

# ZOO CO CREATIVE LTD

England & Wales · Charity number 1186349

## Details

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Other names	ZOO CO
Status	Registered
Legal form	Charitable company
Company number	<a href="#">12089377</a>
Registered	2019-11-14
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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Website	<a href="http://www.wearezooco.co.uk">www.wearezooco.co.uk</a>

## Activities

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**Objects:** TO ADVANCE PUBLIC EDUCATION IN AND APPRECIATION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY, BY: (1) PRESENTATION OF PERFORMANCES AND THE DEVELOPMENT OF NEW WORK;(2) DEVELOPING ACCESSIBILITY IN THE ARTS THROUGH INNOVATIVE, TAILORED ENGAGEMENT PROGRAMMES FOR MARGINALISED GROUPS OR INDIVIDUALS IN PARTICULAR YOUNG PEOPLE AGED 7-21 AND D/DEAF AND DISABLED AUDIENCES/PARTICIPANTS;(3) THE PROVISION OF A THEATRE AND OTHER PERFORMANCE SPACES.

**Activities:** Zoo Co are an award-winning Croydon based arts organisation who create high quality, accessible theatre and creative engagement for young people. Accessibility is at the core of Zoo Co's work and they are driven to breaking down barriers to theatre that people may face, be they financial or physical. Zoo Co believe theatre is better when everyone has a seat at the table.

## Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, Other Defined Groups, The General Public/mankind

## Geography

- Throughout England

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£351,669	£352,562	-	-
2024-03-31	£563,197	£460,484	£151,498	5
2023-03-31	£347,487	£352,466	-	-
2022-07-31	£201,750	£203,911	-	-
2021-07-31	£151,529	£138,249	-	-

## Trustees

Name	Role	Appointed
<b>Nicholas James David Sweeting</b>	Chair	2024-05-14
Che Ramsden		2020-07-07
David Bellwood		2023-04-11
Folarin Ayomide Akinmade		2024-08-06
Grace Dickson		2023-03-14
Jennifer Clare Pearce		2024-05-14
Robert Lawrence Stephenson		2020-09-01

**ZOO CO CREATIVE LTD**

England & Wales - Charity number 1186349

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# Accounts

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**TRUSTEES'**  
**ANNUAL REPORT**

**ZOOCO**

**1 APRIL 2024 - 31 MARCH 2025**

**CHARITY NUMBER 1186349**

**COMPANY NUMBER 12089377**



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Zoo Co is a multi-award winning theatre company based in Croydon. We're a Registered Charity, and an Arts Council England National Portfolio Organisation. We make innovative, bold, electric live theatre for audiences across the UK and around the world.

At our core, we set out to make theatre which responds to what is alive in us as artists, and in our communities. We use bold, playful, highly visual, ensemble-led and democratic approaches to co-create our shows with the artists and communities involved. Our creative practice includes improvisation, Open Space, devising, and the development of new writing.

We share our practice in every creative project, from our professional rehearsal rooms to our community projects. The Zoo Co Young Company is led by the Artistic Director, and co-creates ambitious studio shows alongside professional artists each year.

We believe that theatre is better when everyone is invited. We champion creative access, working with deaf and disabled artists as leaders on every project. We create all of our shows 'Relaxed as Standard', and our productions strive to deliver creatively integrated access for deaf, disabled, neurodiverse and Visually Impaired audiences using integrated sign language, creative captioning, audio description and other technologies, responding to what is creatively enriching for the story, artists and audiences we are working with on each project.

We share our access practice through training, consultancy and advocacy in the industry, in Croydon and nationally. In 24-25, we developed our Neurodiversity Awareness Training, and delivered sessions with Harbottle & Lewis, Barbican, South London Gallery, ThickSkin and Boundless.

Zoo Co is generously supported by Arts Council England. We are also proud to have received funding from Esmée Fairbairn Foundation, the Vogue World Fund, and Place Partnerships via Stanley Arts.

# CHARITABLE AIMS

**Our Charitable Aims are to advance public education and appreciation of the arts, in particular but not exclusively:**

- Through the presentation of performances and the development of new work
- By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
- Through the provision of theatre in theatre venues or other performance spaces

**The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.**



# OUR MISSION

ZOOCO

## 01

### RELEVANT PRODUCTIONS:

To create highly innovative, relevant, ambitious and visual live productions for local and national touring, amplifying stories from marginalised people in our communities, using co-creation and community consultation.

## 02

### ACCESS CHAMPIONS:

To champion access across all our activities, celebrating its immense creative and social impact and sharing our creative access methodology with the wider industry.

## 03

### SERVING CROYDON:

To empower children, young people and adults in Croydon to be creative, using co-creation and community consultation to build programmes that are impactful, and informed and led by our diverse doorstep community.



# INCLUSIVITY & COMMUNITY

ZOOCO

Founded in 2013 as a company focusing on making visually imaginative work, Zoo Co quickly learnt to blend our theatre practice with the community work we were involved in. In our show Sirens in 2018, we worked with a deaf actor and consultant for the first time, and created our first children's show, Messy, in partnership with the ADHD Foundation.

Since then, our staff, casts and creative teams began to be majority deaf / disabled / neurodiverse. We became a Registered Charity in 2019 to help us better deliver our work. Now, we focus on empowering deaf / disabled/ neurodivergent people, including young people, to become autonomous decision-makers and co-creators of the work they are making.

We strive for excellence in access provision, which is at the heart of all of our work. All performances have been Relaxed As Standard since 2016 and had integrated BSL (British Sign Language) since 2018.

We strive to serve our local community in Croydon. In 23-24 we were deeply embedded in Croydon's year as Borough of Culture; our show Night Shift was a programme highlight, and we took the role of Access Lead.

## **This has been followed by a year of legacy building:**

- Continued access consultancy for events and organisations
- Growing use of our Access Resources Library
- Involvement in the formation of the new CIC Croydon Makers and Creators.

We're proud residents of Stanley Arts, alongside fellow NPOs Stanley Arts and Boundless Theatre, the incredible dance company Birdgang, furniture restorers, a graphic novelist, a reiki healer and a personal trainer!

Shared space offers all kinds of opportunities; in a tough financial climate, sharing resources, expertise and personnel is key - to survive, and to thrive.

It's incredible to be part of this diverse and bustling cultural hub for Croydon, in a heritage building moving through a beautiful, careful restoration to make it more welcoming and accessible for everyone.



# LETTER FROM OUR CHAIR

ZOOCO

This year marked our second as an Arts Council England National Portfolio Organisation, and it has been one of both celebration and looking to the future.

A major highlight was taking Perfect Show for Rachel beyond London for the first time, opening Brighton Festival 2024 under Frank Cottrell-Boyce's beautifully hopeful theme, Dream Again. It was a milestone moment for Zoo Co and a joyful way to share the show with new audiences.



We were also delighted to welcome three new Trustees - Folarin Akinmade, Jen Pearce and Nick Sweeting - whose experience and insight strengthen the board at an exciting moment in Zoo Co's journey.

Perfect Show for Rachel continues to be a wonderful endeavour - Flo often calls it 'a beautiful inconvenience' - and holding this colourful, noisy, generous show has shaped much of 24-25. At the same time, the year also needed to mark our turn towards the future. I'm proud of the team for carving out space for slow, quiet, generative R&D periods. In these moments we saw the first sparks of Zoo Co's next slate of work, and I'm thrilled to watch these ideas grow.

We remain deeply grateful to organisations such as the Esmée Fairbairn Foundation, who have enabled us to focus on long term sustainability and who understand that a secure foundation enables us to deliver ambitious projects with care and confidence.

We are equally thankful to the individuals who champion Zoo Co - from those whose pledges underpinned a successful Big Give campaign to those who choose to support us monthly. Your belief in our work sustains us and shapes what we can imagine next.

**Ellie Cloughton**

**Chair of Trustees  
November 2025**

# GRANTS AWARDED

ZOOCO

Esmée Fairbairn Foundation (Creative Confident Communities Year 2 of 3)	<b>£40,000</b>
Vogue World Fund	<b>£12,262</b>
Stanley Arts - Place Partnerships Grant (Final Instalment)	<b>£5,000</b>
Stanley Arts - Culture Croydon Grant	<b>£2,500</b>
Anonymous Trust	<b>£1,000</b>
Quartet Community Foundation	<b>£500</b>



# DONATIONS & SALES

Ticket Sales & Producing Fees	<b>£8,255</b>
Access Consultancy	<b>£7,885</b>
Neurodiversity Awareness Training	<b>£7,362</b>
The Big Give Trust (with Gift Aid)	<b>£5,013</b>
Supporters Scheme, Individual Giving & Gift Aid	<b>£3,016</b>
Other Consulting	<b>£1,100</b>

# PERFECT SHOW FOR RACHEL BRIGHTON FESTIVAL & BARBICAN

ZOOCO

Perfect Show for Rachel enjoyed appearances at two venues - opening up the Brighton Festival, and returning to the Barbican for another sell-out run. Performances were electric, with standing ovations at every single show.

We continued to adapt and flex the content of the show, learning from Rachel's evolving taste and creating new moments in response. We were so delighted to have been able to open Rachel's world up to new audiences outside London, and to return to the show's original home.

SHOWS IN BRIGHTON	5
SHOWS AT BARBICAN	15
TOTAL AUDIENCE	3,285
AUDIENCE WHO IDENTIFIED AS DEAF OR DISABLED	19%
AUDIENCE WHO IDENTIFIED AS NEURODIVERGENT	24%



Gloriously welcoming and comforting and funny. I felt so relaxed and involved. How theatre should be!! Brilliant performers and concept and production. Thanks for bringing this to Brighton.

A fantastic night of inclusive theatre and an education in how to see the world through the eyes of others. I laughed, cried, whooped and danced all the way to the deserved standing ovation. An incredible concept, cast and craft. Thank you Zoo CO and thank you for letting us into your world for an evening Rachel!

Full of life, silliness and joy, Perfect Show For Rachel also asks some deeper and more challenging questions about the purpose of live theatre, the role of a director, and what we expect from entertainment. Also there's a good amount of fart jokes, so all the bases are well-covered.



In January 2025, we submitted an Expression of Interest for Arts Council England National Lottery funding to support a 7 venue tour of Perfect Show for Rachel. In May 2025, after a full application process, we were delighted to learn we had been successful. In 25-26, the show will tour to Sheffield Theatres, Leeds Playhouse, Oxford Playhouse and Birmingham Rep amongst others.

SOME MORE PEEKS INTO RACHEL'S WORLD



## DIGITAL CULTURE AWARD WIN

We were delighted to be joint winners of the Digital Inclusion Award at the Digital Culture Awards, alongside Extant.

