our work.

The staff team continue to work mostly remotely with office visits monitored to ensure no overcrowding.

Key achievements

- We launched 4 new artist development programmes (each with a focus on Black Artists) which created a richer and broader talent development continuum and engaged and supported 35 artists with their career development.
- We supported the national and international tour of Message in a Bottle, reaching over 25,000 people.
- We employed over 32 freelancers across all programmes.
- We engaged over 4,000 children and young people in our talent development and participation programmes.
- We reached 2,547 people online with our digital resources.
- We added to our digital production assets with the creation of The MadHatters Tea Party and Message in a Bottle educational resources.
- We were accepted onto the list of BTEC practitioners for student and teachers consideration nationally.

ZooNation: The Kate Prince Company creates work in 3 distinct areas: Productions, Talent Development and Participation each with its own aim.

1) PRODUCTIONS

To create captivating stories with original music and dance for presentation across the country and internationally.

Creating and presenting work remained a challenge in this year, as COVID restrictions fluctuated. Different variants and waves of the virus affected audience behaviour and theatres' ability to confidently and safely programme and present work.

As Consulting Producer for Message in a Bottle (A Kate Prince concept produced by Sadlers Well and Universal Music UK), we were delighted that the work was able to be remounted and presented to audiences nationally (Birmingham Hippodrome, London Peacock Theatre) and finally tour internationally (Zurich and Luxembourg). The show reached an audience of over 25,000 and is set to go back out on the road in 2023.

Founder and Artistic Director, Kate Prince continued to dedicate time to progressing the redevelopment of SYLVIA - our first full sung through musical which we co-produced with The Old Vic. Significant creative developments were made in this year and we are thrilled that the work was greenlit for presentation at Old Vic from January - April 2023.

2) TALENT DEVELOPMENT

To support the next generation of Hip Hop talent nationally.

Since our inception the company has worked to address the lack of sustained professional opportunities for Hip Hop artists and provide critical skills development for the next generation of artists. This year we made significant advances in this aim by creating a clear continuum of talent development for artists to develop from the early stages of their career to becoming leaders.

We created a richer and broader talent development continuum that will remain as the backbone of ZooNation support in the future. Our newly created programmes were designed in response to artist demand, and some were devised in partnership with artists themselves. Collectively the programmes support artists from early career to leadership with both their own creative ideas and becoming strong dance educators (in line with our charitable objectives to advance the education of young people, dance practitioners and the general public).

We launched 4 new talent development programmes all of which we secured external funding and partnership for:

1) The Artists

ZooNation: The Kate Prince Company worked with independent artist Shannelle 'Tali' Fergus to create 'The Artists' an artist-led creative retreat for confident Hip Hop creators to explore their own creative ideas and process with the support of ZooNation artistic and producing expertise. In addition, the selected participants were matched with ZooNation dancers to see their ideas on bodies in real time.

With funding from Arts Council England project grants we were able to support 5 Hip Hop creators to gain personal, practical, and creative skills to invigorate their practice in a two-week retreat, including 8 days with 15 professional dancers. Each artist took part in an informal performance with an invited audience and were provided with an individual film to assist with their approaches to other programmers or artist development partners.

The Artists combined an artist-led approach and organisational resources to provide a sustained period of paid professional development for confident Hip Hop creators who have experienced racism as a barrier to their creative development.

The programme was built from ongoing evaluation that there was a gap in our talent development provision for confident and established artists and moreover artists seeking to develop their own ideas. The Artists was a successful first step in filling this gap and meeting sector need for sustained and dedicated creative space and time to explore ideas.

Despite changes to the original format (due to COVID and changing guidelines) the programme engaged and developed 25 artists and fundamentally advanced ZooNation's aspiration to support other creative voices beyond our own Artistic Director Kate Prince.

The programme is set to continue in various versions over the next 3 years.

2) Creative Assistants
ZooNation: The Kate Prince Company recognises that talent lies not only in performance but in being a strong leader in participation and engagement contexts. The Creative Assistants programme addresses an identified gap in support for young artists working in Hip Hop who are at the beginning of their careers and interested in leading participatory or engagement work. We were successful in securing funding from The Fenton Arts Trust for this new programme.

Looking at our own programmes of talent development, we can see that there is a significant need to provide sustained support for young artists as many of our exceptional young artists struggle to gain practical experience to further their skills and careers post training and sadly many leave the field.

Working with ZooNation Youth Company alumni, we selected and supported 4 young artists (aged 18-24yrs) to work alongside industry leading artists and provided paid opportunities to explore their own initial ideas and creativity within a supported environment. Each Creative Assistant benefitted from a mentor from our pool of experienced ZooNation Artists to support the young creative and provide critical feedback on their work, professional development training and paid employment with ZooNation.

We exceeded our own employment targets (60 hours of employment) by providing 124hrs of paid work to the Creative Assistants.

This programme provides 'on the job' training for young artists as well as being a viable next step post ZooNation Youth Company. The programme bridges the employment gap between youth company member and ZooNation artist.

The success of this programme is evidenced in the fact we are continuing this programme in 2022/23.

3) SHIFT
We embarked on a new partnership with Dancers Career Development (DCD) - an organisation dedicated to supporting independent and freelance artists retrain. Together we created SHIFT - a programme of support specifically for artists working in Hip Hop (with a focus on women and those who experience racism as a barrier to their development). SHIFT provided a grant of £2,500 and mentoring and coaching support for artists wishing to explore different avenues for their career off stage.

3 artists were selected to take part, each exploring a different area (digital marketing, business, music production) to enhance their employability and skills outside of being a Hip Hop performer.

4) ZooNation Associates
We are aware (and were made acutely aware during the pandemic) that ZooNation: The Kate Prince Company benefits from the expertise, knowledge, and opinion of the freelance artists whom we have worked and grown with. We invited Dannielle 'Rhimes' Lecointe and Bradley Charles (both of whom have worked with the company for over 15 years as performer, artist, teacher, and assistant choreographer) to join us as ZooNation Associates. The Associate's work across talent development, participation and productions and provide external perspectives on our work for us to improve our evaluation and relevancy.

These roles acknowledged the impact and importance of Dannielle and Bradley to us and our future and continues to evidence our belief in supporting artists throughout their career.

Both artists delivered work on behalf of ZooNation and provided insight and reflections on our company planning and programmes. Their value and input resulted in ZooNation being in a stronger and more responsive position both in relation to listening to the communities we seek to support (e.g.young people, artists) and evidencing the leadership abilities of both artists.

We are committed to ensuring a wider distribution of ZooNation's artistic leadership and futureproofing our work beyond the capacity of a single Artistic Director. Working with ZooNation Associates allows us to explore these options.

We continued our commitment to the next generation of performers by welcoming Kendra Horsburgh as a new guest Artistic Director of ZooNation Youth Company. We selected 16 young people to join the company and will be working on a brand-new stage work with the company for presentation at Royal Opera House's Young Talent Festival in June 2022.

3) PARTICIPATION
To increase the number and range of people experiencing high quality Hip Hop inspired work across the country.

We have built on the progress we made last year in digitising our participation offer. Our participation work seeks to make ZooNation's process and styles accessible to the public with a key focus on learning with young people - primarily in educational contexts.

This year we added to our educational resources with the creation of two further resource packs (The Mad Hatters Tea Party and Message in a Bottle) for school and student use. Together with Some Like It Hip Hop educational resource we will be in a stronger position to respond to demand from our education community to provide and deliver high quality educational content based on our productions. In 2021/22 there were 2,840 downloads of our production resource packs. In addition, 39 full production screenings were purchased by educational institutes across the country.

We also became an ArtsMark partner at the end of the year and hope that in the following years our work to support ArtsMark schools and their students will grow a new market for our resource packs and workshops.

We embarked on a new partnership with Digital Theatre and their educational focussed sister site Digital Theatre Plus. Digital Theatre is a streaming platform housing hundreds of productions across Theatre, Opera and Dance. ZooNation has added Some Like It Hip Hop full screening (and associated educational resources) for public viewing (via paid streaming) or educational uses. We are exploring the possibility of adding further ZooNation titles depending on the response over the next year.

In 2021/22 we sold our first cinema screenings of our productions including international distribution. Some Like It Hip Hop was screened in Bergen, Norway and The Mad Hatters Tea Party screening enjoyed a live audience at Octagon Theatre. Yeovil. Screenings were accompanied with workshops and Q&A with ZooNation Artists.

