

**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  
ZONATION: 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.

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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.

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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 entirety 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.

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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.

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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 20<sup>th</sup> 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).

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**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.

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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.



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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

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**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  
ZOO NATION: THE KATE PRINCE COMPANY  
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**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.

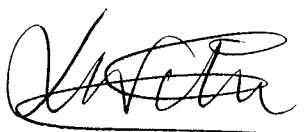
**Independent examiner's statement**

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 £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	3	297,702	357,814
<b>Charitable activities</b>	5		
Learning		19,711	139,492
Production		1,510	344,863
Agency		221,034	491,174
Investment income	4	-	48
<b>Total</b>		539,957	1,333,391
<b>EXPENDITURE ON</b>			
<b>Charitable activities</b>	6		
Learning		143,222	205,094
Production		91,295	648,303
Agency		211,108	455,934
<b>Total</b>		445,625	1,309,331
<b>NET INCOME</b>		94,332	24,060
<b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>		125,611	101,551
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>219,943</u>	<u>125,611</u>
Represented by:			
General fund		54,943	35,611
Designated fund – Creative reserve		<u>165,000</u>	<u>90,000</u>
<b>TOTAL FUNDS</b>		<u>219,943</u>	<u>125,611</u>

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 £
<b>FIXED ASSETS</b>			
Tangible assets	11	367	490
<b>CURRENT ASSETS</b>			
Debtors	12	64,067	66,096
Cash at bank		<u>180,785</u>	<u>106,041</u>
		244,852	172,137
<b>CREDITORS</b>			
Amounts falling due within one year	13	(25,276)	(47,016)
<b>NET CURRENT ASSETS</b>		<u>219,576</u>	<u>125,121</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		219,943	125,611
<b>NET ASSETS</b>		<u>219,943</u>	<u>125,611</u>
<b>FUNDS</b>	15		
Unrestricted funds:			
General fund		54,943	35,611
Designated fund - Creative reserve		<u>165,000</u>	<u>90,000</u>
		<u>219,943</u>	<u>125,611</u>
<b>TOTAL FUNDS</b>		<u>219,943</u>	<u>125,611</u>

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 £
<b>Cash flows from operating activities</b>			
Cash generated from operations	1	<u>74,744</u>	<u>6,050</u>
Net cash provided by operating activities		<u>74,744</u>	<u>6,050</u>
<b>Cash flows from investing activities</b>			
Interest received		<u>-</u>	<u>48</u>
Net cash provided by investing activities		<u>-</u>	<u>48</u>
<b>Change in cash and cash equivalents in the reporting period</b>		74,744	6,098
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<u>106,041</u>	<u>99,943</u>
<b>Cash and cash equivalents at the end of the reporting period</b>		<u>180,785</u>	<u>106,041</u>

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 £
<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	94,332	24,060
<b>Adjustments for:</b>		
Depreciation charges	122	163
Interest received	-	(48)
Decrease/(increase) in debtors	2,029	(47,113)
(Decrease)/increase in creditors	<u>(21,739)</u>	<u>28,988</u>
<b>Net cash provided by operations</b>	<u><u>74,744</u></u>	<u><u>6,050</u></u>

**2. ANALYSIS OF CHANGES IN NET FUNDS**

	At 1.4.20 £	Cash flow £	At 31.3.21 £
<b>Net cash</b>			
Cash at bank	<u>106,041</u>	<u>74,744</u>	<u>180,785</u>
	<u>106,041</u>	<u>74,744</u>	<u>180,785</u>
<b>Total</b>	<u><u>106,041</u></u>	<u><u>74,744</u></u>	<u><u>180,785</u></u>

The notes form part of these financial statements

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**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 its 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



**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**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	<u>254,599</u>	<u>249,999</u>
	<u>297,702</u>	<u>357,814</u>

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

	2021 £	2020 £
Arts Council of England	<u>254,599</u>	<u>249,999</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**4. INVESTMENT INCOME**

	2021 £	2020 £
Deposit account interest	<u>-</u>	<u>48</u>

**5. INCOME FROM CHARITABLE ACTIVITIES**

	2021 £	2020 £
Learning income	19,711	139,492
Production income	1,510	344,863
Agency income	<u>221,034</u>	<u>491,174</u>
	<u>242,255</u>	<u>975,529</u>