We won for the thinking and design behind Rachel's accessible tech desk, and all the other ways accessibility and inclusion are woven into the fabric of Perfect Show:

Digital Culture Awards Winners [CLICK HERE](#)



You can listen to Flo and Amy on a podcast about the award here

[LISTEN NOW](#)

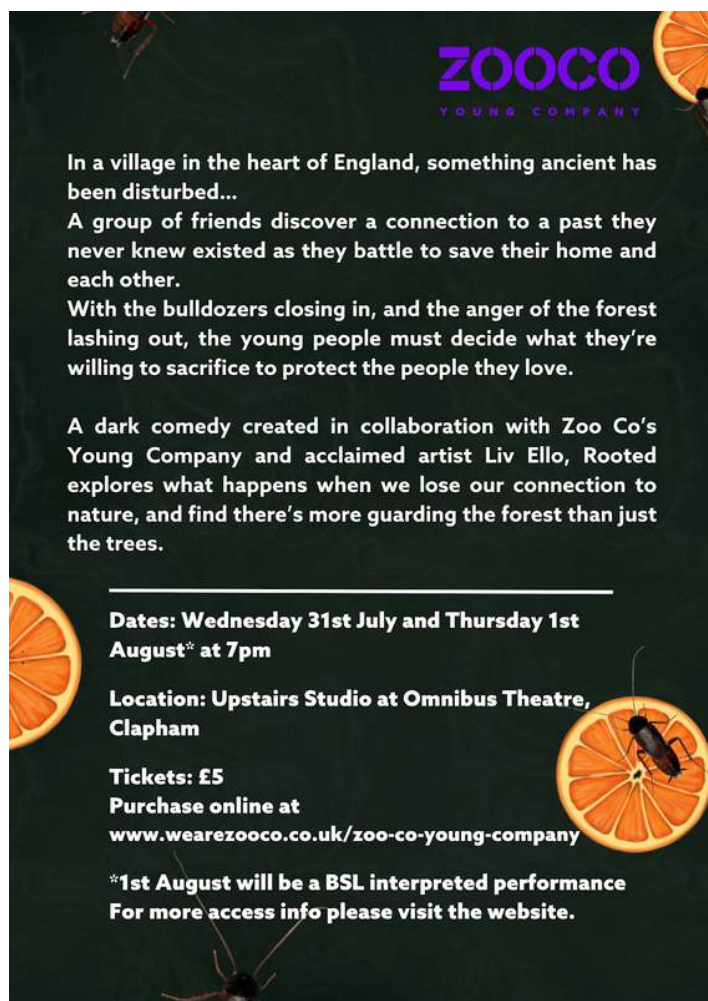
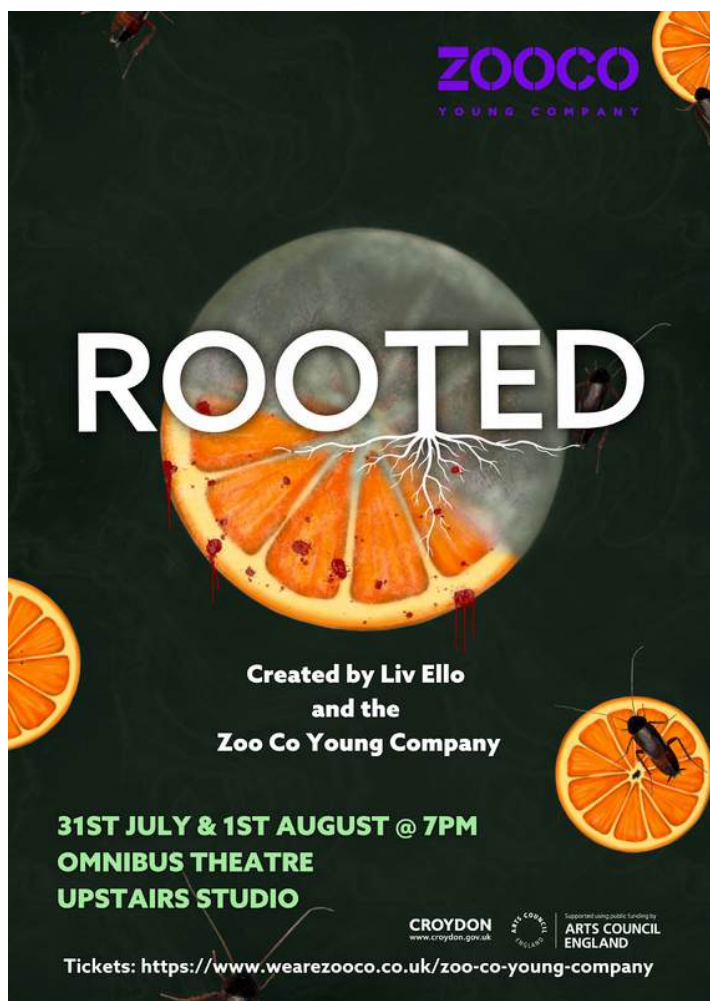
A podcast cover with a pink background. It features the 'Zoo Co' logo (a colorful geometric shape) and the text 'Amy Smith &amp; Flo O'Mahony Zoo Co'. Below this is a microphone icon and the text 'Digital Culture Podcast'. On the right, there are three smiling people. At the bottom right is the 'Digital Culture Awards' logo.

Co-creation sessions:	<b>39</b>
Attendances:	<b>192</b>
Young people taking part in final show:	<b>9 (8 CAST + ASSISTANT DIRECTOR)</b>
YoCo graduates taking on paid roles:	<b>1</b>
Number of performances:	<b>2</b>

## ROOTED



After a year of deep work devising and creating, Zoo Co's Young Company presented Rooted - a new play devised by the company and written by Liv Ello - on 31 July and 1 August. The Company performed the show at the Omnibus Theatre in Clapham to an audience of friends, family, and representatives from Croydon Council, ACE, the Brit School and Company 3.

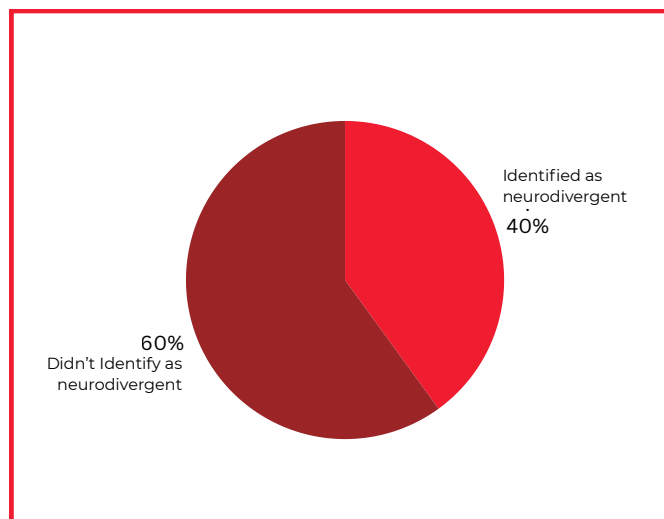
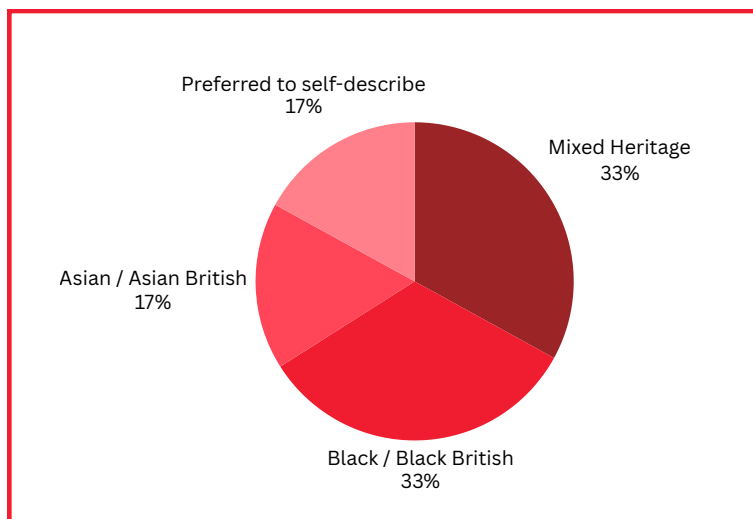


The Company included a cast of 8, as well as a new young person joining us as Assistant Director on work experience from Brit School, which established our new offer of two work experience placements each year for students in Year 10 and 11.

We were also delighted to have YoCo graduate Seraphina Denton join the production as Assistant Stage Manager on a paid contract. We're keen to develop the pipeline into paid professional work for our YoCo members; Seraphina supporting *Rooted* and coming back to support the YoCo production felt like a homecoming. In January 2025 we also welcomed another YoCo grad, Aiko Foueillis-Mosé, as a Young Associate. She joined us on R&Ds and at our Cabaret night *Don't Feed the Penguin*, and we're proud to support this young artist as she starts her professional career.

We continued developing our relationship with Coulsdon College, running 3 workshops there, and were also proud to work with learning disabled students from Orpheus College, St Piers and Access All Areas.

## Demographics 24-25 :



### What the young people said:

Performing the show was wonderful - everyone was so committed to what they had to do, and we had each other's backs. It was a lovely, safe, held, supportive feeling we'd created as a young company.

It's a really great opportunity because of how the open space works - I'm so used to being in a high expectations environment but it's chill and accessible to anyone who is based in and around Croydon.

A great way to meet other people my age and make important connections.

Everything was so relaxed and chill, they gave you the space you needed and they definitely make you feel protected.

I think it's great, because we are such a community. Everyone is accepted, and everyone plays a role, and that enriches our work.

### CITIES EXCHANGE & YOCO'S 2025 SHOW

We started conversations with Company Three in September 2024 about a partnership project for the year. The Cities Exchange project brought four youth theatres from Croydon, Islington, Liverpool, Plymouth and Exeter together to create four brand new plays. Using 'Cities' as the starting prompt, the project asked 'What are young people's stories, experiences and perspectives about growing up in their city?'

In February, the companies came together for a residential – a chance for them to make connections with young people from other cities and other experiences and to share creative practice. This project will culminate in a sharing of new plays in each city- including the development of our next YoCo production in summer 2025.

# PLAY & COMMUNITY

# CREATIVE RESEARCH LAB

ZOOCO

## BORE PLACE RESIDENTIAL: CREATIVE RESEARCH LAB 16 - 19 SEPT

Zoo Co invited a group of deaf and hearing performers to work with Improbable at Bore Place in Kent, exploring how to make improv practices and instant acting more accessible to deaf creatives.

The thinking for the residential came out of the theme for our year- "becoming the nerds of our own process". The residential aspect mattered; we communed around food, fires and storytelling as well as the work itself. Some strands of our work really benefit from this type of working practice - slowing down, treating people kindly, and building true sense of 'community'. The work was richer and deeper for it.

Learnings from the residential fed into short new work R&Ds that we held through the last half of the year and will continue to be developed. It was liberating to discover that this work translates far beyond the residential into our rehearsal rooms and our working practice.

## ARTIST FEEDBACK

Thank you for allowing us to have a safe place and not worry about right or wrong because we need to do the wrong things to see if it works or how we can improve, etc.

I feel very grateful to be here. It's been such a relief not to have to talk about access all the time. You've taken the burden, the responsibility of the translation work off the shoulders of the deaf actors, and put it in the middle for us all to work on together. Then as we look at the problem in the middle, the answers and the work and the responsibility melts back into all of us, and brings us together.

Ess Grange at Improbable produced a [zine](#) in response to the Bore Place Residential - a reminder that artistic responses are a rich evaluation resource, as well as numbers and percentages





# DON'T FEED THE PENGUIN

We revived our 'Cabaret Night Gone Feral' Don't Feed the Penguin in the Main Hall at Stanley Arts in November 2025. Hosting a disabled, queer night in Croydon felt beautiful and important - a keystone for community building in our home borough.

## ARTIST MAKEUP

- 45%** identified as deaf or disabled
- 33%** identified as neurodivergent
- 22%** lived in Croydon
- 22%** were from the global majority
- 45%** identified as LGBTQI+



## ARTIST FEEDBACK

- 100%** agreement 'I felt supported by the organisers'
- 96%** agreement 'this project has contributed to the development of my arts practice'
- 92%** agreement 'this project has helped me to progress my career'

It was one of the most accessible and joyous events I've had the pleasure of being a part of. It was amazing to connect with other excellent deaf and disabled artists.

Loved being part of the show. Felt very thoughtful and inclusive of many different people. Was a joyful evening.

I had such a fantastic time at this event. Whenever I have worked with this company, they have shown exemplary organisational and communication skills. My access requirements were met at all points and I felt secure throughout the process.

## AUDIENCE MAKEUP

- 50%** of surveyed audience identified as deaf or disabled
- 64%** of surveyed audience identified as neurodivergent
- 14%** of respondents identified as being from the global majority
- 94%** of respondents rated the night excellent
- 91%** agreement that 'the artists were not afraid to try new things'
- 20%** of respondents were visiting Stanley Arts for the first time

# ACCESS SUPPORT & TRAINING

ZOOCO

## WORKPLACE NEURODIVERSITY AWARENESS TRAINING

Our role as Access Leads for Croydon's year as Borough of Culture gave us valuable insight into where the gaps are in disability awareness. In response, we developed Neurodiversity Awareness Training, which we offer as a commercial product, with Half Day and Full Day sessions available for workplaces.