We built a new partnership with Haringey Shed (an inclusive theatre and performing arts company for children and young people). We worked together to provide choreography for the youth theatres production (The Merger Mystery) a story based loosely on the history of the borough of Haringey. Bradley Charles led the choreography with one of our Creative Assistants to create all the movement for the 30 young people aged 11-16yrs in the Youth Theatre. Performances took place at The Bernie Grant Arts Centre.

A highlight for us was the Southbank Weekender curated by ZooNation. Artists DJ Walde and Jade Hackett curated a 3-day event at the Southbank Centre - 'The Get Down' on behalf of ZooNation. The Get Down was a celebration of Hip Hop culture and an invitation to the public to come together and enjoy the good times after a difficult 18 months. Most of the programming was free and open to the public running across indoor and riverside locations.

FINANCIAL REVIEW

Financial position

During the year ZooNation received a one year extension of its core funding from Arts Council England (ACE) of £254,599 (2021 £254,599) and a further ACE project specific grant of £38,885 together with other project specific grants of £13,520 (2021 Nil). Arts Council England continue to be a major funder and has confirmed that ZooNation: The Kate Prince Company has been successful in securing funding 2023-2026 at £254,599 per annum.

This year, income from learning activities amounted to £33,597 (2021 £19,711) and from productions £17,850 (2021 £1,510). In addition, our agency work provided a contribution of £10,769 (2021 £9,926)

It remains the company's long-term aim to build learning and productions income together with agency contribution, individual and trust donations as the majority income streams.

Reserves policy

COVID 19 has not negatively affected the reserves policy and cash position. However, it was not possible to further the aim to reduce the reliance on Arts Council England funding, given the necessity to delay live performances during the pandemic. During the year, the company continued the development of other projects and income streams, alongside its work towards future productions.

The company is now in the position that it has two shows with a significant financial commitment confirmed for the 2022/23 financial year (Mixtape, SYLVIA) and has set aside a Creative Reserve of £255,000 (2021 £165,000) to assist with their funding and to ensure that there are funds to provide its talent development schemes, public engagement and learning activities.

It had been agreed that by 2022 the company's aim is to hold a minimum of three months' worth of general reserves and at the year end the level of reserves was £62,315 (2021 £54,942) which equates to approximately three months operation.

The position of cash reserves is reviewed at each Trustee meeting and the reserves policy is reviewed annually when the financial statements are approved. At the year end the company held a total of £339,146 in cash (2021 £180,785).

Looking Forward 2022/23

After the necessary slowing down and adjustment period of COVID, 2022/23 promises to be a full and exciting year for ZooNation. Whilst we continue to be vigilant of the continued consideration of COVID on our work, workforce, and audience we are thrilled to be returning to the stage with 4 productions and continuing to grow our participatory and talent development work.

Productions

ZooNation marks its 20th anniversary in 2022 and we are excited that to be returning to several stages in 2022/23 with four shows for audiences to enjoy.

1) Mixtape
To mark our 20th Anniversary, ZooNation is creating a revival show which will bring together extracts from all our shows in one joyous show. This celebratory show will be directed by ZooNation Associates Dannielle 'Rhimes' LeCointe and Bradley Charles - a first for a mainstage ZooNation show. Mixtape will be on stage at Sadlers Wells 4-6 October 2022.

2) SYLVIA
After nearly 4 years since its first outing, a redevelopment version of SYLVIA will return to the Old Vic Stage in Jan 2023 for a 10-week run at the theatre. ZooNation is a co-producer on this show and will support Lead Producer Old Vic to make the work stage and audience ready including contributing a financial stake in the work once again.

3) Message in a Bottle
After a hiatus on touring, Message in a Bottle will embark on an extensive domestic and international tour (Plymouth, Truro, Brussels, Zurich, Canterbury, Paris, Salford, London, Sydney, US tour) much of which is now confirmed. Sadlers Wells and Universal Music UK are Lead Producers on this show with ZooNation being consulting producers on the creation and first presentation and with a continued credit on all show publicity.

In addition, a film of Message in a Bottle will be created for cinema release in the US initially and then a domestic cinema tour is planned (managed by Sadlers Wells).

4) Everland
ZooNation Youth Company will take to the Linbury Stage (Royal Opera House) as part of The Next Generation Festival May 2022. The company will present a brand-new full-length work created by Guest Artistic Director Kendra Horsburgh and invited guests and the company of dancers.

In consideration of the growing portfolio of production work and demands on Kate Prince as Artistic Director and to further our mission to support the next generation of theatre makers, in 2022 we hope to appoint an Associate Artistic Director. This role will lead on the creation of our first Christmas show (working title 'Ebony Scrooge') which is scheduled for presentation at the new Sadlers Wells East building in Stratford. In 2022/23 we will start research and development for 'Ebony Scrooge'. As Lead Producers we will support the new Associate Artistic Director to realise their vision.

Talent Development

We will welcome a new company of young artists to join ZooNation Youth Company under the directorship of Christian Aloize. The company of 16 dancers will gain industry standard training, creative development opportunities and stage performance experience (including performing as part of the cast of Mixtape - Sadlers Wells Main Stage October 2022).
We welcome Bradley Charles as our ZooNation Youth Wellbeing and Mentoring Lead to support the young people we have a sustained involvement with across ZooNation Youth Company and Creative Assistants Programme. This is a new role we are trialling in response to an increased need to provide more individual support for young people as well as provide clearer evaluation and feedback to the company to inform future planning.

We will build on the success of the first edition of The Artists (a two-week paid professional development programme for confident Hip Hop artists looking to explore their creative process and ideas) and create a solo edition of The Artists with East London Dance.

We will resurrect our Young Artist Training Scheme (YATS) to accompany Mixtape. YATS supports up to 4 young dancers to join the professional company during rehearsals and tech - gaining invaluable experience and training with a performing company.

We will also be initiating our Behind the Scenes Initiative (part of our Black Lives Matter pledge and actions). Starting with supporting one early career costume practitioner to be part of Mixtape and then more extensively working with the Old Vic on SYLVIA.

We will enter the second year of our partnership with Dancers Career Development and our joint programme - 'SHIFT'. SHIFT supports 3 Hip Hop practitioner to explore options off stage through a 'retraining grant', mentoring and coaching.

Most of the programmes outlined above will have a priority to attract people who have experienced racism as a barrier to their creative development.

Participation

Our participation work continues to grow, benefitting from dedicated human resource (Participation Manager and Company Assistant).

We will produce a further school resource pack for SYLVIA which will support learning within formal education and provide teachers with a key resource to support creativity within school and the curriculum.

We will continue to offer annual teacher training and safeguarding training to freelance artists wishing to deliver ZooNation work. This is critical training to ensure our workforce is appropriately skilled and knowledgeable to undertake safe, creative, and authentic ZooNation participatory work (primarily with young people).

In 2022/23 we will train a cohort of artists based across the country with a view to these artists delivering a new targeted programme of participation for young people based outside London.

We will continue to offer the rental of a selection of our Productions (Some Like It Hip Hop and The Mad Hatters Tea Party) via ZooNation. In addition, 2022/23 will be the first full year of Some Like It Hip Hop being included as part of Digital Theatre and Digital Theatre plus (a streaming platform housing hundreds of productions across theatre, opera, and dance. for public viewing (via paid streaming) or educational uses. Upon evaluation of this partnership, we will consider adding The Mad Hatters Tea Party to our profile and offer.

We will continue our burgeoning creative partnership with Haringey Shed (an inclusive Theatre and Performing Arts Company for young people), assisting on their summer theatre project for young people aged up to 16yrs.

We expect the demand for our participation offers to increase as we have performances upon which we can hook our promotion of participation and potentially include repertoire that will be part of those shows.

We are also exploring ZooNation creating and delivering partnership work in other sectors with an initial focus on the health sector.

Organisation Resilience

ZooNation: The Kate Prince Company will be making an exciting organisational shift in 2022/23 as we invite artist Dannielle 'Rhimes' Lecointe to join us in a newly conceived role - Associate Artistic Director. Given the increasing demands on our Founder and Artistic Director Kate Prince, the company has made the decision to action our mission to support the next generation of theatre makers and create this new Artistic Role.

Addressing a key risk for the company (decreased Artistic Director/Founder led projects and profile), this new role will provide artistic oversight, greater connection to the communities we seek to serve and inspire and furthermore provide critical professional development to an established Hip Hop Artist wishing to take on their first organisational leadership position.