**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	<u>211,108</u>	<u>-</u>	<u>211,108</u>
	<u>367,877</u>	<u>77,748</u>	<u>445,625</u>

**7. SUPPORT COSTS**

	Governance £	Finance £	Totals £
Learning	47,403	78	47,481
Production	<u>30,218</u>	<u>49</u>	<u>30,267</u>
	<u>77,621</u>	<u>127</u>	<u>77,748</u>

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	<u>75</u>	<u>47</u>	<u>122</u>	<u>163</u>
	<u>47,403</u>	<u>30,218</u>	<u>77,621</u>	<u>82,081</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**8. NET INCOME/(EXPENDITURE)**

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

	2021	2020
	£	£
Depreciation - owned assets	123	163
Other operating leases	<u>1,613</u>	<u>2,150</u>

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	<u>1,429</u>	<u>926</u>
	<u>56,496</u>	<u>41,615</u>

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

	2021	2020
Production	2	3
Learning	1	1
Support and administration	<u>4</u>	<u>3</u>
	<u>7</u>	<u>7</u>

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

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**11. TANGIBLE FIXED ASSETS**

		Computer equipment £
<b>COST</b>		
At 1 April 2020 and 31 March 2021		<u>871</u>
<b>DEPRECIATION</b>		
At 1 April 2020		381
Charge for year		<u>123</u>
At 31 March 2021		<u>504</u>
<b>NET BOOK VALUE</b>		
At 31 March 2021		<u>367</u>
At 31 March 2020		<u>490</u>

**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	<u>2,065</u>	<u>1,249</u>
	<u>64,067</u>	<u>66,096</u>

**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	<u>4,650</u>	<u>11,825</u>
	<u>25,276</u>	<u>47,016</u>

**14. LEASING AGREEMENTS**

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

	2021	2020
	£	£
Within one year	<u>538</u>	<u>538</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**15. MOVEMENT IN FUNDS**

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
<b>Unrestricted funds</b>				
General fund	35,611	94,332	(75,000)	54,943
Designated fund - Creative reserve	<u>90,000</u>	<u>-</u>	<u>75,000</u>	<u>165,000</u>
	<u>125,611</u>	<u>94,332</u>	<u>-</u>	<u>219,943</u>
<b>TOTAL FUNDS</b>	<u>125,611</u>	<u>94,332</u>	<u>-</u>	<u>219,943</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	539,957	(445,625)	94,332
	<u>539,957</u>	<u>(445,625)</u>	<u>94,332</u>
<b>TOTAL FUNDS</b>	<u>539,957</u>	<u>(445,625)</u>	<u>94,332</u>

**Comparatives for movement in funds**

	At 1.4.19 £	Net movement in funds £	Transfers between funds £	At 31.3.20 £
<b>Unrestricted funds</b>				
General fund	101,551	24,060	(10,000)	35,611
Designated fund - Touring reserve	80,000	-	(80,000)	-
Designated fund - Creative reserve	<u>-</u>	<u>-</u>	<u>90,000</u>	<u>90,000</u>
	<u>101,551</u>	<u>24,060</u>	<u>-</u>	<u>125,611</u>
<b>TOTAL FUNDS</b>	<u>101,551</u>	<u>24,060</u>	<u>-</u>	<u>125,611</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,333,391	(1,309,331)	24,060
	<u>1,333,391</u>	<u>(1,309,331)</u>	<u>24,060</u>
<b>TOTAL FUNDS</b>	<u>1,333,391</u>	<u>(1,309,331)</u>	<u>24,060</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2021**

**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 £
<b>Unrestricted funds</b>				
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
	<u>101,551</u>	<u>118,392</u>	<u>-</u>	<u>219,943</u>
<b>TOTAL FUNDS</b>	<u>101,551</u>	<u>118,392</u>	<u>-</u>	<u>219,943</u>

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 £
<b>Unrestricted funds</b>			
General fund	1,873,348	(1,754,956)	118,392
	<u>1,873,348</u>	<u>(1,754,956)</u>	<u>118,392</u>
<b>TOTAL FUNDS</b>	<u>1,873,348</u>	<u>(1,754,956)</u>	<u>118,392</u>

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.