**Takeup in cultural organisations was immediate and enthusiastic. In 24-25, clients included:**

- 64 Million Artists
- ArtAngel
- Barbican Centre
- Boundless Theatre
- Futures Theatre
- Jackson's Lane
- South London Gallery
- ThickSkin
- Wiltshire Creative
- Zoo Nation

We also secured our first client outside the culture sector, delivering a suite of training with law firm Harbottle & Lewis LLP. We'd love to grow this offer and to expand our reach into other industries.

We continue to offer Access Consultancy to arts organisations across the country.

## ACCESS LIBRARY:

Now in its second year of operation, the Access Library is in full swing with access equipment being shared out in the Borough and beyond.

**Every target we set for the Library has been achieved:**

- **334** items loaned
- **20** different organisations (16 of them Croydon-based)
- **63** events
- Benefitting at least **2,500** people.
- Events produced by or hosted at Stanley used our Access Library kit 12 times in 24-25, borrowing **203** items.

We're thinking through a national roll out of the Access Library, with regional hubs (likely theatres and arts centres) storing and administering their own stock of resources to share locally. We will use the 25-26 national tour of Perfect Show to scope interest and talk through logistics with venues. Frozen Light (Norwich) have already expressed an interest in becoming a hub.

We launched the Access Manifesto as part of Croydon's Borough of Culture in July 2023, and continue to advocate for organisations to sign up to its principles. In 24-25, 47 new organisations signed up.

# ORGANISATIONAL CHANGES & DEVELOPMENT

ZOOCO

## OUR WORKFORCE

Our new status as an Arts Council NPO has encouraged greater rigour around our employment data. Zoo Co supports a payroll of 5 people, and freelancers are key contributors to our day-to-day operations, and work with us across Producing, Fundraising and Access Co-ordination.

Between **1 April 2024 - 31 March 2025:**

### **67 freelancers worked for us (55 in 23-24 - a 22% increase)**

- **36%** of these identified as deaf or disabled
- **40%** of these identified as being neurodivergent
- **31%** of these identified as being from the global majority

### **We had 5 salaried employees:**

- **60%** of these identified as deaf or disabled
- **60%** of these identified as being neurodivergent
- **100%** identified as white

### **We had 8 Trustees**

- **13%** of these identified as deaf or disabled
- **50%** of these identified as being neurodivergent
- **37%** of these identified as being from the global majority



Our onstage and backstage presence and our office environment reflects our core value of inclusion and diversity. Emerging creatives with lived experience of deafness and disability can join a safe and welcoming environment, with peers with similar lived experience. Our audiences can see themselves represented onstage, and we welcome new audiences keen to see their stories represented (eg. with integrated BSL).

It should be noted, for balance, that our 5 employed staff are all white people (same as 23-24, with one role changing personnel). Our Leadership Team (ED and AD) both identify as disabled. Our employees are 60% disabled, 60% neurodiverse (same levels as 23-24) which progresses our mission to welcome disabled and neurodivergent stakeholders into creative spaces.

Over the summer we said goodbye to Alannagh Cooke, Project Administrator, and Maria Laumark, Assistant to the Artistic Director. Ruth Newbery-Payton joined the team as Project Administrator in September 2024, with producing responsibility for the Young Company, delivering on marketing and communications, and project support to other key projects on our slate.

After supporting us as Development Director for two years, including through our first year transition to NPO, Tom Ryalls has moved into a consulting capacity; we've welcomed Hannah Thomas to the team as freelance Development Associate with responsibilities around fundraising.



We gathered in July for a Board and Staff Away Day at Streatham Space Project. We hold these Away Days annually, using Open Space to discuss long-term aims and dreams, and to spend time together building the team.

We have a wonderful Board of Trustees who offer equal parts support and challenge and help make our organisation stronger. We undertook a Trustee Skills Audit in the winter, and through this worked out a recruitment strategy for bringing on new Trustees focusing on:

- **Expertise** in Fundraising, Marketing and Producing
- **Lived experience** of deafness, disability and neurodivergence, and life as an artist working in UK theatre.

In Spring we met a wide range of candidates, were delighted to welcome Folarin Akinmade, Jen Pearce and Nick Sweeting to the Board.

We also brought Emily Norris into the team as our Board Support Worker. Emily joined all Board meetings and the Away Day, providing access support during meetings, and in particular establishing body doubling sessions to read through Board papers in advance of meetings.

## TRAINING & DEVELOPMENT

We made Training and Development a priority for the year, and were proud to have been able to support our team to improve their knowledge and skills. We offered BSL training and ran a Neurodiversity Awareness training session for core employees, freelancers and Trustees. We also provided core staff members with an individual training budget to use freely; the range of training undertaken included classes in improv, economics, and BSL.

### **BSL (British Sign Language)**

- Our Artistic Director and Creative Access Director sign to about Level 3
- Exec is learning Level 2
- 1 staff member and 1 Trustee achieved Level 1
- 1 staff member and 3 freelancers working towards Level 1



## ASSOCIATESHIPS

We created Associate positions in 2024 in response to recent discussions from freelancers in the industry around the problems barriers they experience: financial precarity, lack of training opportunities, lack of support and little sense of belonging. We offered two key freelancers a retainer equivalent to one day's work a month, and they spent time with us in R&Ds, pre-production show prep, and training days.

These Associate positions also de-risk us in some key areas: artistic burnout, and difficulties sourcing freelance workers for projects. We look forward to an annual programme of Associateships.



## VOLUNTEERING DAYS

Core staff are granted Volunteering Days each year. In 2024-25, these were used to help out on School trips, and volunteer singing in Frozen Light's show Fire Songs.

## MENTORING

In 24-25, we offered 157 hours of free mentoring and shadowing to a wide range of artists and theatre workers. We welcomed observers into the Perfect Show rehearsal room, and undertook mentoring with people who work for Spare Tyre, Croydonites Festival, Piss Carnation, Blink Dance, Access All Areas and Lyric Hammersmith, as well as dozens of freelance theatre makers and students. Staff are also offered a paid hour a month to be mentored themselves.

Finally, we launched our innovative Introduction to Trusteeship programme, where deaf and disabled people interested in learning more about becoming a Trustee are paid for their time to observe Board meetings. You can read about the experience of Alison France, one of our Board Observers, [here](#).

We achieved a substantial sustainability goal in 24-25 when we switched banking providers. None of Zoo Co's money is now held with banks that invest in fossil fuels, arms, tobacco, or gambling. This is a hugely impactful action, and one of the most important things that a small organisation can do to reduce carbon emissions.

## SET REUSE & CIRCULARITY

We've also been actively engaging in reusing items, and the circular economy. In Jan 2024, we took inventory of our set and props in storage, and decided on what could go.

### **We donated items to:**

- Other theatre companies like Company Three, to use in their shows
- Local schools (gardening equipment for forest school sessions, stationery, arts and crafts)
- Local people via giveaway sites like Olio as well as charity shops
- Some items were sold, generating a small amount of income.

We developed an agreement with our home venue Stanley Arts to use a basement room for temporary storage of set items; this allows a 'little and often' approach, where items can be stored temporarily as they're processed. We sift through these items and gradually donate or sell them, rather than having to skip them all of a sudden. Having nearby, accessible space in which to store items has been crucial to our changed mindset in this area.

We're also keen to keep our carbon footprint low on tour; Perfect Show for Rachel's set was a pre-existing build brought out of storage. A few paint touch ups were needed after an encounter with a hornet's nest (maybe adding to the green credentials of the show..?) but being able to store and reuse set for remounting the show is another win for sustainability.

## WEBSITE AND DIGITAL

After taking Carbon Literacy Training, our Project Administrator Alannagh Cooke made a commitment to make carbon reducing improvements to our website. As an arts organisation with an image-heavy web presence, it's inevitable that we will have a higher carbon footprint than a simple text-based site; but Al worked hard to improve website structure and metadata, and to take some weight out of pages to improve efficiency.



## Chosen for ACE Environmental Report

ACE and Julie's Bicycle chose our Access Library for a case study in their Annual Reports. Read the full report [here](#), and see an extract below.



### Zoo Co Creative

#### Community access equipment library for resource sharing

As part of Croydon's year as London Borough of Culture, Zoo Co Creative established a library of access equipment that could be loaned out free of charge to make events more accessible without having to purchase whole sets of new equipment. The Access Library was a great success, with sets of items being loaned out 35 times, benefiting a large number of event attendees as well as providing a unifying moment between disability rights and the climate emergency. Partnerships with Croydon cultural organisations were strengthened through this project, and Zoo Co Creative provided free consultancy services to further accessibility initiatives. The Access Library also led to further sustainable practices within Zoo Co Creative by using the storage space to process their items more sustainably and sharing unused production items with the community.

# ZOO CO

# Thank You!



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



**Office address:**

**Stanley Arts, 12 South Norwood Hill,  
Croydon SE25 6AB**

**Instagram / Facebook:**

**@wearezooco**

**Artistic Director Flo O'Mahony:**

**flo@wearezooco.co.uk**

**Executive Director Amy Smith:**

**amy@wearezooco.co.uk**

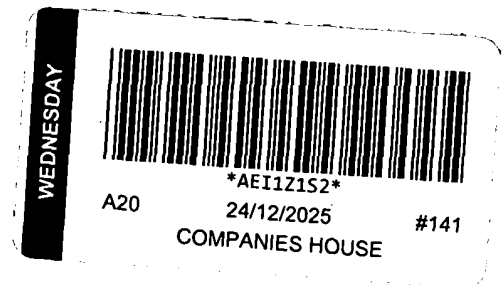
**General Manager Michelle Hudson:**

**michelle@wearezooco.co.uk**

*Photo Credits: Nika Rosenfeld, Henri T, Fiona Winning, Ikin Yum, Zoo Co staff*

Company registration number: 12089377  
Charity registration number: 1186349

**ZOO CO CREATIVE LTD  
TRUSTEES' REPORT AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**



## **Zoo Co Creative Ltd Contents**

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**Zoo Co Creative Ltd**  
**Reference and Administrative Details**  
**For The Year Ended 31 March 2025**

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<b>Trustees</b>	Ms Grace Dickson Mr Folarin Akinmade (appointed 06/08/2024) Mr David Bellwood Ms Jennifer Pearce (appointed 14/05/2024) Mr Che Ramsden Mr Robert Stephenson Mr Nicholas Sweeting (appointed 14/05/2024) Ms Eleanor Claughton (resigned 11/11/2025)
<b>Charity Number</b>	1186349
<b>Company Number</b>	12089377
<b>Registered Office</b>	12 SOUTH NORWOOD HILL LONDON SE25 6AB
<b>Independent Examiner</b>	Accounting4Actors Ltd CIMA

**Zoo Co Creative Ltd**  
**Company No. 12089377**  
**Trustees' Report For The Year Ended 31 March 2025**

---

The trustees present their report and the financial statements for the year ended 31 March 2025.

### **Objectives and Activities**

#### **Aims and Objectives**

To advance public education in and appreciation of the arts.

#### **Significant Activities**

The trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

#### **Public Benefit**

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

### **Financial Review**

#### **Financial Position**

At year end, there was a surplus in the reserves of £150,605.

Detailed cash flow projections and line-item expenditures are kept at all times of all transactions. Trustees review and approve all accounting documents produced by staff. The Trustees are responsible for preparing the Trustees' Annual Report. An accountant is engaged to independently review and examine accounts at year end.

#### **Reserves Policy**

We continue to work towards maintaining an unrestricted reserve that reflects not less than three months' staff, admin, overheads and fundraising costs, + 10%. The Trustees noted that adjusting this reserve to these levels is a process spanning several years; it began in 2023-24 and will take some time to be reflected in the actual outturn.

By 2025-26 the Trustees aim to maintain an unrestricted reserve at an amount equal to not less than three months' operating costs + 10%.

### **Structure, Governance and Management**

#### **Governing Document**

Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.