We will also undertake company and Board wide training and learning events to increase our combined knowledge in specific areas (Disability, Environmental) and create space for joint long-term thinking about the shape and future of ZooNation's work and place.

Risk Management

As part of their ongoing monitoring of the charity's activities, the Trustees regularly review any risks to which they think the charity may be subject. The Trustees have a risk management strategy, which comprises:

- a regular review of the risk register;
- the establishment of policies, systems and procedures to mitigate those risks identified; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

Major risks identified (taken from latest ZooNation Risk Register) include:

Risk: Unsuccessful in securing ACE funding
Action taken to mitigate risk: Working groups at staff and Board level set up to incorporate ACE strategy into future planning. Broadening fundraising base to mitigate loss of revenue. General Reserves built up to mitigate loss of revenue.

Risk: Reputational Damage with more work created by Associate Artistic Director not Founder/Artistic Director
Action taken to mitigate risk: Key partners made aware of ZooNation's intention to bring in and develop work by other artist. ZooNation Executive Director and Executive Producer heavily involved in all production elements and retains oversight of all projects. ZooNation Artistic Policy approved by Kate and shared with AAD.
Kate retains final artistic control on ZooNation productions. Founder/AD to mentor AAD and provide reassurance if needed.

Risk: Partner Venues changing deals from Guarantees to Box Office Split
Actions taken to mitigate risk: Exploring possibility of Royal Opera House remounting The MadHatters Tea Party prior to tour which will reduce expense considerable and mitigate potential poor box office impact. Increasing Production contingency. Putting more resource into production marketing and promotion.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Recruitment and appointment of new trustees

The size of the charity means that it does not have a formal arrangement for the appointment of new Trustees. If the existing Trustees consider that additional Trustees are required to improve or add skills, an informal approach is made to suitable candidates. The induction and training of new Trustees is overseen by existing Trustees. No person external to the Charity is entitled to appoint Trustees to the Charity.

We had no Trustee resignations.

Organisational structure

In 2021/22 two members of staff took Maternity Leave. We welcomed a freelance contractor for one maternity cover, the other we split between existing roles. We welcomed a new staff member (Jasmine Cox) as Company Co-ordinator.

In 2021/22 ZooNation had the following organisational permanent staff structure:

Kate Prince - Artistic Director	(part time)
Sri Sarker - Executive Director	(part time)
Annie Taylor - Gooby - Producer	(part time)
Sophie Cammack - General Manager	(part time)
Jasmine Cox - Company Assistant	(part time)

Two members of staff took Maternity Leave:

Sandra Castell - Garcia - Executive Producer	(part time)
Frankie Stansfield - Marketing and Communications Manager	(part time)

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

10575570 (England and Wales)

Registered Charity number

1179510

Registered office

Sadler's Wells Theatre
Rosebery Avenue
London
EC1R 4TN

Trustees

Ms E McCartney Chair
Mr J M R Cohen Solicitor
Ms C S Cox
Miss G A Gatti
Ms H Fosker
Mr L G Shires
Ms M R Fisher
Mr J Reeve

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner

Lisa Wilson FCA
Institute of Chartered Accountants in England & Wales
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Approved by order of the board of trustees on 06/12/22 and signed on its behalf by:

Ms E McCartney - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ZOONATION: THE KATE PRINCE COMPANY LIMITED

Independent examiner's report to the trustees of ZooNation: The Kate Prince Company Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of Institute of Chartered Accountants in England & Wales which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Lisa Wilson FCA
Institute of Chartered Accountants in England & Wales
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Date: 14 December 2022

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 Unrestricted funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	3	340,235	297,702
Charitable activities			
Learning		33,597	19,711
Production		17,850	1,510
Agency		110,818	221,034
Total		502,500	539,957
EXPENDITURE ON			
Charitable activities	5		
Learning		209,646	143,222
Production		95,432	91,296
Agency		100,049	211,108
Total		405,127	445,626
NET INCOME		97,373	94,331
RECONCILIATION OF FUNDS			
Total funds brought forward		219,942	125,611
TOTAL FUNDS CARRIED FORWARD		317,315	219,942

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2022

	Notes	2022 Unrestricted funds £	2021 Total funds £
FIXED ASSETS			
Tangible assets	10	275	367
CURRENT ASSETS			
Debtors	11	61,457	64,066
Cash at bank		339,146	180,785
		400,603	244,851
CREDITORS			
Amounts falling due within one year	12	(83,563)	(25,276)
NET CURRENT ASSETS		317,040	219,575
TOTAL ASSETS LESS CURRENT LIABILITIES		317,315	219,942
NET ASSETS		317,315	219,942
FUNDS	14		
Unrestricted funds:			
General fund		62,315	54,942
Designated fund - Creative reserve		255,000	165,000
		317,315	219,942
TOTAL FUNDS		317,315	219,942

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 06/12/2022 and were signed on its behalf by:

Ms E McCartney - Trustee

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2021 £
Cash flows from operating activities			
Cash generated from operations	1	158,361	74,744
Net cash provided by operating activities		158,361	74,744
Change in cash and cash equivalents in the reporting period		158,361	74,744
Cash and cash equivalents at the beginning of the reporting period		180,785	106,041
Cash and cash equivalents at the end of the reporting period		339,146	180,785

The notes form part of these financial statements

NOTES TO THE STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2022

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net income for the reporting period (as per the Statement of Financial Activities)	97,373	94,331
Adjustments for:		
Depreciation charges	92	123
Decrease in debtors	2,609	2,029
Increase/(decrease) in creditors	58,287	(21,739)
Net cash provided by operations	158,361	74,744

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.21 £	Cash flow £	At 31.3.22 £
Net cash			
Cash at bank	180,785	158,361	339,146
	180,785	158,361	339,146
Total	180,785	158,361	339,146

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. STATUTORY INFORMATION

ZooNation: The Kate Prince Company Limited is a charitable company, limited by by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Report of the Trustees.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

These financial statements have been prepared on the going concern basis, as there are no material uncertainties about the charity's ability to continue. The trustees' have reached this conclusion based on the nature of the grant funding, contracts for which have been agreed for the foreseeable future.

ZooNation: The Kate Prince Company Limited meets the definition of a public benefit entity under FRS 102. The charity's functional and presentational currency is £ Sterling.

INCOMING RESOURCES
Voluntary income by way of donations and grants that provide core funding or are of a general nature are recognised in the Statement of Financial Activities when receivable. If there are conditions relating to a donation then the income will be recognised when the conditions are met, until that time the donation is deferred.

Grant income is only received if certain conditions are met as agreed by the grant provider.

The donations and legacy income is receivable from non-exchange transactions, all donations and legacies received during the year were cash receipts, the amounts of which are presented in the statement of financial activities.

All incoming resources are recognised in the Statement of Financial Activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy.

RESOURCES EXPENDED
Expenditure is accounted for on an accruals basis as a liability is incurred. Expenditure includes any VAT charged which cannot be recovered and is reported as part of the expenditure to which it relates. Charitable expenditure comprises those costs incurred by the charity in the delivery of it's activities and services for the community. It includes:-

the costs incurred acting as an agent to performers,

the costs of producing dance shows for the public,

and the cost of providing training to performers.

Support costs include wages establishment and other general business expenses, all of which are considered to be costs of indirect nature necessary to support the charity's ability to perform its day to day activities. All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis to reflect the consumption of resources.

ALLOCATION AND APPORTIONMENT OF COSTS
Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and costs which support the Charities programmes and activities. Support costs are allocated in proportion to the charitable expenditure.

TANGIBLE FIXED ASSETS
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment	-	25% on reducing balance

continued...

2. ACCOUNTING POLICIES - continued

TANGIBLE FIXED ASSETS
Tangible fixed assets are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost included expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

The assets' residual values, useful lives and depreciation methods are reviewed and if appropriate are adjusted if there is an indication of a significant change since the last reporting date.

TAXATION
The charity meets the definition of Part 1 of Schedule 6 to the Finance Act 2010 and is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of PaCorporationhe Corportion Taxes Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge arose in the reported periods.

FUND ACCOUNTING
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. If such funds have been specifically earmarked for a particular project or use by the Trustees, the funds are denoted as designated funds. Restricted funds can only be used for particular 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 explanation of the nature and purpose of each fund is included in the notes to the financial statements.

