

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

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025
FOR
ZONATION: THE KATE PRINCE COMPANY
LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

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

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

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Public benefit

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

Chair's Statement 2024/25

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

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

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

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

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

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

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

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

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

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

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

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

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

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

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

Sharon Marshall
Chair

OBJECTIVES AND ACTIVITIES

Objectives and aims

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

OBJECTIVES AND ACTIVITIES

Environmental Social Governance

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

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

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

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

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

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

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

ACHIEVEMENTS AND PERFORMANCE

Key achievements 2024/25

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

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

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

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

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

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

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

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

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

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

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

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

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

PRODUCTIONS

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

Message in a Bottle

This hit Sadler's Wells and Universal Music UK co-production originally opened to rave reviews in January 2020 at Sadler's Wells West End Theatre. Following an international tour in 2023/24 Message in a Bottle opened on Broadway in April 2025 alongside a feature in the New York Times on the production and Kate Prince. It was an incredible moment for Kate and ZooNation to present our work on Broadway.

Throughout its tour the production was seen by audiences of 158,919 at more than 150 performances across 22 venues.

International response:

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

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

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

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

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

**ACHIEVEMENTS AND PERFORMANCE
PRODUCTIONS (CONTD.)**

The Mad Hatter's Tea Party

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

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

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

Ghost Ships

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

The key headlines and impact from Ghost Ships were:

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

Research & Development for Ebony Scrooge

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

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

TALENT DEVELOPMENT

To support the next generation of Hip Hop talent nationally.

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

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

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE TALENT DEVELOPMENT (CONTD.)

ZooNation Youth Company

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

Creative Assistants

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

Young Artist's Training Scheme

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

Benefits for the selected artists include:

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

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

SHIFT

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

The Artists at Resolution

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

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE TALENT DEVELOPMENT (CONTD.)

Associate Artistic Director Dannielle 'Rhimes' Lecointe

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

ZooNation Agency

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

PARTICIPATION

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

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

ZooNation Academy of Dance

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

Some highlights of our other participation events this year include:

Imagine Children's Festival

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

Making Moves National Platform

We are now in our second year of collaborating with Sadler's Wells Making Moves which is a new choreography and performance project inviting school and youth groups from across England to show us their moves.

This year's project was the first nationwide project for young people aged 11-18. Schools and youth groups used digital choreographic toolkits from choreographers such as Alesandra Seutin, Dannielle 'Rhimes' Lecointe, Jordan Douglas, and Oona Doherty to create new works.

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

Rambert Grades

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

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE

Robert Blair Primary School

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

Supporting Teachers and Schools

Broadly, our participation work seeks to make ZooNation's process and styles accessible to the public with a key focus on learning with young people - primarily in educational contexts.

Our offer is also available digitally. We have partnered with Digital Theatre + to make our recording of Some Like It Hip Hop available through their streaming service and we are actively exploring additional ways in which we can make our work available digitally to the widest educational audience. In 2025 we will be making a recording of The Madhatter's Tea Party available to educators on Digital Theatre + and hope to film Ebony Scrooge for educational purposes too.

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

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

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

FINANCIAL REVIEW

Financial position

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

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

Reserves policy

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

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

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

LOOKING FORWARD 2025/26

Productions

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

Leading the company is the incredible Leah Hill as Ebony Scrooge - a fashion powerhouse who cancels Christmas until a ghostly journey changes everything. Joining Leah are Lindon Barr, Melissa Bravo, Deavion Brown, Robert Dunkley-Gyimah, Sia Gbamoi, Liberty Greig, Megan Ingram, Jackie Kibuka, Portia Oti, Elijah Smith and Malachi Welch. We are hugely proud that four of the professional cast are ZooNation Youth Company Alumni.

The creative team for Ebony Scrooge includes Dannielle 'Rhimes' LeCointe (Writer, Director, Choreographer, Concept), Michael 'Mikey J' Asante (Original Music), Joanna Scotcher (Set Designer), Charlie Morgan Jones (Lighting Designer), and Sarah Victoria (Sound Designer). The production also features costume design by Le Fil and Natalie Pryce, with Bradley Charles as Associate Director and Choreographer.