The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.

Appointment of trustees is conducted in accordance with the Articles.

Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

**Zoo Co Creative Ltd  
Trustees' Report (continued)  
For The Year Ended 31 March 2025**

---

**Statement of Trustees' Responsibilities**

The trustees (who are also the directors of Zoo Co Creative Ltd for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statement unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing the financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgments and accounting estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at anytime the financial position of the charitable company and to enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

**Small Company Rules**

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:



Mr Nicholas Sweeting

Trustee

19/12/2025

**Zoo Co Creative Ltd**  
**Independent Examiner's Report to the Trustees of Zoo Co Creative Ltd**  
**For The Year Ended 31 March 2025**

---

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 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 the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Chartered Institute of Management Accountants, 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.



Accounting4Actors Ltd CIMA  
19/12/2025

**Zoo Co Creative Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 31 March 2025**

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>					
Donations and legacies	4	3,015	-	3,015	1,812
Charitable activities:					
Charitable activities - unrestricted		270,530	-	270,530	338,982
Charitable activities - restricted		-	13,500	13,500	125,446
Other trading activities	5	22,908	-	22,908	19,157
Investments	6	2,022	-	2,022	-
Other	7	39,694	-	39,694	77,800
		338,169	13,500	351,669	563,197
<b>EXPENDITURE ON:</b>					
Raising funds	8	(9,782)	-	(9,782)	-
Charitable activities:	8				
Charitable activities - unrestricted		(319,217)	-	(319,217)	(331,757)
Charitable activities - restricted		-	(23,563)	(23,563)	(128,727)
		(328,999)	(23,563)	(352,562)	(460,484)
<b>NET (EXPENDITURE)/INCOME</b>		9,170	(10,063)	(893)	102,713
<b>NET MOVEMENT IN FUNDS</b>		9,170	(10,063)	(893)	102,713
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		137,335	14,163	151,498	48,785
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>15</b>	146,505	4,100	150,605	151,498

The notes on pages 8 to 12 form part of these financial statements.

**Zoo Co Creative Ltd**  
**Comparative Statement of Financial Activities (including Income and Expenditure**  
**Account)**  
**For The Year Ended 31 March 2025**

		Unrestricted funds	Restricted funds	2024 Total funds
	Notes	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>				
Donations and legacies	<b>4</b>	1,812	-	1,812
Charitable activities:				
Charitable activities - unrestricted		338,982	-	338,982
Charitable activities - restricted		-	125,446	125,446
Other trading activities	<b>5</b>	19,157	-	19,157
Other	<b>7</b>	77,800	-	77,800
		<u>437,751</u>	<u>125,446</u>	<u>563,197</u>
<b>EXPENDITURE ON:</b>				
Charitable activities:	<b>8</b>			
Charitable activities - unrestricted		(331,757)	-	(331,757)
Charitable activities - restricted		-	(128,727)	(128,727)
		<u>(331,757)</u>	<u>(128,727)</u>	<u>(460,484)</u>
<b>NET INCOME</b>		105,994	(3,281)	102,713
<b>NET MOVEMENT IN FUNDS</b>		105,994	(3,281)	102,713
<b>RECONCILIATION OF FUNDS:</b>				
Total funds brought forward		31,341	17,444	48,785
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>15</b>	<u>137,335</u>	<u>14,163</u>	<u>151,498</u>

The notes on pages 8 to 12 form part of these financial statements.

**Zoo Co Creative Ltd  
Balance Sheet  
As At 31 March 2025**

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
<b>CURRENT ASSETS</b>					
Debtors	13	33,296	-	33,296	109,275
Cash at bank and in hand		132,625	-	132,625	108,487
		165,921	-	165,921	217,762
<b>Creditors: Amounts Falling Due Within One Year</b>	14	(15,316)	-	(15,316)	(66,264)
<b>NET CURRENT ASSETS (LIABILITIES)</b>		150,605	-	150,605	151,498
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		150,605	-	150,605	151,498
<b>NET ASSETS</b>		150,605	-	150,605	151,498
<b>FUNDS OF THE CHARITY</b>					
Restricted Funds				4,100	14,163
Unrestricted Funds				146,505	137,335
<b>TOTAL FUNDS</b>	15			150,605	151,498

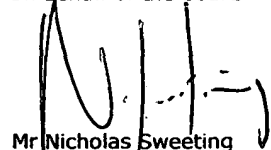
For the year ending 31 March 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

On behalf of the board



Mr Nicholas Sweeting

Trustee  
19/12/2025

The notes on pages 8 to 12 form part of these financial statements.

**Zoo Co Creative Ltd**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2025**

---

**1. General Information**

Zoo Co Creative Ltd is a company limited by guarantee, incorporated in England & Wales, registered number 12089377 and registered charity number 1186349. The registered office is 12 SOUTH NORWOOD HILL, LONDON, SE25 6AB.

**2. Statement of Compliance**

The financial statements 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.

**3. Accounting Policies**

**3.1. Basis of Preparation of Financial Statements**

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

The charitable company is a Public Benefit Entity as defined by FRS 102.

**3.2. Incoming Resources**

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred.

All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

**3.3. Resources Expended**

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

**3.4. Cash and Cash Equivalents**

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

**4. Income from Donations and Legacies**

	<b>2025</b>	<b>2024</b>
	<b>Unrestricted funds</b>	<b>Unrestricted funds</b>
	<b>£</b>	<b>£</b>
Donations and gifts	3,015	1,812

**5. Income from Other Trading Activities**

	<b>2025</b>	<b>2024</b>
	<b>Unrestricted funds</b>	<b>Unrestricted funds</b>
	<b>£</b>	<b>£</b>
Income from other trading activities	22,908	19,157

**6. Investment Income**

**Zoo Co Creative Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>Unrestricted funds</b>	<b>Unrestricted funds</b>
	<b>£</b>	<b>£</b>
Bank interest receivable	2,022	-

**7. Other Income**

	<b>2025</b>	<b>2024</b>
	<b>Unrestricted funds</b>	<b>Unrestricted funds</b>
	<b>£</b>	<b>£</b>
Other income	39,694	77,800

**8. Analysis of Expenditure**

	<b>2025</b>
	<b>Support costs</b>
	<b>(see note 9)</b>
	<b>£</b>
Raising funds	9,782
Charitable activities - unrestricted	319,217
Charitable activities - restricted	23,563
	352,562
	<b>2024</b>
	<b>Support costs</b>
	<b>(see note 9)</b>
	<b>£</b>
Charitable activities - unrestricted	331,757
Charitable activities - restricted	128,727
	460,484

**9. Support Costs**

	<b>2025</b>			<b>2025</b>
	<b>Raising funds</b>	<b>Charitable activities - unrestricted</b>	<b>Charitable activities - restricted</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Employee costs	9,080	211,116	23,563	243,759
Premises expenses	-	21,071	-	21,071
General administration	702	85,714	-	86,416
Governance costs	-	1,316	-	1,316
	9,782	319,217	23,563	352,562

**Zoo Co Creative Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

	<b>2024</b>		
	<b>Charitable activities - unrestricted</b>	<b>Charitable activities - restricted</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Employee costs	212,308	23,563	235,871
Premises expenses	9,854	-	9,854
General administration	108,517	105,164	213,681
Governance costs	1,078	-	1,078
	<u>331,757</u>	<u>128,727</u>	<u>460,484</u>

**10. Independent Examiner's Remuneration**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Independent examination of the financial statements	1,316	1,078
Other assurance services	-	-
Tax advisory services	-	-
Other financial services	-	-
	<u>1,316</u>	<u>1,078</u>

**11. Staff Costs**

Staff costs were as reported in the detailed summary.

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Wages and salaries	161,125	131,277
Social security costs	11,012	9,411
Other pension costs	3,814	3,409
	<u>175,951</u>	<u>144,097</u>

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

**12. Average Number of Employees**

Average number of employees during the year was: 5 (2024: 5)

**13. Debtors**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Due within one year</b>		
Trade debtors	22,795	31,475
Other debtors	10,501	77,800
	<u>33,296</u>	<u>109,275</u>

**Zoo Co Creative Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**14. Creditors: Amounts Falling Due Within One Year**

	2025	2024
	£	£
Trade creditors	9,293	15,808
Taxation and social security	4,707	12,185
Accruals and deferred income	1,316	38,271
	<u>15,316</u>	<u>66,264</u>

**15. Movement in Funds**

	As at 1 April 2024	Income	Expenditure	As at 31 March 2025
	£	£	£	£
<b>Unrestricted funds</b>				
General:				
General unrestricted fund	137,335	338,169	(328,999)	146,505
<b>Restricted funds</b>				
PPAL	8,733	1,719	(10,452)	-
Esmee Fairbairn	-	8,500	(4,400)	4,100
YoCo	8,711	-	(8,711)	-
Other restricted funds	(3,281)	3,281	-	-
<b>Total restricted funds</b>	<u>14,163</u>	<u>13,500</u>	<u>(23,563)</u>	<u>4,100</u>
<b>Total funds</b>	<u>151,498</u>	<u>351,669</u>	<u>(352,562)</u>	<u>150,605</u>

	As at 1 April 2023	Income	Expenditure	As at 31 March 2024
	£	£	£	£
<b>Unrestricted funds</b>				
General:				
General unrestricted fund	31,341	437,751	(331,757)	137,335
<b>Restricted funds</b>				
PPAL	8,733	-	-	8,733
YoCo	8,711	-	-	8,711
Other restricted funds	-	125,446	(128,727)	(3,281)
<b>Total restricted funds</b>	<u>17,444</u>	<u>125,446</u>	<u>(128,727)</u>	<u>14,163</u>
<b>Total funds</b>	<u>48,785</u>	<u>563,197</u>	<u>(460,484)</u>	<u>151,498</u>

**16. Transactions with Trustees**

The following trustees have been paid remuneration or have received other benefits from the charity or related entity:

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the previous year.

**Zoo Co Creative Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

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Mr F Akinmade was paid £1,250 (2024: £0) for providing professional services to the Charity not in connection with his office.

No trustee expenses have been incurred.

**17. Related Party Disclosures**

There have been no related party transactions in the reporting period that require disclosure, except for those disclosed in the Transactions with Trustees note.

**18. Company limited by guarantee**

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

**Zoo Co Creative Ltd**  
**Detailed Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>Total funds</b>	<b>Total funds</b>
	<b>£</b>	<b>£</b>
<b>INCOME AND ENDOWMENTS FROM:</b>		
<b>Donations and legacies</b>		
Donations and gifts	3,015	1,812
	<u>3,015</u>	<u>1,812</u>
<b>Charitable Activities:</b>		
<b>Charitable activities - unrestricted</b>		
Income from charitable activities	70,530	134,359
Grants	200,000	204,623
	<u>270,530</u>	<u>338,982</u>
<b>Charitable activities - restricted</b>		
Grants	13,500	125,446
	<u>13,500</u>	<u>125,446</u>
<b>Other trading activities</b>		
Income from other trading activities	22,908	19,157
	<u>22,908</u>	<u>19,157</u>
<b>Investments</b>		
Bank interest receivable	2,022	-
	<u>2,022</u>	<u>-</u>
<b>Other</b>		
Other income	39,694	77,800
	<u>39,694</u>	<u>77,800</u>
	<u>351,669</u>	<u>563,197</u>
<b>EXPENDITURE ON:</b>		
<b>Raising funds</b>		
Subcontractor costs	(9,080)	-
Access costs	(702)	-
	<u>(9,782)</u>	<u>-</u>
<b>Charitable Activities:</b>		
<b>Charitable activities - unrestricted</b>		
Wages and salaries	(137,562)	(107,714)
Employers NI	(11,012)	(9,411)
Employers pensions - defined contributions scheme	(3,814)	(3,409)
Subcontractor costs	(47,447)	(74,212)
Staff training	(7,339)	(6,664)
Travel and subsistence expenses	(3,942)	(10,898)
Rent	(21,071)	(9,854)
Computer software, consumables and maintenance	(2,012)	(6,088)
Insurance	(2,707)	(1,407)
Printing, postage and stationery	(553)	(724)
Advertising and marketing costs	(1,261)	(11,996)
Subscriptions	(638)	-

...CONTINUED

**Zoo Co Creative Ltd**  
**Detailed Statement of Financial Activities (including Income and Expenditure Account)**  
**(continued)**  
**For The Year Ended 31 March 2025**

Bank charges	(1,524)	(1,347)
Sundry expenses	(3,245)	(25,756)
Activity costs	-	(23,368)
Access costs	(13,774)	(37,831)
Co-production contributions	(60,000)	-
Independent examiner's fees	(1,316)	(1,078)
	(319,217)	(331,757)
<b>Charitable activities - restricted</b>		
Wages and salaries	(23,563)	(23,563)
Activity costs	-	(105,164)
	(23,563)	(128,727)
	(352,562)	(460,484)
<b>NET (EXPENDITURE)/INCOME</b>	(893)	102,713

**ZOO CO CREATIVE LTD**

England & Wales - Charity number 1186349

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# Accounts

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TRUSTEES'

**ANNUAL REPORT**

**ZOOCO**

1 APRIL 2023 - 31 MARCH 2024

CHARITY NUMBER 1186349

COMPANY NUMBER 12089377



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# ZOO CO

Zoo Co is a multi-award winning theatre company based in Croydon. We became an **Arts Council England National Portfolio Organisation** in Spring 2023. We make innovative, bold, electric live theatre for audiences across the UK and around the world.