HIRE PURCHASE AND LEASING COMMITMENTS
Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SHORT TERM DEBTORS AND CREDITORS
Debtors and creditors receivable and payable within one year or upon demand are recorded at transaction price whether or not a rate of interest is charged on the balance.

LEGAL STATUS OF THE CHARITY
The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

3. DONATIONS AND LEGACIES

	2022	2021
	£	£
Donations	33,231	43,103
Grants	307,004	254,599
	340,235	297,702

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Arts Council of England	293,484	254,599
Fenton Arts	4,520	-
The Garrick Charitable Trust	4,000	-
Redfern Charitable Trust	5,000	-
	307,004	254,599

continued...

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2022 £	2021 £
Learning income	Learning	33,597	19,711
Production income	Production	17,850	1,510
Agency income	Agency	110,818	221,034
		162,265	242,255

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 6) £	Totals £
Learning	156,201	53,445	209,646
Production	71,103	24,329	95,432
Agency	100,049	-	100,049
	327,353	77,774	405,127

6. SUPPORT COSTS

	Governance £	Finance £	Totals £
Learning	53,321	124	53,445
Production	24,272	57	24,329
	77,593	181	77,774

Support costs, included in the above, are as follows:

GOVERNANCE

	Learning £	Production £	2022 Total activities £	2021 Total activities £
Wages	35,074	15,966	51,040	53,541
Social security	2,075	944	3,019	1,526
Pensions	746	340	1,086	1,429
Rent	1,109	504	1,613	1,613
Insurance	1,664	758	2,422	1,855
Telephone	1,231	561	1,792	1,924
Postage and stationery	-	-	-	964
Advertising	1,060	482	1,542	9,198
Sundries	2,111	961	3,072	151
Subscriptions	-	-	-	478
Storage	1,112	506	1,618	-
Travel	183	83	266	38
Audit and accountancy	2,855	1,300	4,155	2,631
Professional fees	4,038	1,838	5,876	2,151
Depreciation of tangible assets	63	29	92	123
	53,321	24,272	77,593	77,622

continued...

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation - owned assets	92	123
Other operating leases	1,613	1,613

Included in other operating leases is rent for use of an area of premises of £1,613 (2021: £1,613) which is charged at below market value. The Trustees have reviewed the lease and it is not currently possible to measure with accuracy the market value that should be apportioned to the area of premises used and on this basis are not able to recognise a value for the full expense and corresponding donation from the landlord.

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

9. STAFF COSTS

	2022	2021
	£	£
Wages and salaries	51,040	53,541
Social security costs	3,019	1,526
Other pension costs	1,086	1,429
	55,145	56,496

The average monthly number of employees during the year was as follows:

	2022	2021
Production	2	2
Learning	3	1
Support and administration	3	4
	8	7

No employees received emoluments in excess of £60,000.

10. TANGIBLE FIXED ASSETS

	Computer equipment
	£
COST	
At 1 April 2021 and 31 March 2022	871
DEPRECIATION	
At 1 April 2021	504
Charge for year	92
At 31 March 2022	596
NET BOOK VALUE	
At 31 March 2022	275
At 31 March 2021	367

continued...

11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade debtors	53,679	3,552
Other debtors	5,747	55,081
VAT	-	3,368
Prepayments	2,031	2,065
	61,457	64,066

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	5,686	1,303
Social security and other taxes	(854)	3,489
VAT	10,327	-
Other creditors	11,164	10,734
Deferred income	55,000	5,100
Accrued expenses	2,240	4,650
	83,563	25,276

13. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2022	2021
	£	£
Within one year	538	538

14. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
Unrestricted funds				
General fund	54,942	97,373	(90,000)	62,315
Designated fund - Creative reserve	165,000	-	90,000	255,000
	219,942	97,373	-	317,315
TOTAL FUNDS	219,942	97,373	-	317,315

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	502,500	(405,127)	97,373
TOTAL FUNDS	502,500	(405,127)	97,373

continued...

14. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	125,611	94,331	(165,000)	54,942
Designated fund - Creative reserve	-	-	165,000	165,000
	125,611	94,331	-	219,942
TOTAL FUNDS	125,611	94,331	-	219,942

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	539,957	(445,626)	94,331
TOTAL FUNDS	539,957	(445,626)	94,331

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General fund	125,611	191,704	(255,000)	62,315
Designated fund - Creative reserve	-	-	255,000	255,000
	125,611	191,704	-	317,315
TOTAL FUNDS	125,611	191,704	-	317,315

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,042,457	(850,753)	191,704
TOTAL FUNDS	1,042,457	(850,753)	191,704

The £255,000 designated fund as included above has been earmarked to be used by the charity when productions are required.

continued...

15. RELATED PARTY DISCLOSURES

During the year, the charity received donations from trustees and related parties totalling £2,100 (2021: £400). No conditions were attached to these donations.

ZOONATION: THE KATE PRINCE COMPANY LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022

	2022 Unrestricted funds £	2021 Total funds £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	33,231	43,103
Grants	307,004	254,599
	340,235	297,702
Charitable activities		
Agency income	110,818	221,034
Production income	17,850	1,510
Learning income	33,597	19,711
	162,265	242,255
Total incoming resources	502,500	539,957
EXPENDITURE		
Charitable activities		
Agency costs	100,049	211,108
Production costs	71,103	61,028
Learning costs	156,201	95,741
	327,353	367,877
Support costs		
Governance		
Wages	51,040	53,541
Social security	3,019	1,526
Pensions	1,086	1,429
Rent	1,613	1,613
Insurance	2,422	1,855
Telephone	1,792	1,924
Postage and stationery	-	964
Advertising	1,542	9,198
Sundries	3,072	151
Subscriptions	-	478
Storage	1,618	-
Travel	266	38
Audit and accountancy	4,155	2,631
Professional fees	5,876	2,151
Depreciation of tangible assets	92	123
	77,593	77,622
Finance		
Bank charges	181	127
Total resources expended	405,127	445,626
Net income	97,373	94,331

ZOONATION: THE KATE PRINCE COMPANY LIMITED

England & Wales - Charity number 1179510

Accounts

REGISTERED COMPANY NUMBER: 10575570 (England and Wales)
REGISTERED CHARITY NUMBER: 1179510

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

FOR

ZOONATION: THE KATE PRINCE COMPANY LIMITED
(A COMPANY LIMITED BY GUARANTEE)

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of 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 and Republic of Ireland (FRS 102) (effective 1 January 2015).

Public benefit
In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity's Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Chair's Statement
It has been an extraordinary year full of challenge and change. ZooNation: The Kate Prince Company, like the rest of our industry peers, has endured the devastating effect of COVID on our own work and the sector at large. We have been forced to rethink how we can support and connect our artists, participants, and audiences in an unprecedented and rapidly changing environment. So, we are learning whilst we are adapting.

The past year has required us to respond, adapt and test our resilience to ensure we could continue to further our mission of inspiring and supporting the next generation of artists and audiences. We have created and delivered different ways to connect to our stakeholders (artists, learners, young people, audiences) offering support and hope at a time when it was much needed.

While navigating COVID, the murder of George Floyd and the ensuing energy behind the Black Lives Matter movement threw into relief the continued work ZooNation needs to do to engage and uplift the artists, young people, and audiences we engage. Many have been not only disproportionately affected by COVID but also encounter barriers to their creative development and enjoyment of the arts.

In this year our responsibility to artists become clearer than ever and we devised and delivered projects that protect, support and champion talent at every stage by encouraging communities to participate and young artists to hone their burgeoning talent; and by providing validating performance and creative opportunities for our professional artists.

The format and pattern of our work has shifted and, perhaps surprisingly in the face of such adversity, we have progressed areas of our work that hitherto have been underutilised or underdeveloped, notably our digital and artist development programme.

In a year of constant change or hiatus our newly created and curated digital programme provided a suite of projects and performances for our audiences to enjoy. Importantly this initiative provided emerging and professional artists with employment and continued training opportunities at a time of very limited employment for performing arts freelancers.

The digital programme encompassed opportunities to learn and to watch our work and our artists. The suite of digital work encompassed online tutorials (Dance on Demand); an online summer school (ZooNation Summer Academy); specially created digital films (ZooNation Youth Company's House Party); and free online screenings of two of our most popular titles (The MadHatters Tea Party and Some Like it Hip Hop). In total, we reached an (international) audience of more than 600,000 people in over 60 countries.