Talent Development

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

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

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

Next year we will also be delivering our Behind The Scenes Initiative alongside Ebony Scrooge with a placement in Costume. ZooNation's Behind The Scenes Initiative is a paid placement opportunity aiming to support Black and Global Majority talent in creative and backstage theatre roles, who are currently underrepresented in the sector. The initiative aims to diversify and support people from Black and Global Majority backgrounds in a number of roles including stage management, theatre technicians, lighting design, sound design, stage design, costume design, music composition, theatre and event production, and company management.

We will continue to support Bradley Charles as our ZooNation Youth Wellbeing and Mentoring Lead to support the young people we have a sustained involvement with across ZooNation Youth Company and our Creative Assistants Programme. This role was created in response to an increased need to provide more individual support for young people as well as provide clearer evaluation and feedback to the company to inform future planning. We are also very excited that Bradley will be further stepping up into the role of Participation Manager for the Company starting in September 2025.

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

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

Participation

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

ZOONATION: THE KATE PRINCE COMPANY LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

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

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

Organisation Resilience

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

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

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

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

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

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

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Recruitment and appointment of new trustees

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

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

Organisational structure

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

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

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

10575570 (England and Wales)

Registered Charity number

1179510

Registered office

Sadler's Wells Theatre
Rosebery Avenue
London
EC1R 4TN

Trustees

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

REFERENCE AND ADMINISTRATIVE DETAILS

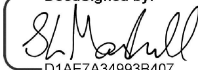
Independent Examiner

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

15/12/2025

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

DocuSigned by:



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Ms S Marshall - Trustee

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

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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



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

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

Date: 16 December 2025.....

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

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

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

The notes form part of these financial statements

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**STATEMENT OF FINANCIAL POSITION
31 MARCH 2025**

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

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

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

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

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

DocuSigned by:

D1AE7A34993B407.....
Ms S Marshall - Trustee

The notes form part of these financial statements

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025**

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

The notes form part of these financial statements

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

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

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

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

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank	378,702	(51,401)	327,301
	<u>378,702</u>	<u>(51,401)</u>	<u>327,301</u>
Total	<u>378,702</u>	<u>(51,401)</u>	<u>327,301</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 2025**

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. In the event that a donation is subject to fulfilling performance conditions before the charity is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period.

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

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

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

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

Other income represents any royalties received during the year.

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

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

RESOURCES EXPENDED

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

2. ACCOUNTING POLICIES - continued

RESOURCES EXPENDED

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

ALLOCATION AND APPORTIONMENT OF COSTS

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

INTANGIBLE FIXED ASSETS

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

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

TANGIBLE FIXED ASSETS

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

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

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

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

TAXATION

The charity meets the definition of Part 1 of Schedule 6 to the Finance Act 2010 and is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of 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.

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

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

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

4. DONATIONS AND LEGACIES

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

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

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

5. INCOME FROM CHARITABLE ACTIVITIES

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

6. OTHER INCOME

	2025	2024
	£	£
Royalties	-	210
Sundry income	500	816
	<u>500</u>	<u>1,026</u>

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

7. CHARITABLE ACTIVITIES COSTS

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

8. SUPPORT COSTS

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

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

GOVERNANCE

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

9. NET INCOME/(EXPENDITURE)

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

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

10. TRUSTEES' REMUNERATION AND BENEFITS

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

TRUSTEES' EXPENSES

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

11. STAFF COSTS

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

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

	2025	2024
Production	3	3
Learning	3	3
Support and administration	2	2
	<u>8</u>	<u>8</u>

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

12. INDEPENDENT EXAMINERS REMUNERATION

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

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

13. DEFERRED INCOME

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

14. INTANGIBLE FIXED ASSETS

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

15. TANGIBLE FIXED ASSETS

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

16. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

18. MOVEMENT IN FUNDS

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

18. MOVEMENT IN FUNDS - continued

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

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

Comparatives for movement in funds

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

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

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

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

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

18. MOVEMENT IN FUNDS - continued

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

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

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

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

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

19. RELATED PARTY DISCLOSURES

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

20. AGENCY OPERATIONS

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

21. ACCRUED INCOME

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

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

22. GRANT INCOME AND EXPENDITURE

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

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

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

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

This page does not form part of the statutory financial statements

**ZOONATION: THE KATE PRINCE COMPANY
LIMITED**

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

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