At our core, we set out to make theatre which responds to what is alive in us as artists, and in our communities. We use bold, playful, highly visual, ensemble-led and democratic approaches to co-create our shows with the artists and communities involved. Our creative practice includes improvisation, Open Space, devising, and new writing.

We share this practice in every creative project, from our professional rehearsal rooms to our community projects. The Zoo Co Young Company is led by the Artistic Director, and co-creates ambitious studio shows alongside professional artists each year.

We believe that theatre is better when everyone is invited. We champion creative access, working with deaf and disabled artists as leaders on every project. We create all of our shows '**Relaxed as Standard**', and our productions strive to deliver creatively integrated access for deaf, disabled, neurodiverse audiences using integrated sign language, creative captioning, audio description and other technologies, responding to what is creatively enriching for the story, artists and audiences we are working with on each project.

We share our access practice through training, consultancy and advocacy in the industry, in Croydon and nationally. Most recently, we have been the Access Leads for This Is Croydon, London Borough of Culture 23/24, working across the programme to upskill and enhance the accessibility of the full creative programme. We have delivered access consultancy, provision and training for many partners, including the Barbican, StageOne, Liberty Festival, Talawa Theatre and Stanley Arts.

Zoo Co is generously supported by **Arts Council England**. We are also proud to have received funding from **Esmée Fairbairn Foundation**, the **Foyle Foundation**, the **Vogue World Fund**, the **National Lottery Community Fund**, and the **Postcode Society**.

# CHARITABLE

# AIMS

Our Charitable Aims are to advance public education and appreciation of the arts, in particular but not exclusively:

- Through the presentation of performances and the development of new work.
- By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals in particular:
  - Young people aged 7-21.
  - Deaf and disabled audiences and participants.
- Through the provision of theatre in theatre venues or other performance spaces.

**The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.**



PHOTO CREDIT MAX CURTIS

# MISSION

## 01

### **RELEVANT PRODUCTIONS:**

To create highly innovative, relevant, ambitious and visual live productions for local and national touring, amplifying stories from marginalised people in our communities, using co-creation and community consultation.

## 02

### **ACCESS CHAMPIONS:**

To champion access across all our activities, celebrating its immense creative and social impact and sharing our creative access methodology with the wider industry.

## 03

### **SERVING CROYDON:**

To empower children, young people and adults in Croydon to be creative, using co-creation and community consultation to build programmes that are impactful and informed/ led by our diverse doorstep community.



PHOTO CREDIT DANNY KAAN

# MODEL

We're in our second year of work testing this 4-stage model, showing how our work starts through development with our doorstep communities in Croydon and grows to have national and international impact from there. This report covers the 12 month period from April 2023 to March 2024, our first as an Arts Council of England National Portfolio Organisation (NPO).

## ROOTING:

We continuously root more deeply into our diverse doorstep communities through conversation, events and training. We really get to know our community whilst providing opportunities for locals to design and participate in creativity at every stage of their lives. We ask lots of questions, and we listen to the answers. Our role as Access Leads for Croydon's year as Borough of Culture brought myriad opportunities to upskill local organisations in making their events more accessible. We founded the Access Library; a shared set of items that can be loaned out to improve access at cultural offerings. Our Young Company is led by Artistic Director Flo O'Mahony, with Croydon young people working year-round to co-create a new piece of work for performance. Our partnership with CMA on the YPPF funded C3 programme saw us working with young people, and young disabled adults in the borough to unlock their creativity, with disabled participants at our Access Studio creating short films, ending with a screening of their work.

## AMPLIFYING:

From our rooting work, we create ambitious, high quality shows, amplifying stories relevant to our community with full creative power. We use community consultation, co-creation and research to inform development. Work premieres in Croydon, connecting communities with ambitious culture where they live that authentically reflects their experiences and brings locals together. 23/24 saw the development of *Night Shift* - a new, mid-scale production at our home venue Stanley Arts.

## BRANCHING:

We tour productions nationally, sharing impactful stories beyond their roots; we develop relationships nationally with deaf and disabled communities. We loudly celebrate the artistic quality of accessible art nationally, with strong partnership working to maximise impact. In 23/24 our Branching work involved the touring of our children's show *Bossy*, and the return of our immersive children's engagement work with *Delight in the Woods*; 495 primary school students attended this immersive, outdoor experience at Box Hill National Trust.

## CHANGE-MAKING:

We use our profile as creators of world-class, accessible productions to affect sector development and social change, contributing to a more inclusive cultural landscape where everyone is invited. 23/24 was a standout year for our Change-Making work: as Croydon's Borough of Culture partner for Access, we developed:

- [The Access Arts Croydon website](#), featuring The Access Manifesto and a host of resources and support.
- Training and consultancy offered at no cost to cultural organisations across the borough, including the Access Weekender in June 2023.
- The Access Library - a lending library of kit to borrow to make cultural events more accessible.



We also partnered with disabled movement director and writer Jack Norris on an ACE-funded project - *Memories of the Marshland* - investigating Visually Impaired accessible movement practice. This Creative Access Lab took place over a week in March 2024, with a public sharing at Jackson's Lane.

# COMMUNITY

Founded in 2013 as a company focusing on making visually imaginative work, Zoo Co quickly learnt to blend our theatre practice with the community work we were involved in. In our show *Sirens* in 2018, we worked with a deaf actor and consultant for the first time, and created our first children's show, *Messy*, in partnership with the ADHD Foundation.

From there, our staff, casts and creative teams began to be majority deaf / disabled / neurodiverse, and we founded a charitable entity to enable us to better deliver that work. Now, our work focuses on empowering deaf / disabled / neurodivergent and young people to become autonomous decision-makers and co-creators of the work they are making.

In our 10th anniversary year, you find us striving for excellence in access provision, which is at the heart of all of our work. All performances have been Relaxed As Standard since 2016 and have had integrated BSL since 2018.

## **The year covered by this report was a hugely productive period for us:**

- Our first year as an ACE National Portfolio Organisation.
- Key partners in Croydon's Borough of Culture celebrations.
- Produced *Night Shift* - an ambitious mid-scale show.
- Took time to reflect on and consolidate the Zoo Co process; the creative methodology behind all of our work.

We welcomed David Bellwood, Head of Access at the National Theatre, to our Board. We also recruited a freelance Producer to lead on *Night Shift*.

We strive to serve our local community in Croydon. Our status as trusted members of the Croydon arts community is evidenced with multi-year commissions from Croydon Music & Arts and our position as Access Leads for Croydon's year as Borough of Culture.



PHOTO CREDIT GLENN FOSTER

We're proud residents of Stanley Arts, alongside fellow NPOs Stanley Arts and Boundless Theatre, the incredible dance company Birdgang, furniture restorers, a graphic novelist, a reiki healer and a personal trainer!

It's incredible to be part of this diverse and bustling cultural hub for Croydon, in a heritage building moving through a beautiful, careful restoration to make it more welcoming and accessible for everyone.

Shared space offers all kinds of opportunities – we share freelance staff and expertise – in December we all undertook Carbon Literacy Training; sharing places on the course between organisations put it within reach for more people, geographically and financially.



This document outlines what we have achieved, what we've learnt, and how the charity continues to develop its processes, partnerships and reputation.

# FLO O'MAHONY

Hello,

Flo here, Artistic Director at Zoo Co. It is a privilege to reflect on this year's activity; our first year as a National Portfolio Organisation for Arts Council England. After a decade of being project-funded, and persevering through a global pandemic, this year feels like a real landmark year of activity in Zoo Co's journey - a year where we could truly begin to deliver our full potential driven by an ethos and mission that feels clear, urgent and exciting.

In terms of rooting, this year enabled us to get fully stuck into the fabric of Croydon's incredible creative community as we stepped up to London's Borough of Culture. We sat on the Steering Committee, we created a hugely ambitious mid-scale show, *Night Shift*, as part of the theatre programme, and perhaps most impacting of all, we were the delivery leads for access provisions across Borough of Culture. Fleur, Zoo co-founder and Creative Access Director, led the campaign, informed by the Access Advisory Group, which involved delivering training on our Access Weekender, offering 74 hours of free consultancy over the year, and the creation of Croydon's Access Library - a physical library of access equipment and tech that continues to be free-to-loan for any artists creating events in the borough and beyond. Fleur called on the Croydon creative sector to share an ethos of being 'realistic and brave' about access, providing the tools artists and organisations needed to upskill and learn how to implement this, and set a new standard for what can be achieved in terms of accessibility for Croydon, and for future Borough of Culture programmes.

At the beginning of the year we toured our fantastic children's show, *Bossy* by Cherie Gordon around the UK. An absolute highlight was watching two sold-out shows at the Southbank Centre, where audiences were so moved to see an authentic portrayal of deaf and Caribbean culture. We also delivered *Delight in the Woods* for the third time at Box Hill, reaching 495 children with this enchanting outdoor immersive programme.

Achieving NPO status also meant that we expanded our team, welcoming Amy Smith as our Executive Director. It has been transformative to witness the impact Amy's kind, proactive, wise and rigorous leadership has made on the way we work as a team, the culture in our office, how we work with our Board, and the way that this has enhanced the quality and depth of our creative outputs across the board for everybody we set out to serve - artists, audiences, participants.

Our creative focus for the year was to 'become the nerds of our own creative practice' - to allow ourselves time and space to hone our creative offerings, alongside our accessibility know-how. As a disabled-led organisation, it can be easy to feel as though our skills relating to accessibility are the only strings to our bow, but this focus gave our creative teams the encouragement to expand on both creative and access processes (which are inherently entangled, of course!).

As an Artistic Director, I have learnt the value of bringing more and more rigour into the ways we create our work. This goes beyond making sure there are the right access provisions in a room, to really celebrating and sharing the expectations we all have for achieving artistic excellence in everything that we do with the fantastic artists we work with.

I'm grateful to have had the opportunity to share this approach with artists across many deeply rewarding creative projects this year including *Risky Business* by Liv Elio, (co-created play with our Young Company), our mid-scale show *Night Shift* by Paula B Stanic with a fantastic deaf and hearing creative team, and on the Research and Development project *Memories of the Marshland* by Jack Norris, where for the first time, Zoo Co explored how to work in a creatively integrated way with **Blind** / Visually Impaired artists and audiences. There will always be more to learn, both in terms of access and as artists, and this year felt like an opportunity to get really curious and invested in how we develop these things in tandem - a reminder that disabled artists are artists first and foremost, and that together, we can make electric, live, bold theatre where everybody is invited.