Fortunately, we had no ZooNation: The Kate Prince Company productions tours planned 2020/21 and therefore did not encounter any significant production-based financial or logistical concerns. Though ZooNation is not the producer of Message in a Bottle (A Kate Prince show produced by Sadler's Wells and Universal Music UK) we were saddened by the premature close of the show and felt for our artists and audiences that this important and beautiful work could not be toured, at least not during this period.

On a more positive note, the hiatus created by COVID afforded our Artistic Director substantial time to focus on the redevelopment of SYLVIA (a co-production with The Old Vic) which we hope to present by 2022/23.

This year revealed how collaborative our approach to creating and delivering work is as we as we witnessed our venue partners struggling to endure the impact of COVID on their financial viability and operations. With this reality, we refocused effort on creating more in-house activity including the extensive digital programme and a collection of production-based resource packs we have produced for the education sector.

Perhaps one positive of the world being confined to their homes more in this year was a captive audience for 'Kate Prince: Every Move She Makes' a specially commissioned television documentary created as part of BBC's Imagine series. The programme shone a light on our Artistic Director Kate Prince and documented her creation of Message in a Bottle. This mainstream profiling of Kate Prince brought a whole new audience and reach to our work.

I am thrilled that we welcomed four new Trustees to ZooNation's board this year. Each brings skill, knowledge, and expertise in an area that we identified as critical to our mission. It is evident that our fortified Board of Trustee is providing extremely helpful to both the executive and staff. We feel better equipped not just for the immediate challenges of COVID but for our longer-term ambitions.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

I know I speak for all my fellow Trustees when I extend my deepest thanks to the incredible staff team for their tenacity, resilience, and positivity during this year. The volume and quality of the programme devised and delivered by ZooNation is testament to how well the team has responded to the disappointments, challenges, and frustrations of lockdown.

Against the backdrop of such an extraordinary year it is with great pride and relief that we find ourselves ending the year in a strong financial position and with a considerable amount of new digital assets to support learning, participation, and young artists.

None of this would have been possible without the backing of many in the form of donations, advice, and other support. We remain particularly grateful to our principal funder, Arts Council England.

Whilst there is much to be thankful for, at the time of writing we are still contending with the impact of Covid-19. Though performance and in person learning is returning we remain vigilant to the possibility of rapid changes and the impact this has on our planning.

While we cannot predict the full impact of Covid-19, we stand ready to support our staff, performers, creative team, partners, and the sector to the very best of our ability and resources and to continue to inspire the next generation of theatre goers and makers.

Estelle McCartney
Chair

OBJECTIVES AND ACTIVITIES

Charitable Objectives
The objects for which the company is established, as set out in the governing document are:
1) To advance the education of young people, dance practitioners and the general public particularly, but not exclusively, through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Kate Prince.
2) To advance the arts for the benefit of the general public by the encouragement of access to and the engagement with the art of dance.

Our Vision and Mission
ZooNation: The Kate Prince Company aspires to be known worldwide for creating ground-breaking, innovative theatre with an emphasis on dance and music and always driven by a strong narrative. Our work seeks to inspire the next generation of both theatregoers and theatre makers, motivating young and new audiences into the theatre.

We draw on the existing body of work of Kate Prince and ZooNation Ltd, as well as developing new productions to join our portfolio. Alongside the creation and distribution of stage productions, our work encompasses delivering national engagement programmes, management of ZooNation Youth Company, providing employment opportunities for dancers and creating opportunities for the public to learn with us.

Our charity challenges preconceptions about musical theatre, dance and Hip Hop culture. Led by Kate Prince, we create contemporary ground-breaking theatre that fuses dance, original music, and compelling storytelling for audiences nationally. We believe it is crucial to capture the imagination of the next generation of talent and audience and ensure our productions and training remain relevant but inspirational to young people.

We invest in talent, supporting individuals to pursue their personal career goals as they mature and proudly play a vital role in setting the standard for professional practice for artists working in Hip Hop.

All our work strives to celebrate and support female talent, stories, and issues.

We create narrative work with original music, writing and dance informed by Hip Hop culture which we tour nationally. We fortify this work with an extensive programme of public engagement and talent development, working with different communities and young artists to increase their skills, knowledge, and confidence in our styles of theatre.

The onset of Covid 19 and its associated control measures had the following effect on our activities:
- ZooNation Youth Company training delivered both in person and online depending on COVID measures
- Closure of theatres meant that Message in a Bottle tour was cancelled
- Closure of theatres meant that new Royal Opera House/ZooNation Youth Company production was postponed
- Extensive furloughing at partner venues meant there was limited consistent communication with partner venue staff. This, alongside ongoing significant financial concerns for our Venue partners, meant engagement projects were deprioritised and mostly postponed or cancelled

The onset of Covid 19 and its associated control measures had the following effect on our operation and team:
- No staff were furloughed
- All staff moved to working remotely for entirely entirety of the year
- All staff embraced digitally working including Zoom meet up and digital workshop delivery

Key achievements
- Devised and delivered new extensive Digital Programme including online workshops, tutorials, films, and screening of our productions Some Like It Hip Hop and The Mad Hatter's Tea Party
- Engaged over 650,000 people globally with our digital programme
- Increased social media audience including exceeding 10,000 instagram followers
- Created first ever production based educational resource (Some Like It Hip Hop) for schools and students use
- Kate Prince featured in BBC Imagine series aired on BBC 2
- Appointed 4 new Directors to Board of Trustees

ZooNation: The Kate Prince Company creates work in 3 distinct areas. Productions, Talent Development and Participation and each with its own individual aim.

1) PRODUCTIONS
To create captivating stories with original music and dance for presentation across the country and internationally.

Due to the pandemic theatres closed and production activity worldwide effectively stalled.

Positively our 2020/21 programme of activity was geared towards more engagement and talent development activity and as such we did not have any major mainstage ZooNation touring work planned.

Unfortunately, our plans for a brand new ZooNation Youth Company show 'What If' which was due to be presented as part of The Royal Ballet present: The Next Generation Festival in summer 2020 had to be postponed indefinitely. It was with great regret that we were unable to create this debut performance for ZooNation Youth Company at Royal Opera House but like many venues Royal Opera House was mostly in survival mode throughout the year and programming was paused.

Our venue partner Birmingham Hippodrome were also not able to co-deliver the remount of Groove on Down the Road that we had planned for 2020/21 to be presented by ZooNation Youth Company Birmingham.

Despite these unavoidable disappointments we were able to work with Roundhouse, Royal Opera House, and Sadler's Wells to (for the first time) provide free online screenings of The Mad Hatter's Tea Party and Some Like it Hip Hop. Offering online screening from our repertoire has been an aim for the company for some time. We are always keen to capitalise and exhaust all possible options for our existing work to a) provide some reflecting time for our Artistic Director to pursue and fully develop new ideas b) ensure the widest possible distribution and reach of existing work.

Taking our productions online was a new area of work for us and we were determined to pay our artists and creatives for this (especially given there were such limited employment opportunities throughout the year). Working with Independent Theatre Council, we were able to draw up agreeable contracts for the work to be screened and artists and creatives to remunerated.

The production screenings are undoubtedly one of the highlights of this years' work as we were able to provide some source of hope and entertainment at a time of difficulty, pay artists and creatives and seeing our work reach audiences around the globe. We have already received several interesting invitations for projects and partnerships from the US following partners watching our production screenings. This proves the international interest for our work.

During this year, Kate dedicated most of her creative time to progressing the redevelopment of SYLVIA – our first full sung through musical which we co-produced with The Old Vic. Both The Old Vic and ZooNation see the potential for the piece and are currently investing resources to create a fully realised version of this piece for The Old Vic stage. Our original redevelopment plans anticipated a 10-week run at the Old Vic in Summer 2021, however with consideration of the true impact of COVID 19 emerging we have pushed this production to Summer 2022.

As a consulting Producer we were disappointed that Message in a Bottle (A Kate Prince concept produced by Sadler's Well and Universal Music UK) had to cut its West End run short and cancelled the subsequent international tour. We had hoped that this work would act as a spearhead for the company's ambitions to break into international touring markets with our own work. With the constantly changing COVID rules it provided impossible to get the work back on stage in 2020/21 but both domestic and international venues are holding space in future schedules for the return of the work.

2) TALENT DEVELOPMENT
To support the next generation of Hip Hop talent nationally.

Since our inception the company has worked to address the lack of sustained professional opportunities for Hip Hop artists and provide critical skills development for the next generation of artists.

