

**REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022  
FOR  
ZONATION: THE KATE PRINCE COMPANY  
LIMITED  
(A COMPANY LIMITED BY GUARANTEE)**

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

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FOR THE YEAR ENDED 31 MARCH 2022**

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**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

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**OBJECTIVES AND ACTIVITIES**

**Charitable Objectives**

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

- 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
- 1) 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.



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**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.

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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' Lecoite 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.

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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).

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**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.



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**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' Lecoite 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.

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**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

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

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**STATEMENT OF FINANCIAL POSITION  
31 MARCH 2022**

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

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

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 2022**

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

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

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

	At 1.4.21 £	Cash flow £	At 31.3.22 £
<b>Net cash</b>			
Cash at bank	180,785	158,361	339,146
	<u>180,785</u>	<u>158,361</u>	<u>339,146</u>
<b>Total</b>	<u>180,785</u>	<u>158,361</u>	<u>339,146</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**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 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 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 2022**

**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 the Corporation Tax 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
	<u>340,235</u>	<u>297,702</u>

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	-
	<u>307,004</u>	<u>254,599</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**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
		<u>162,265</u>	<u>242,255</u>

**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
	<u>327,353</u>	<u>77,774</u>	<u>405,127</u>

**6. SUPPORT COSTS**

	Governance £	Finance £	Totals £
Learning	53,321	124	53,445
Production	24,272	57	24,329
	<u>77,593</u>	<u>181</u>	<u>77,774</u>

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
	<u>53,321</u>	<u>24,272</u>	<u>77,593</u>	<u>77,622</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

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

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

	2022	2021
	£	£
Depreciation - owned assets	92	123
Other operating leases	<u>1,613</u>	<u>1,613</u>

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
	<u>55,145</u>	<u>56,496</u>

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
	<u>8</u>	<u>7</u>

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

**10. TANGIBLE FIXED ASSETS**

	Computer equipment £
<b>COST</b>	
At 1 April 2021 and 31 March 2022	<u>871</u>
<b>DEPRECIATION</b>	
At 1 April 2021	504
Charge for year	92
At 31 March 2022	<u>596</u>
<b>NET BOOK VALUE</b>	
At 31 March 2022	<u>275</u>
At 31 March 2021	<u>367</u>



**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**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
	<u>61,457</u>	<u>64,066</u>

**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
	<u>83,563</u>	<u>25,276</u>

**13. LEASING AGREEMENTS**

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

	2022	2021
	£	£
Within one year	<u>538</u>	<u>538</u>

**14. MOVEMENT IN FUNDS**

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
<b>Unrestricted funds</b>				
General fund	54,942	97,373	(90,000)	62,315
Designated fund - Creative reserve	165,000	-	90,000	255,000
	<u>219,942</u>	<u>97,373</u>	<u>-</u>	<u>317,315</u>
<b>TOTAL FUNDS</b>	<u>219,942</u>	<u>97,373</u>	<u>-</u>	<u>317,315</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	502,500	(405,127)	97,373
	<u>502,500</u>	<u>(405,127)</u>	<u>97,373</u>
<b>TOTAL FUNDS</b>	<u>502,500</u>	<u>(405,127)</u>	<u>97,373</u>

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**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 £
<b>Unrestricted funds</b>				
General fund	125,611	94,331	(165,000)	54,942
Designated fund - Creative reserve	-	-	165,000	165,000
	<u>125,611</u>	<u>94,331</u>	<u>-</u>	<u>219,942</u>
<b>TOTAL FUNDS</b>	<u>125,611</u>	<u>94,331</u>	<u>-</u>	<u>219,942</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	539,957	(445,626)	94,331
	<u>539,957</u>	<u>(445,626)</u>	<u>94,331</u>
<b>TOTAL FUNDS</b>	<u>539,957</u>	<u>(445,626)</u>	<u>94,331</u>

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 £
<b>Unrestricted funds</b>				
General fund	125,611	191,704	(255,000)	62,315
Designated fund - Creative reserve	-	-	255,000	255,000
	<u>125,611</u>	<u>191,704</u>	<u>-</u>	<u>317,315</u>
<b>TOTAL FUNDS</b>	<u>125,611</u>	<u>191,704</u>	<u>-</u>	<u>317,315</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	1,042,457	(850,753)	191,704
	<u>1,042,457</u>	<u>(850,753)</u>	<u>191,704</u>
<b>TOTAL FUNDS</b>	<u>1,042,457</u>	<u>(850,753)</u>	<u>191,704</u>

The £255,000 designated fund as included above has been earmarked to be used by the charity when productions are required.

**ZOONATION: THE KATE PRINCE COMPANY  
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued  
FOR THE YEAR ENDED 31 MARCH 2022**

**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 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Donations	33,231	43,103
Grants	307,004	254,599
	<u>340,235</u>	<u>297,702</u>
<b>Charitable activities</b>		
Agency income	110,818	221,034
Production income	17,850	1,510
Learning income	33,597	19,711
	<u>162,265</u>	<u>242,255</u>
<b>Total incoming resources</b>	502,500	539,957
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Agency costs	100,049	211,108
Production costs	71,103	61,028
Learning costs	156,201	95,741
	<u>327,353</u>	<u>367,877</u>
<b>Support costs</b>		
<b>Governance</b>		
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
	<u>77,593</u>	<u>77,622</u>
<b>Finance</b>		
Bank charges	181	127
<b>Total resources expended</b>	<u>405,127</u>	<u>445,626</u>
<b>Net income</b>	<u>97,373</u>	<u>94,331</u>

This page does not form part of the statutory financial statements