Very best wishes



**FOUNDER AND ARTISTIC DIRECTOR OF ZOO CO CREATIVE LTD,**

**DECEMBER 2024**

# GRANTS

ZOOCO

# AWARDED

Borough of Croydon and GLA (Large Ignite Fund)	<b>£32,000</b>
Esmée Fairbairn Foundation (Creative Confident Communities Year 1 of 3)	<b>£30,000</b>
Vogue World Fund	<b>£20,000</b>
Foyle Foundation	<b>£25,000</b>
Postcode Society Trust (Funded entirely by players of People's Postcode Lottery)	<b>£15,000</b>
Croydon Music & Arts	<b>£25,000</b>



# DONATIONS &

# SALES

Delight in the Woods Spring 2023 Instalment 2	<b>£11,005</b>
Supporters Scheme, Individual Giving and Gift Aid	<b>£1,812</b>
Access Consultancy	<b>£5,232</b>
Other Consultancy	<b>£650</b>

# BOROUGH OF CULTURE

Here's how we delivered on our role as Access Leads for Croydon's year as Borough of Culture:

## BESPOKE 1:1 CONSULTANCY

Consultancy on making Croydon events more accessible

74

hours of free consultancy delivered to 17 different organisations

## ACCESS WEEKENDER

A weekend of free training events

67

arts & local authority workers attended

## ACCESS MANIFESTO

An ambitious and realistic manifesto for cultural organisations charting the way forward for access provisioning

41

organisations & individuals signed up 37 from Croydon cultural sector

## ACCESS ARTS CROYDON WEBSITE

Website packed with resources and signposting

1,765

visitors Jan-Mar 2024

## ACCESS LIBRARY

Sharing kit to make events more accessible

35

loans of kit, supporting hundreds of audience members

## EVENT ACCESS PROVISION

Providing outsourced access support to events

1

Welcome Hub at Liberty Festival coordinated

## ACCESS ADVISORY GROUP

A working group for cultural organisations for the Borough of Culture, chaired by Zoo Co

5

meetings chaired through the year

## ACCESS WEEKENDER (24-25 JUNE, 2023)

Three months into Croydon's year as Borough of Culture, we organised the Access Weekender- a large-scale group training for anyone organising a cultural activity in Croydon during the Borough of Culture.

We welcomed representatives from the GLA, local Councillors and Council staff. Reach extended far beyond the Borough, with freelance delegates who also worked at Nottingham Playhouse, Dance Umbrella, and Dark Horse Theatre in Huddersfield taking part.

The spaces at LSBU's Croydon campus offered lots of scope to design the weekend in an accessible way, with two break-out spaces - one 'chatty', one 'quiet and sensory'. Each session was offered as hybrid, with people joining the livestream, supported by an online facilitator and live captioner.

### PROGRAMME SUMMARY:

- Deaf Awareness with Rupal Chandi.
- Physical Disability and Brain Damage with Meg Fozzard.
- Neurodiversity Consultancy with Vijay Patel and Flo O'Mahony.
- Blindness and Visual Impairment Awareness with Yusuf Osman.
- Learning Disability and Autism Consultancy with Emma Selwyn & Katie Wheeler from Access All Areas.
- Access Management with Fleur Rooth from Zoo Co.



PHOTO CREDIT DANILLO ZOCATELLI

### FEEDBACK:

*"I feel I have information I can leave with and apply to my daily life as well as professional work."*

*"It was really useful to hear from so many people with lived experience. It was useful to learn about accessibility in the context of theatre and the arts!"*

*"This was mind-blowing and super generous!"*

*"It was hugely inspiring, informative, and educational!!"*

## EVENT ACCESS PROVISION FOR LIBERTY FESTIVAL

(1-3 SEPTEMBER, 2023)



Liberty Festival is the Mayor of London's flagship festival of high-quality work by deaf and disabled artists. We were proud to support audiences access to events, including managing the Wellbeing Hub as part of Liberty Festival 1 - 3 September. Flo and Fleur met new contacts in the Croydon deaf community, and strengthened ties with Drunken Chorus, Birds of Paradise, and other disabled-led arts organisations.



## LIST OF ORGANISATIONS / EVENTS WHO RECEIVED FREE SUPPORT:

- Beeja Dance
- Birdgang
- Bold Mellon (Queer Joy Exhibition)
- Boundless Theatre
- CODA Croydon Operatic and Dramatic Association (Alice in Wonderland)
- Culture Croydon Network (Symposia)
- Croydon Council (Urban Rooms, A Very Croydon Christmas)
- Croydonites Festival
- Dance Umbrella
- David Lean Cinema (Relaxed Screenings)
- Drunken Chorus (Liberty Festival)
- Inventing South Norwood (Carnival of Invention)
- Museum of Croydon (Music Heritage Trail, and Rewind Exhibition)
- Petite Pantos (Jack and the Beanstalk)
- Raze Collective
- Savvy Theatre (Pinocchio)
- South Norwood Community Kitchen (community organising meetings)
- Spare Tyre
- Stanley Arts (Arcadia)
- Talawa Theatre (Recognition)
- The Place (Super Normal Extra Natural)
- Turf Projects



PHOTO CREDITS GLENN FOSTER

As part of the legacy of Borough of Culture, much of our offer is still available at no cost to Croydon organisations. We will continue to offer free Access Consultancy and use of the Access Library to Croydon organisations seeking support with their events throughout 24-25, and will continue to maintain the [Access Arts Croydon](#) website.

Outside the Borough, these strands have become valuable income-generating activity for Zoo Co.

The connections made during Borough of Culture have been sustained in the new collective Culture Croydon; it's open access, with current key input from representatives from Turf Projects, Croydonites, Zoo Co, Croydon Natural History and Scientific Society, Birdgang, Stanley Arts and individual freelancers.

We're currently exploring as a group the best way for this consortium to be constituted and run.



As well as an outward-facing legacy, the intensity of the work during Borough of Culture led us to reflect on our strengths, and organise our Access Support work into three distinct strands:

- **Neurodiversity Awareness Training** - group training for workplaces
- **Access Consultancy** - currently free for Croydon organisations, income-generating beyond Croydon.
- **Event Access Provision** - building on the success of our support work at Liberty Festival

**Neurodiversity Awareness Training** was designed and created by the Creative Access Director and Access Co-ordinator during the winter, with the first booking availability in March 2024. In this piece of work, income-generation goes hand-in-hand with skills sharing.

Across all three strands, we aim to generate around £11,000 a year in earned income.

# NIGHT SHIFT

## FACTS & FIGURES:

<b>Casts and Creatives</b>	79
<b>Audience</b>	879
<b>Performances</b>	10

*Night Shift* premiered at Stanley Arts in November, following a multi-year development process. Written by award-winning playwright Paula B Stanic, co-directed by Brian Duffy and Flo, the production was a centrepiece of Croydon's Borough of Culture year.

The play told the stories of night workers, and the night-time economy in Croydon - the delivery drivers, the medical staff, the emergency responders, the petrol station attendants, the DJs... the insomniacs. It featured a 50/50 deaf and hearing cast, and drew a local audience. It was generously supported by the Borough of Croydon and the GLA with a Large Ignite Fund.

You can watch the rehearsal trailer [here](#).

*Night Shift* featured our signature blend of BSL, spoken English, and Visual Vernacular with an ensemble cast of 9. We're especially proud of the show's reception by the local deaf community- audience feedback told us that the honest representation of deaf people going about their everyday lives was warmly welcomed.

We incorporated a wheelchair ramp into our set design to add levels to the set and allow access down to auditorium level for a wheelchair-using cast member. This development not only improved safety, but also gave us creative staging opportunities to play with.



## ACROSS 10 PERFORMANCES, 3 STOOD OUT AS PARTICULAR CELEBRATIONS:

### GLA GUEST NIGHT

We welcomed Night Czar Amy Lamé as our special guest – she spoke compellingly about social justice issues around low wages and poor health outcomes for night workers. We were joined by staff from the Culture Team and Night Time Strategy Team at the Greater London Authority, Croydon Council staff and local Councillors.

### SCHOOL AND COLLEGE METINEE

We performed to a sold out audience of Coulsdon College students, Brit School students, and students from Sussex Uni taking a module in BSL and Deaf Culture Studies.

‘I thought the play was very inspiring as it faced major issues in society, and the lighting, the sound... it was giving. Continue what you are doing.’ – audio feedback recorded after that performance.

### 10TH ANNIVERSARY PARTY

We used the *Night Shift* Press Night as a chance to celebrate a decade of Zoo Co, raising a glass to friends and colleagues old and new, and 10 years of hard work, learning and creativity.



## SUSTAINABLE PRODUCTION

### WE USED THE PRODUCTION TO FURTHER DEEPEN OUR SUSTAINABILITY PRACTICE:

- 80 costume items sourced second-hand via sites like Vinted. Costumes were donated to charity shops after.
- Props like cuddly toys and sleeping bags were loaned to the production by the staff team.
- Props and shoes were given away via Olio or sold.
- Sections of the large canvas backdrop were passed on to a Hackney artist for reuse.
- The programme itself was digital only; accessible via a QR code on the single sheet of A4 (black and white) freesheet.
- Catering for events and cast lunches was 100% vegetarian.
- Several cast members were housed in digs close to Stanley Arts, resulting in a lower carbon footprint from travel than otherwise.



# THE MARSHLAND

In March 2024, we partnered with disabled Movement Director and emerging writer Jack Norris on a Creative Access Lab to develop our practice around Visually Impaired (VI) Creative Access.

Jack had approached Flo with a concept when he was part of the *Bossy* team as a Trainee. He wanted to develop *Memories of the Marshland*, a text-based script infused with physical theatre, centring two VI girls, that he'd written during lockdown. We were excited to learn about VI creative access, so we came on board over a week-long, ACE-funded creative experiment.



PHOTO CREDIT: AMY SMITH

The Lab explored what new creative languages can emerge when usual methods of directing, generating and devising movement are not accessible. It was a radical development of Zoo Co's accessible process.

It was also an opportunity to expand the communities that we work with, supported by Sam Brewer from Flawbored as a VI creative associate, consultation from Quiplash Arts, and VI creative, access and community consultants.

The Lab ran for two days at the Unicorn Theatre and four days at Jackson's Lane, who generously donated space as Support in Kind for the project. It culminated in a sharing and panel discussion with the creative team and Amelia Lander-Cavallo from Quiplash.

## FACTS & FIGURES:

<b>Cast and Creatives</b>	19
<b>Audience</b>	47
<b>Digital Audience</b>	3800

You can watch the Q&A and clips from the sharing [on our website](#).

# YOUNG COMPANY

We continued to develop the Zoo Co Young Company through the year, culminating in our second full production, *Risky Business*, co-created with renowned punk playwright Liv Ello and the Company. *Risky Business* was staged at Stanley Arts following three terms of skills development and devising.