Due to lockdown limitations, we embraced digital delivery of our talent development programme. We were acutely aware of the detrimental effect isolation was having especially on young people. As such we were committed to providing continuous training for the young artists within ZooNation Youth Company and maintain training throughout lockdown. We delivered sessions online and in person (when rules allowed) with the full company.

Complementing the regular training, the youth company worked with a professional film maker to create 'House Party'. Shot at home during lockdown, House Party united members of ZooNation Youth Company 2020 through dance challenges and Hip Hop skills all mastered remotely under the direction of ZooNation Youth Company's Artistic Director Bradley Charles. The resulting film was a visual feast of ZooNation's exciting new talent with bold design and animation by Andrzej Goulding, and some familiar ZooNation music and original sounds by DJ Walde.

Our sister youth company based in Birmingham – ZooNation Young Company Birmingham also shifted training online for a term and despite the restrictions of lockdown created a short film – Senseless under the artistic leadership of Zoo Artist Rhimes Lecointe. Despite every effort to continue some form of training with ZooNation Young Company Birmingham the reality of Birmingham Hippodrome struggling to financially and operationally survive the pandemic left us with no choice but to bring the company to an end.

As part of our extensive ZooNation Dance on Demand Digital series we created a collection of online tutorials based on our repertoire and aimed at practicing artists. Whilst we could offer regular professional training online, we endeavoured to support practicing artists with this series as well as unlocking some of our production work to a wider audience.

Analysis has shown that this series was one of the most accessed of the suite of digital work.

3) PARTICIPATION
To increase the number and range of people experiencing high quality Hip Hop inspired art across the country.

Our Participation work accelerated this year, and we were able to progress many company ideas and aims connected to improving our participatory offer and reach. Most notably we created 'Dance on Demand'. The specially created 'Dance on Demand' series focused on training and provided 13 half hour digital dance sessions covering multiple style and sections from our productions and reached over 155,000 people.

We produced a rich library of content that can be accessed in perpetuity for free for all audiences.

The initial impetus for creating the series was providing employment for artists but quickly it became apparent that there was a growing expectation and demand for these online tutorials which we capitalized on.

The variety of the digital sessions within Dance on Demand was extensive. The final addition to library of digital content was 'Groove on Down at Home' which was a series of 15 minute family orientated fun classes based on themes from our production – Groove on Down the Road. All these sessions were delivered by past cast members of Groove on Down the Road.

Positively we were able to use this period to reorganize and improve our participatory packages, creating assets and attractive school specific packages. Included in this was the need to deliver digital workshops – a new area of delivery for ZooNation. Offering digital workshops allowed us to continue delivering participatory work and has been added to our menu of services as there are clear benefits to offering digital workshops particularly widening our geographic reach. Our digital educational offer was the basis for our first international partnership (with Blumenthal Performing Arts in the US).

A significant achievement for the company was the creation our first production specific resource pack. Designed in consultation with an education consultant and teacher our Some Like It Hip Hop resource pack allows students and teachers to gain vital learning tools, context, lesson plans, ideas, and access to a screening to the production to aid their studies. The response to the pack has been overwhelmingly positive leading to the development of 2 further production-based resource packs (Message in a Bottle and The MadHatters Tea Party) and discussions with AQA (the body responsible for setting and marking over half of the UKs GCSE and A-Levels) about inclusion on the syllabus and teacher training.

FINANCIAL REVIEW

Financial position

During the year ZooNation received our third instalment of a four year revenue grant of £254,999 (2020 £249,999) from Arts Council England. This ensured that there were sufficient funds for the Company to continue its work, despite the changes necessitated by COVID. In addition, it was fortunate that ZooNation was not financially responsible for any planned touring activity or engagement projects during the year.

Fundraising efforts continued and existing funders were very flexible, allowing the repurposing of grants as necessary. Whilst the company lost one major donor, they gained additional support when another major annual donor secured matched funding for their donation from their company and secured a new line of funding from a Charitable Trust for our Talent Development work.

It remains the company's long term aim to build learning and productions income together with agency contribution, individual and trust donations as the majority income streams. Whilst we were previously moving towards this aim, the impact of COVID has been a significant drop in other income. Income from learning activities amounted to £19,711 (2020 £139,492) and from productions £1,510 (2020 £344,863). In addition, our agency work provided a contribution of £9,926 (2020 £35,240).

This has made the Company more reliant on Arts Council England at present. There is one year remaining on our original funding agreement (2018-2022) but because of Covid we have been invited to apply for an extension year of funding (2022/23) at the same grant level of £254,999 and we will know the outcome of this application by December 2021. The Company has shown how adaptable it can be over the past eighteen months and we are not committed to any significant expenditure, which we could not afford, because of this reliance.

Reserves policy

Positively, both the reserves policy and position were not negatively affected by COVID 19.

Last year, following the success of SYLVIA we set aside a separate Creative reserve for future productions, including £60k for SYLVIA. This project is ongoing but given the uncertainties arising due to the COVID 19 pandemic, the date of any future productions remains fluid and the reserve are being carried forward to reflect this.

The company is also working towards a production in 2022 (ZooNation's 20th Anniversary show - Mix Tape) for which our initial budget is £75,000. We have, therefore, increased the Creative Reserve to £165,000 (2020 £90,000).

It has been agreed that by 2022 the Charity's aim, is to hold a minimum of three months' worth of general reserves and at the year end the level of reserves was £54,943 (2020 £35,611) which equates to approximately two and a half (2020 two) month's operation.

The position of cash reserves is reviewed at each Trustee meeting and the reserves policy is reviewed annually when the financial statements are approved. At the year end the Charity held a total of £180,785 in cash (2020 £106,041).

Looking Forward to 2021-22
COVID 19 continues to pose an exceptional and maverick threat to the arts sector and our activities going forwards. Our 2021/22 programme must be flexible enough to withstand recurrent lockdowns and restrictions. We must maintain the momentum achieved through our digital work and broaden all our offer to include viable digital options/versions.

The impact of COVID has crystallised our responsibility to our artists and the young people we work with.

Therefore in 2021/22 we will focus on our Talent Development and Participation areas of work.

Talent Development - Artists
This year we will pilot programmes and roles that have been informed by discussions with our artists, participatory partners and internal review of our offer and its gaps. All the below programmes will pay close attention to ensuring we are improving the representation of our work and workforce.

1) Early stage artists
We will pilot the first year of ZooNation Young Creative Assistants. This scheme responds to the absence of paid training, mentoring and experience for Hip Hop artists working in learning and participation context. It also acknowledges feedback we have received about the gap in sustained support for young artists who wish to continue their training and learning journey with ZooNation as educators rather than performers. The selected ZooNation Young Creative Assistants (aged 18-24yrs) will be part of a 6 month programme of mentoring, teaching and deliver at least 15 hours of paid employment.

We will continue our commitment to the next generation of performers through delivering ZooNation Youth Company, welcoming a new guest Artistic Director (Kendra Horsburgh) in September 2021.

2) Confident Artists
We recognise that the design and decision making of our organisation needs to be shared to include more artistic voices and voices from the community we wish to support. With this in mind we have co-designed a new professional development project ('The Artists') for confident Hip Hop based artists with a focus on with female artists and artists who have experienced racism as a barrier to their creative development.

This is the first programme of this nature ZooNation has designed and is the first step towards our longer term ambition to support other artistic voices (beyond Kate Prince) from conception to presentation. The artist led programme, delivered by respected freelance artist Shannelle 'Tali' Fergus, will provide 5 artists with 2 weeks of space, a company of dancers, mentors, and guests to help develop their ideas. This will be a paid opportunity.

Established Artists
This year we will formalise the contribution of two of our senior artists (Rhimes Lecointe and Bradley Charles) by welcoming them to the team as freelance ZooNation Associate Directors. Recognising the experience, contribution, and value of these artists into the company will allow us to better understand how our work reaches the communities we wish to support.

We are committed to ensuring a wider distribution of ZooNation's (artistic) leadership and endeavour to futureproof our work beyond the capacity of a single Artistic Director. This is a new initiative which we hope to trial in 2021/22.

Personal Skills Development
We will embark on a partnership with Dancers Career Development to create a scheme (SHIFT) that will provide 3 artists with a retraining grant, group coaching and mentoring support to explore new career pathways away from the stage.

We will continue to offer our annual professional training sessions for artists who currently, or in the future, will deliver ZooNation work (participatory work in particular). This training covers safeguarding, business skills, as well as a technique session.

Participation – Young People
We will continue to work with London Youth to create and deliver a bespoke participation programme for young people accessing youth centres in 3 London boroughs. This will build on previous work in these youth centres and is informed by evaluation by London Youth as the commissioning partner.

We will continue to add to our educational resources with the creation of two further resource packs (The Mad Hatter's Tea Party and Message in a Bottle) for school and student use. Together with Some Like It Hip Hop educational resource we will be in a stronger position to respond to demand from our education community to provide and deliver high quality educational content based on our productions.

With the changing nature of our relationship with our regional venue partners we are striking out to establish new relationships across the country including Royal Academy of Dance, Northern School of Contemporary Dance, National Youth Arts Wales, and Pauline Quirke Academy.

Regional Venue Partner projects
Tackling COVID 19 was a priority for our venue partners all of whom lost staff and significant income and reprioritised all available human resource to survival planning. As such our partnership projects and associations waned. We have adapted our model to move away from co-design with these partners and focussed our attention to creating more in house projects and options that can be offered out to partners. In 2021/22 we are offering (subsidised) Some Like It Hip Hop workshops to our original venue partners (Birmingham Hippodrome, Southampton Mayflower and The Lowry Salford).

In addition, we will be devising curtain raiser performances linked to the presentation of Message in a Bottle at the Hippodrome, for which we will work with talented young people from the area and hope to retain some of the young talent we were developing amongst the ZooNation Young Company Birmingham members.

Whilst our priority will be on talent development and participation this year we will continue to develop and deliver work in our other two areas: Productions and Resilience

Productions
We will spend some time this year developing the idea and co-production model for our celebratory retrospective show – 'ZooNation's MixTape' which will be on stage Autumn 2022 – marking our 20th anniversary as a company. This will be a production that brings together extracts from across all our shows.

In 2021/22 our Artistic Director will be focussed on writing and redeveloping SYLVIA with several workshops plotted for the year. The year will be spent getting the production to a point where all producers (Old Vic particularly) are happy to go ahead and confirm the pencilled Summer 2022/23 dates at the Old Vic.

With the premature closure of Message in a Bottle (for which ZooNation is a consulting producer) we have been supporting Sadler's Wells with the constant rescheduling and are hopeful we will reopen the work and embark on the national and international tour autumn 2021. This will be the first work created by Kate Prince that will be toured internationally.

We remain committed to wellbeing of our freelancers during this crisis and understand the importance of seeking employment and prioritising income for them. As such we are pursuing several new areas of online distribution including online cinema screenings at select venues, international theatre distribution and joining a larger distribution platform (digital theatre plus) to manage the distribution of our productions. We strive to ensure that most of the income from all combined digital production distribution goes to creatives and casts rather than ZooNation.

2021/22 will be a critical year for taking stock and recovery. We are allowing space for greater joint thinking with our board, artists, and communities to look at the emerging landscape and how we can navigate this best to continue delivering our charitable aims and mission.

Our plans are, at best, indicative but we must create a roadmap that brings hope and deepens our commitment to nurturing the next generation of theatre goers and theatre makers through by supporting conditions for our artistic community to develop and share their work.

Risk Management

As part of their ongoing monitoring of the charity's activities, the Trustees regularly review any risks to which they think the charity may be subject. The Trustees have a risk management strategy, which comprises:
- a regular review of the risk register;
- the establishment of policies, systems and procedures to mitigate those risks identified; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

Major risks identified include:

Risk: Impact of COVID 19 pandemic on ZooNation's ability to deliver its programme of activities.
Action taken to mitigate risk: Improved Digital offer created to supplement in person activity. Developed practices and protocols for safe return to studio and theatre as efficiently and effectively as is possible.

Risk: Loss of Funding and Partnerships
Action taken to mitigate risk: Regular review of plans by executive and Board to discern core activities and structure. Increased fundraising drive to underpin activities that can happen online and with socially distance methods employed. Regular communication with partner venues regarding future performances.

Risk: Loss of profile in part due to decreased Artistic Director led performance work
Actions taken to mitigate risk: Ensure ZooNation Artists well equipped to develop work, establish talent development programmes to support other artist ambition, communicate future plans to partners and audiences to alleviate any concern.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Recruitment and appointment of new trustees

The size of the charity means that it does not have a formal arrangement for the appointment of new Trustees. If the existing Trustees consider that additional Trustees are required to improve or add skills, an informal approach is made to suitable candidates. The induction and training of new Trustees is overseen by existing Trustees. No person external to the Charity is entitled to appoint Trustees to the Charity.

Four new Trustees joined the board – M. Fisher, L. Shire, H, Fosker and J. Reeve.
The new trustees bring skills and expertise in the following areas; development, marketing, education and artistic direction.

Organisational structure

In 2020/21 in recognition of increased digital and marketing demands the decision was made to make Marketing and Communications Manager a salaried position (previously freelance). A new administrative role (Operation and Engagement Assistant) was introduced to the staffing to provide administrative assistance to participation, marketing and general management.

In 2020/21 ZooNation had the following organisational permanent staff structure:

Kate Prince - Artistic Director	(part time)
Sri Sarker - Executive Director	(part time)
Sandra Castell - Garcia - Executive Producer	(part time)
Annie Taylor - Gooby - Engagement Producer	(part time)
Sophie Cammack - General Manager	(part time)
Frankie Stansfield – Marketing and Communications Manager	(part time)
Rosa Burkett-Wenham – Operation and Engagement Assistant	(part time)

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

10575570 (England and Wales)

Registered Charity number

1179510

Registered office

Sadler's Wells Theatre
Rosebery Avenue
London
EC1R 4TN

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Trustees
Ms E McCartney Chair
Mr J M R Cohen Solicitor
Ms C S Cox
Miss G A Gatti
Ms M R Fisher (appointed 16.9.20)
Mr L G Shires (appointed 16.9.20)
Mr J Reeve (appointed 16.9.20)
Ms H Fosker (appointed 16.9.20)

Independent Examiner
Lisa Wilson FCA
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Approved by order of the board of trustees on 9 December 2021 and signed on its behalf by:

Ms E McCartney - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ZOONATION: THE KATE PRINCE COMPANY LIMITED

Independent examiner's report to the trustees of ZooNation: The Kate Prince Company Limited ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2021.

Responsibilities and basis of report
As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of _ which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Lisa Wilson FCA
For & on behalf of
Rothmans LLP
Chartered Accountants
Chilworth Point
1 Chilworth Road
Southampton
SO16 7JQ

Date: 15 December 2021

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 Unrestricted funds £	2020 Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	3	297,702	357,814
Charitable activities	5		
Learning		19,711	139,492
Production		1,510	344,863
Agency		221,034	491,174
Investment income	4	-	48
Total		539,957	1,333,391
EXPENDITURE ON			
Charitable activities	6		
Learning		143,222	205,094
Production		91,295	648,303
Agency		211,108	455,934
Total		445,625	1,309,331
NET INCOME		94,332	24,060
RECONCILIATION OF FUNDS			
Total funds brought forward		125,611	101,551
TOTAL FUNDS CARRIED FORWARD		219,943	125,611
Represented by:			
General fund		54,943	35,611
Designated fund – Creative reserve		165,000	90,000
TOTAL FUNDS		219,943	125,611

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF FINANCIAL POSITION
31 MARCH 2021

	Notes	2021 Unrestricted funds £	2020 Total funds £
FIXED ASSETS			
Tangible assets	11	367	490
CURRENT ASSETS			
Debtors	12	64,067	66,096
Cash at bank		180,785	106,041
		244,852	172,137
CREDITORS			
Amounts falling due within one year	13	(25,276)	(47,016)
NET CURRENT ASSETS		219,576	125,121
TOTAL ASSETS LESS CURRENT LIABILITIES		219,943	125,611
NET ASSETS		219,943	125,611
FUNDS	15		
Unrestricted funds:			
General fund		54,943	35,611
Designated fund - Creative reserve		165,000	90,000
		219,943	125,611
TOTAL FUNDS		219,943	125,611

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ...9 December 2021.... and were signed on its behalf by:

Ms E McCartney - Trustee

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2020 £
Cash flows from operating activities			
Cash generated from operations	1	74,744	6,050
Net cash provided by operating activities		74,744	6,050
Cash flows from investing activities			
Interest received		-	48
Net cash provided by investing activities		-	48
Change in cash and cash equivalents in the reporting period		74,744	6,098
Cash and cash equivalents at the beginning of the reporting period		106,041	99,943
Cash and cash equivalents at the end of the reporting period		180,785	106,041

The notes form part of these financial statements

ZOONATION: THE KATE PRINCE COMPANY LIMITED

NOTES TO THE STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2021

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net income for the reporting period (as per the Statement of Financial Activities)	94,332	24,060
Adjustments for:		
Depreciation charges	122	163
Interest received	-	(48)
Decrease/(increase) in debtors	2,029	(47,113)
(Decrease)/increase in creditors	(21,739)	28,988
Net cash provided by operations	74,744	6,050

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.20 £	Cash flow £	At 31.3.21 £
Net cash			
Cash at bank	106,041	74,744	180,785
	106,041	74,744	180,785
Total	106,041	74,744	180,785

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. STATUTORY INFORMATION

ZooNation: The Kate Prince Company Limited is a charitable company, limited by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Report of the Trustees.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

These financial statements have been prepared on the going concern basis, as there are no material uncertainties about the charity's ability to continue.