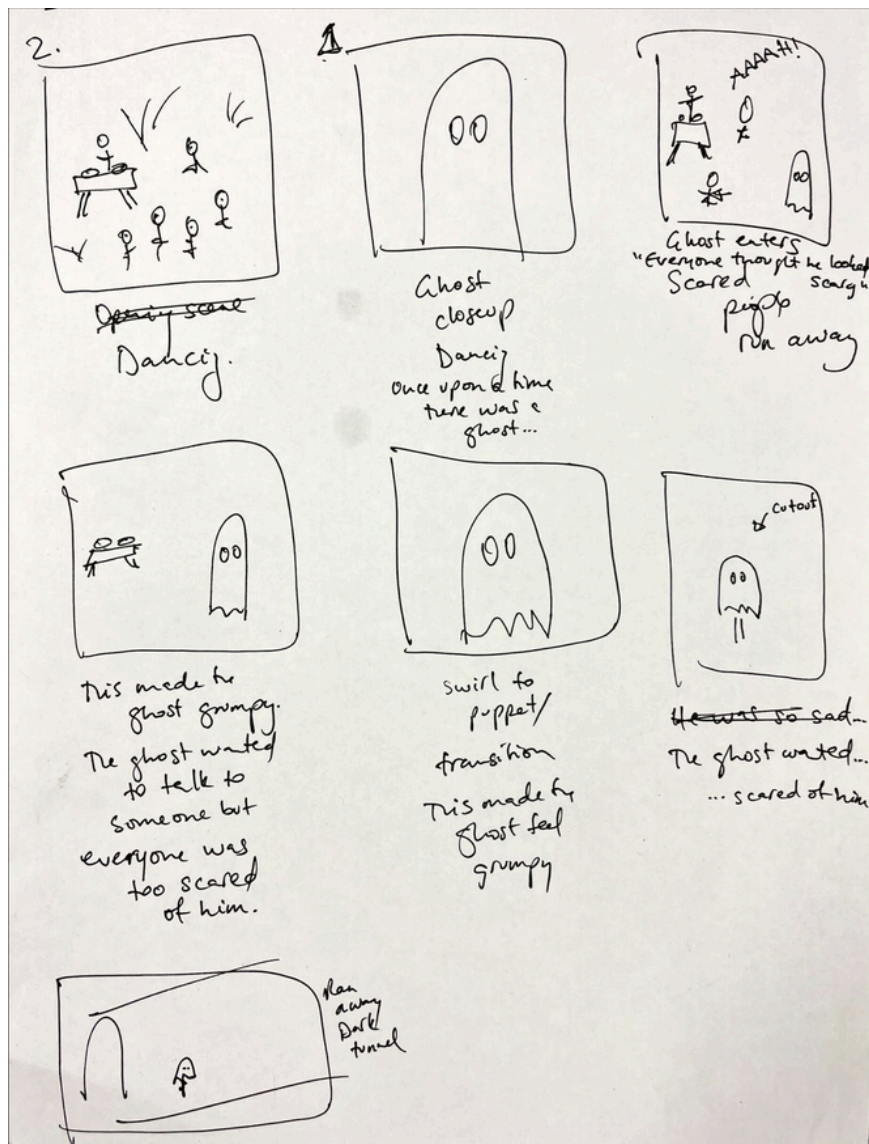
The show, a dystopian dark comedy set in a futuristic Risk Management Centre, is a rebellion against a world that stifles adventure. Our devising process is alive to the stories that our participants want to tell, and *Risky Business* came out of the idea that we treat young people as 'risk takers', and interrogating what that does for creativity, learning and courage.

Two short scenes were staged at the CMA Festival in the Park, with the full production presented over two nights at Stanley Arts at the end of July 2023 as part of Croydon's Borough of Culture programme.

YoCo is really feeling like it's coming into its own now, with regular, dedicated participation from young people every week through the school year. Our co-creation process is becoming a well-oiled machine, we're constantly inspired by the young people who show up to the work, and we're exploring ways to support them beyond YoCo by looking into early career employment pathways.



PHOTO CREDIT MAX CURTIS



C3 short film storyboard

**FACTS & FIGURES:**

<b>Attendances</b>	240
<b>Co-Creation Sessions</b>	30
<b>Performances &amp; Screening</b>	4

We also partnered with CMA to deliver creative sessions via Waddon Hub's Access Studios, a year-long weekly workshop for learning disabled young people in Croydon. Through facilitation and co-creation, our creative team developed scripts for short films with participants, which were shot and screened for an invited audience of friends and family at Stanley Arts.

Participants were fully involved and deeply invested in the process, performing in each other's pieces and contributing to the story and character development. The work was imaginative, playful and bold, and a delight to watch.

# THE WOODS

This year saw a remount of our immersive children's show *Delight in the Woods*, in partnership with the charity Delight. This show, set in the woods at Box Hill National Trust, sees groups of children meet and help whimsical characters. The immersive, unfolding experience ignites the imaginations of the children and empowers them in their role as 'The Best Storytellers in the World'.

2023 was our last year for *Delight in the Woods*. We're proud of the magic of the experience - watching children receive an individualised poem from a character in the woods makes all of the trooping around in the rain worth it. Through seeing themselves reflected in the personalised poems, we hope *Delight* has been a spark that lets all the children taking part know that their stories matter.

## FACTS & FIGURES:

<b>Children Taking Part</b>	495
<b>Individual Poems Written</b>	495
<b>Classes Involved</b>	12

## BOSSY

# TOUR

Our children's show, *Bossy*, headed out on the road in April 2023. *Bossy* celebrates British Caribbean and deaf identity, and premiered at Stanley Arts. It centres Beth, a girl on a quest to become the world's best leader.

We toured *Bossy* to 13 venues across the North, South East, and South West. The stories of Beth, her mother and grandmother were seen by over 1000 audience members, and served as the inspiration for a workshop about identity and role models that we ran in Croydon schools later in the year. Workshops, led by Fleur and frequent collaborator Sim Campbell, were attended by 420 primary school pupils.

## FACTS & FIGURES:

<b>Tour Venues</b>	13
<b>Audience</b>	1136
<b>School Workshop Participants</b>	420

We learned a lot creating *Bossy* - from developing our co-creation practice, through to working out how to support trainees in a rehearsal room. A main takeaway from the process is that it's good to be ambitious and to try things out, but that we will get better results from focusing on One New Thing per production. We took that thinking into *Night Shift* and have committed to being incredibly clear about which New Thing we want to work on in every new project that we've started since.

# DEVELOPMENT

## OUR WORKFORCE

At the beginning of the year, existing members of the team became employees alongside the Artistic Director - with the two new roles of Executive Director and Projects Administrator, Zoo Co now supports a payroll of five.

Freelancers are also key contributors to our day-to-day operations, and work with us across Producing, Fundraising and Access Co-ordination.

Our new status as an Arts Council NPO has encouraged greater rigour around our employment data:

### HOW MANY PEOPLE WORK FOR US, AND WHO ARE THEY?

#### We contracted 55 freelancers

- 45% of these identified as deaf or disabled
- 31% of these identified as being neurodivergent
- 35% of these identified as being from the global majority

#### We had 5 salaried employees

- 60% of these identified as deaf or disabled
- 60% of these identified as being neurodivergent
- 100% identified as white

#### We had 5 Trustees

- 20% of these identified as deaf or disabled
- 40% of these identified as being neurodivergent
- 40% of these identified as being from the global majority

## GOVERNANCE

We gathered in July for a Board and Staff Away Day, where we established long-term aims and dreams, and spent time together building the team. We look forward to holding these annually going forward.

In the winter, we undertook a Trustee Skills Audit, and learned we needed to focus future recruitment in these ways:

- Expertise in Fundraising, Marketing and Producing.
- Lived experience of deafness, disability and neurodivergence, and life as an artist working in UK theatre.

In Spring we met a wide range of candidates, and this has since led to the recruitment of three new Trustees, and our innovative Introduction to Trusteeship programme, where deaf and disabled people interested in learning more about becoming a Trustee are paid for their time to observe Board meetings.

We seek to open out our training offer to freelancers and Trustees wherever possible.

**BSL (British Sign Language) Level 1** weekly classes began in Autumn 2023, and comprised employees, regular freelancers and Trustees. We are committed to offering all employees this level of sign language training, and meeting weekly to converse in a new language has strengthened ties between different roles across the organisation.

**Carbon Literacy Training** took place in December 2023, in a group session shared with Stanley Arts and Talawa Theatre staff. 80% of our employees are now certified Carbon Literate, with key freelancers like our Production Manager and Development Director also in attendance.

**Anti-Racism Training** took place in January 2024, delivered to employees and freelancers by our Trustee Ché Ramsden.

**Safeguarding** our Executive Director joined our Artistic Director at BSL Level 3, and became our Deputy DSL. Our Creative Access Director holds Level 2, with all other salaried staff and our freelance Access Co-ordinator holding Level 1.

**Visual Impairment Awareness Training** was delivered by Yusuf Osman in March 2024 to the full staff team, Support Workers and freelance creatives involved in Memories of the Marshland.

Individual staff members also undertook courses in **Audio Description**, **Understanding Autism**, and **BSL Levels 2 and 3**.

**Associateships** for the calendar year 2024 were offered to two key freelancers; we were able to offer a retainer equivalent to one day's work a month, and they spent time with us in R&Ds, pre-production show prep, and training days. This marked our response to the recent sector work listening to freelancers, and understanding the problems and barriers they experience: financial precarity, lack of training opportunities, lack of support and little sense of belonging. It also de-risks us in some key areas: artistic burnout, and difficulties sourcing freelance workers for projects. We look forward to an annual programme of Associateships.

## SUSTAINABILITY

**Ethical Banking** In Spring 2024, we switched banks, moving from Metrobank over to Co-op and Charity Bank, in probably our most impactful sustainability action of 23/24.

**Circularity** In Jan 2024, we took inventory of our set and props in storage, and decided on what could go. We donated items to:

- Other theatre companies like Company Three, to use in their shows.
- Local schools (gardening equipment for forest school sessions, stationery, toys).
- Local people via giveaway sites like Olio as well as charity shops.

Some items were sold, generating a small amount of income.

Additional on-site storage space agreed with Stanley Arts for our Access Library allows a 'little and often' approach, where items can be stored temporarily as they're processed, has been crucial to our changed mindset in this area.

**ZOOCO**

# Thank You!

**for reading our Trustees' Annual Report**



**Office and Mailing Address: Stanley Arts, 12 South Norwood Hill, SE25 6AB**

**Facebook / Instagram: @wearezooco**

**Artistic Director Flo O'Mahony: flo@wearezooco.co.uk**

**Executive Director Amy Smith: amy@wearezooco.co.uk**

**Interim General Manager Michelle Hudson: michelle@wearezooco.co.uk**

Charity Registration No. 1186349

Company Registration No. 12089377 (England and Wales)

LEGAL AND ADMINISTRATIVE INFORMATION

Directors: Mr P. [Name], Mr J. [Name], Mr G. [Name], Mr S. [Name], Mr L. [Name], Mr M. [Name], Mr N. [Name]

Company Secretary: [Name]

Registered office: 12 South [Name] Rd, London, SE25 6AG

Registered office: 12 South [Name] Rd, London, SE25 6AG

Company number: [Number]

Company name: Zoo Co Creative Ltd

**ZOO CO CREATIVE LTD**  
**ANNUAL REPORT AND UNAUDITED**  
**FINANCIAL STATEMENTS**  
**FOR THE PERIOD ENDED 31 MARCH 2024**

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b> <i>(during the period or at date of approval)</i>	Mr F Akinmade Mr D Bellwood Ms G Dickson Ms E Claughton Mr N Islam Ms J Pearce Ms C Ramsden Mr R Stephenson Mr N Sweeting	(appointed 6 August 2024) (appointed 11 April 2023)  (retired 9 October 2023) (appointed 14 May 2024)   (appointed 14 May 2024)
<b>Charity number</b>	1186349	
<b>Company number</b>	12089377	
<b>Principal address</b>	12 South Norwood Hill London SE25 6AB	
<b>Registered office</b>	12 South Norwood Hill London SE25 6AB	
<b>Independent examiner</b>	Jon Harris, ACMA, CGMA Suite LP61812 20 Wenlock Road London N1 7GU	
<b>Bankers</b>	Co-Operative Bank	

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**TRUSTEES' REPORT (INCLUDING  
DIRECTORS' REPORT) FOR THE PERIOD ENDED 31 March 2024**

The Trustees present their report and financial statements for the period ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statutes or common practice.
- b. Over the course of 2023-24, Zoo Co has adjusted its model and company structure, from that which suited a project-funded company, to a model that suits a company regularly funded by Arts Council England as a National Portfolio Organisation for the period 2023 – 2026. We will now work towards maintaining an unrestricted reserve that reflects not less than three months' staff, admin, overheads and fundraising costs, + 10%. The Trustees acknowledge that adjusting this reserve to these levels will be a process spanning several years; it begins in 2023-24 and will take some time to be reflected in the actual outturn.