The trustees' have reached this conclusion based on the nature of the grant funding, contracts for which have been agreed for the foreseeable future.

ZooNation: The Kate Prince Company Limited meets the definition of a public benefit entity under FRS 102.

INCOMING RESOURCES
Voluntary income by way of donations and grants that provide core funding or are of a general nature are recognised in the Statement of Financial Activities when receivable. If there are conditions relating to a donation then the income will be recognised when the conditions are met, until that time the donation is deferred. Grant income is only received if certain conditions are met as agreed by the grant provider.

The donations and legacy income is receivable from non-exchange transactions, all donations and legacies received during the year were cash receipts, the amounts of which are presented in the statement of financial activities.

All incoming resources are recognised in the Statement of Financial Activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy.

RESOURCES EXPENDED
Expenditure is accounted for on an accruals basis as a liability is incurred. Expenditure includes any VAT charged which cannot be recovered and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in the delivery of it's activities and services for the community. It includes:-

the costs incurred acting as an agent to performers,
the costs of producing dance shows for the public,
and the cost of providing training to performers.

Support costs include wages establishment and other general business expenses, all of which are considered to be costs of indirect nature necessary to support the charity's ability to perform its day to day activities;

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis to reflect the consumption of resources.

ALLOCATION AND APPORTIONMENT OF COSTS
Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and costs which support the Charities programmes and activities. Support costs are allocated in proportion to the charitable expenditure.

TANGIBLE FIXED ASSETS
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment	-	25% on reducing balance

continued...

2. ACCOUNTING POLICIES - continued

TANGIBLE FIXED ASSETS
Tangible fixed assets are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost included expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

The assets' residual values, useful lives and depreciation methods are reviewed and if appropriate are adjusted if there is an indication of a significant change since the last reporting date.

TAXATION
The charity is exempt from corporation tax on its charitable activities.

FUND ACCOUNTING
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. If such funds have been specifically earmarked for a particular project or use by the Trustees, the funds are denoted as designated funds.

Restricted funds can only be used for particular 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 explanation of the nature and purpose of each fund is included in the notes to the financial statements.

HIRE PURCHASE AND LEASING COMMITMENTS
Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SHORT TERM DEBTORS AND CREDITORS
Debtors and creditors receivable and payable within one year or upon demand are recorded at transaction price whether or not a rate of interest is charged on the balance.

LEGAL STATUS OF THE CHARITY
The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

3. DONATIONS AND LEGACIES

	2021	2020
	£	£
Donations	43,103	55,025
Theatre tax relief	-	52,790
Grants	254,599	249,999
	297,702	357,814

Grants received, included in the above, are as follows:

	2021	2020
	£	£
Arts Council of England	254,599	249,999

continued...

4. INVESTMENT INCOME

	2021	2020
	£	£
Deposit account interest	-	48

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2021	2020
		£	£
Learning income	Learning	19,711	139,492
Production income	Production	1,510	344,863
Agency income	Agency	221,034	491,174
		242,255	975,529

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 7)	Totals
	£	£	£
Learning	95,741	47,481	143,222
Production	61,028	30,267	91,295
Agency	211,108	-	211,108
	367,877	77,748	445,625

7. SUPPORT COSTS

	Governance	Finance	Totals
	£	£	£
Learning	47,403	78	47,481
Production	30,218	49	30,267
	77,621	127	77,748

Support costs, included in the above, are as follows:

GOVERNANCE

	Learning	Production	2021 Total activities	2020 Total activities
	£	£	£	£
Wages	32,698	20,843	53,541	39,673
Social security	932	594	1,526	1,016
Pensions	872	557	1,429	926
Rent	985	628	1,613	2,150
Insurance	1,133	722	1,855	684
Telephone	1,174	750	1,924	2,514
Postage and stationery	589	375	964	583
Advertising	5,618	3,580	9,198	15,914
Sundries	92	59	151	4,409
Subscriptions	292	186	478	1,485
Travel	23	15	38	1,331
Audit and accountancy	1,607	1,024	2,631	6,831
Professional fees	1,313	838	2,151	4,402
Depreciation of tangible assets	75	47	122	163
	47,403	30,218	77,621	82,081

continued...

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2021	2020
	£	£
Depreciation - owned assets	123	163
Other operating leases	1,613	2,150

Included in other operating leases is rent for use of an area of premises of £1,613 (2020: £2,150) which is charged at below market value. The Trustees have reviewed the lease and it is not currently possible to measure with accuracy the market value that should be apportioned to the area of premises used and on this basis are not able to recognise a value for the full expense and corresponding donation from the landlord.

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the year ended 31 March 2020.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the year ended 31 March 2020.

10. STAFF COSTS

	2021	2020
	£	£
Wages and salaries	53,541	39,673
Social security costs	1,526	1,016
Other pension costs	1,429	926
	56,496	41,615

The average monthly number of employees during the year was as follows:

	2021	2020
Production	2	3
Learning	1	1
Support and administration	4	3
	7	7

No employees received emoluments in excess of £60,000.

continued...

11. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
At 1 April 2020 and 31 March 2021	871
DEPRECIATION	
At 1 April 2020	381
Charge for year	123
At 31 March 2021	504
NET BOOK VALUE	
At 31 March 2021	367
At 31 March 2020	490

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade debtors	3,552	9,544
Other debtors	55,081	55,081
VAT	3,369	222
Prepayments	2,065	1,249
	64,067	66,096

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade creditors	1,303	14,541
Social security and other taxes	3,489	1,157
Other creditors	10,734	11,493
Deferred income	5,100	8,000
Accrued expenses	4,650	11,825
	25,276	47,016

14. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2021 £	2020 £
Within one year	538	538

continued...

15. MOVEMENT IN FUNDS

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	35,611	94,332	(75,000)	54,943
Designated fund - Creative reserve	90,000	-	75,000	165,000
	125,611	94,332	-	219,943
TOTAL FUNDS	125,611	94,332	-	219,943

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	539,957	(445,625)	94,332
TOTAL FUNDS	539,957	(445,625)	94,332

Comparatives for movement in funds

	At 1.4.19 £	Net movement in funds £	Transfers between funds £	At 31.3.20 £
Unrestricted funds				
General fund	101,551	24,060	(10,000)	35,611
Designated fund - Touring reserve	80,000	-	(80,000)	-
Designated fund - Creative reserve	-	-	90,000	90,000
	101,551	24,060	-	125,611
TOTAL FUNDS	101,551	24,060	-	125,611

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,333,391	(1,309,331)	24,060
TOTAL FUNDS	1,333,391	(1,309,331)	24,060

continued...

15. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.19 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	21,551	118,392	(85,000)	54,943
Designated fund – Touring reserve	80,000	-	(80,000)	-
Designated fund - Creative reserve	-	-	165,000	165,000
	101,551	118,392	-	219,943
TOTAL FUNDS	101,551	118,392	-	219,943

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,873,348	(1,754,956)	118,392
TOTAL FUNDS	1,873,348	(1,754,956)	118,392

The £165,000 designated fund as included above has been earmarked to be used by the charity when productions are required.

16. RELATED PARTY DISCLOSURES

Included within donations is an amount of £400 received from a trustee. There were no conditions attached to this donation.

During the year, ZooNation incurred costs totalling £2,632 (2020: £8,581) payable to Rothmans LLP and Rothmans Audit LLP as outlined in the auditors remuneration note. Ms C S Cox (a Trustee) is a member of Rothmans LLP and the transactions were carried out on an arm's length basis.