The Trustees have decided to maintain an unrestricted reserve at an amount equal to not less than four weeks' operating costs + 10% for 2023-24. The reserves are considered sufficient to safeguard against any temporary shortfall in income or any additional unforeseen overhead costs.

The Trustees aim to increase the unrestricted reserve to an amount equal to not less than two months' operating costs + 10% for 2024-25. By 2025-26 the Trustees aim to maintain an unrestricted reserve at an amount equal to not less than three months' operating costs + 10%.

- c. At year end, there was a surplus in the reserves of £151,498.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:

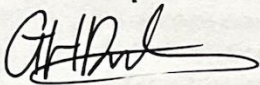
- Young people aged 7-21
- Deaf and disabled audiences and participants

3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.



Ms G Dickson  
Trustee  
12 November 2024

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the period ended 31 March 2024.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.


**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.

  
Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

Suite LP61812, 20 Wenlock Road  
London N1 7GU

Dated: 12 November 2024

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE PERIOD ENDED 31 MARCH 2024**

Notes	£	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
		2024	2024	2024	2023	2023	2023
		£	£	£	£	£	£
		===== (being 12 months) =====			===== (being 8 months) =====		
<b>Income and endowments from:</b>							
		0	0	0	453	0	453
		340,794	125,446	466,240	97,362	116,835	214,197
		19,157	0	19,157	53,903	0	53,903
		0	0	0	0	0	0
		77,800	0	77,800	78,934	0	78,934
		<b>437,751</b>	<b>125,446</b>	<b>563,197</b>	<b>230,652</b>	<b>116,835</b>	<b>347,487</b>
<b>Expenditure on:</b>							
	<b>3</b>	331,757	128,727	460,484	241,780	110,686	352,466
<b>Net income/(expenditure) for the year/</b>							
		<b>105,994</b>	<b>-3,281</b>	<b>102,713</b>	<b>-11,128</b>	<b>6,149</b>	<b>-4,979</b>
<b>Net movement in funds</b>							
		<b>105,994</b>	<b>-3,281</b>	<b>102,713</b>	<b>-11,128</b>	<b>6,149</b>	<b>-4,979</b>
<b>Fund balances at</b>							
		31,341	17,444	48,785	42,469	11,295	53,764
		<b>31,341</b>	<b>17,444</b>	<b>48,785</b>	<b>42,469</b>	<b>11,295</b>	<b>53,764</b>
<b>Fund balances at</b>							
		<b>137,335</b>	<b>14,163</b>	<b>151,498</b>	<b>31,341</b>	<b>17,444</b>	<b>48,785</b>
		<b>137,335</b>	<b>14,163</b>	<b>151,498</b>	<b>31,341</b>	<b>17,444</b>	<b>48,785</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 March 2024**

Notes	2024		2023	
	£	£	£	£
<b>Fixed assets</b>				
Tangible assets			0	0
<b>Current assets</b>				
Debtors	6	109,275	102,953	
Cash at bank and in hand		<u>108,487</u>	<u>26,154</u>	
		217,762	129,107	
<b>Creditors: amounts falling due within one year</b>				
	7	<u>-66,264</u>	<u>-80,322</u>	
Net current assets/(liabilities)		<u>151,498</u>	<u>48,785</u>	
<b>Total assets less current liabilities</b>		151,498	48,785	
<b>Creditors: amounts falling due after more than one year</b>				
		0	0	
<b>Net assets/(liabilities)</b>		<u><u>151,498</u></u>	<u><u>48,785</u></u>	
<b>Income funds</b>				
Unrestricted funds		137,335	31,341	
Restricted funds		<u>14,163</u>	<u>17,444</u>	
		<u><u>151,498</u></u>	<u><u>48,785</u></u>	

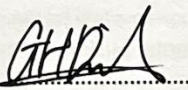
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2024.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 12 November 2024.



Ms G Dickson  
Trustee

**Company Registration No. 12089377**

## 1 Accounting policies

### Charity information

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling , which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### 1.3 Incoming resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred. All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE PERIOD ENDED  
31 MARCH 2024**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	2024 £	2023 £
Activity costs	433,650	348,414
	<u>433,650</u>	<u>348,414</u>
Share of support costs (see note 4)	25,756	2,974
Share of governance costs (see note 4)	1,078	1,078
	<u>26,834</u>	<u>4,052</u>
<b>Analysis by fund</b>		
Unrestricted funds	331,757	241,780
Restricted funds	128,727	110,686
	<u>460,484</u>	<u>352,466</u>

**4 Support costs**

	Support costs £	Governance costs £	2024 £	2023 £	Basis of allocation
Sundry costs, travel, bank	25,756		25,756	2,974	
Accountancy		0	0	0	
Independent examination		1,078	1,078	1078	Governance

Analysed between				
Charitable activities	<u>25,756</u>	<u>1,078</u>	<u>26,834</u>	<u>4,052</u>

Governance costs include payments to the Independent Examiner of £1,078 including irrecoverable VAT (2023: £1,078)

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE PERIOD ENDED 31 MARCH 2024**

**5 Trustees**

Trustees remuneration for the year was 0. (2023: 0 )  
 Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

<b>6 Debtors</b>	<b>2024</b>	<b>2023</b>
	£	£
Trade debtors	31,475	4,805
Accrued income	0	20,714
HMRC	77,800	77,434
	<u>109,275</u>	<u>102,953</u>

**7 Creditors: amounts falling due within one year**

	<b>Notes</b>	<b>2024</b>	<b>2023</b>
		£	£
Trade creditors		15,808	24,942
Accruals		38,271	49,854
HMRC		12,185	5,526
Provisions		-	-
		<u>66,264</u>	<u>80,322</u>

**8 Employees**

The average monthly number of employees was 5 (2023:2). Total salaries and benefits paid to key management personnel were £66,292 (2023: £34,698) with no individual paid more than £37,923 (2023: £34,698).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.

**ZOO CO CREATIVE LTD**

England & Wales - Charity number 1186349

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# Accounts

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Charity Registration No. 1186349

Company Registration No. 12089377 (England and Wales)

**ZOO CO CREATIVE LTD**

**ANNUAL REPORT AND UNAUDITED**

**FINANCIAL STATEMENTS**

**FOR THE PERIOD ENDED 31 MARCH 2023 (AN EIGHT-MONTH PERIOD)**

## LEGAL AND ADMINISTRATIVE INFORMATION

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**Trustees**  
*(during the period or at date of approval)*

Ms A Arthur	(retired 14 March 2023)
Mr D Bellwood	(appointed 11 April 2023)
Ms G Dickson	(appointed 14 March 2023)
Ms E Cloughton	
Mr N Islam	
Ms C Ramsden	
Mr R Stephenson	

**Charity number** 1186349

**Company number** 12089377

**Principal address**  
12 South Norwood Hill  
London  
SE25 6AB

**Registered office**  
12 South Norwood Hill  
London  
SE25 6AB

**Independent examiner**  
Jon Harris, ACMA,  
CGMA  
Suite LP61812  
20 Wenlock Road  
London N1 7GU

**Bankers**  
Metro Bank  
1 Southampton Row  
London  
WC1B 5HA

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**TRUSTEES' REPORT (INCLUDING  
DIRECTORS' REPORT) FOR THE PERIOD ENDED 31 March 2023**

The Trustees present their report and financial statements for the period ended 31 March 2023, an eight-month period, the Trustees having resolved to shorten the charity's habitual 12-month period on this occasion in order to align the charity's reporting period with the fiscal year.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statues or common practice.
- b. Reserves will be held at the conclusion of every project to cover production costs on the next project. Where there is a shortfall, overdraft, loans, etc will only be sought where the Trustees have guaranteed that the Business Model for the relevant year will cover any and all repayments.
- c. At year end, there was a surplus in the reserves of £48,785.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

## Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

## Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.

Ms G Dickson Trustee  
29 September 2023

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the period ended 31 March 2023.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

Suite LP61812, 20 Wenlock Road  
London N1 7GU

Dated: 29 September 2023

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE PERIOD ENDED 31 MARCH 2023**

		Unrestricted funds 2023	Restricted funds 2023	Total 2023	Unrestricted funds 2022	Restricted funds 2022	Total 2022
Notes	£	£	£	£	£	£	£
		===== (being 8 months) =====			===== (being 12 months) =====		
<b><u>Income and endowments from:</u></b>							
		453	0	453	15,766	0	15,766
		97,362	116,835	214,197	144,272	33,320	177,592
		53,903	0	53,903	0	0	0
		0	0	0	0	0	0
		78,934	0	78,934	8,392	0	8,392
		<b>230,652</b>	<b>116,835</b>	<b>347,487</b>	<b>168,430</b>	<b>33,320</b>	<b>201,750</b>
<b><u>Expenditure on:</u></b>							
	<b>3</b>	241,780	110,686	352,466	154,069	49,842	203,911
<b>Net income/(expenditure) for the year/</b>							
		<b>-11,128</b>	<b>6,149</b>	<b>-4,979</b>	<b>14,361</b>	<b>-16,522</b>	<b>-2,161</b>
<b>Fund balances at 31 July 2022 (2021)</b>							
		42,469	11,295	53,764	28,108	27,817	55,925
<b>Fund balances at 31 March 2023</b>							
		<b>31,341</b>	<b>17,444</b>	<b>48,785</b>	<b>42,469</b>	<b>11,295</b>	<b>53,764</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 March 2023**

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	Notes	2023		2022	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets			0		0
<b>Current assets</b>					
Debtors	6	102,953		23,553	
Cash at bank and in hand		26,154		37,530	
		<u>129,107</u>		<u>61,083</u>	
<b>Creditors: amounts falling due within one year</b>					
	7	<u>-80,322</u>		<u>-7,319</u>	
Net current assets/(liabilities)			<u>48,785</u>		<u>53,764</u>
<b>Total assets less current liabilities</b>			48,785		53,764
<b>Creditors: amounts falling due after more than one year</b>					
			0		0
<b>Net assets/(liabilities)</b>			<u><u>48,785</u></u>		<u><u>53,764</u></u>
<b>Income funds</b>					
Unrestricted funds			31,341		42,469
Restricted funds			17,444		11,295
			<u>48,785</u>		<u>53,764</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2023.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 29 September 2023.

Ms G Dickson  
**Trustee**

## **1 Accounting policies**

### **Charity information**

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### **1.1 Accounting convention**

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### **1.2 Charitable funds**

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### **1.3 Incoming resources**

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred.

All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE PERIOD ENDED  
31 MARCH 2023**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Activity costs	348,414	200,945
	<u>348,414</u>	<u>200,945</u>
Share of support costs (see note 4)	2,974	1,888
Share of governance costs (see note 4)	1,078	1,078
	<u>4,052</u>	<u>2,966</u>
<b>Analysis by fund</b>		
Unrestricted funds	241,780	154,069
Restricted funds	110,686	49,842
	<u>352,466</u>	<u>203,911</u>

**4 Support costs**

	<b>Support costs</b>	<b>Governance costs</b>	<b>2023</b>	<b>2022</b>	<b>Basis of allocation</b>
	<b>£</b>	<b>£</b>	<b>£</b>		
Sundry costs, travel, bank	2,974		2,974	1,888	
Accountancy		0	0	0	
Independent examination		1,078	1,078	1078	Governance

Analysed between				
Charitable activities	<u>2,974</u>	<u>1,078</u>	<u>4,052</u>	<u>2,966</u>

Governance costs include payments to the Independent Examiner of £1,078 including irrecoverable VAT

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE PERIOD ENDED 31 mARCH 2023**

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**5 Trustees**

Trustees remuneration for the year was 0. (2021: 0 )

Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

**6 Debtors**

	<b>2023</b>	<b>2022</b>
	£	£
Trade debtors	4,805	13,911
Accrued income	20,714	-
HMRC	77,434	9642
	<u>102,953</u>	<u>23,553</u>

**7 Creditors: amounts falling due within one year**

	<b>2022</b>	<b>2021</b>
	£	£
Trade creditors	24,942	7,319
Accruals	49,854	-
HMRC	5,526	-
	<u>80,322</u>	<u>7,319</u>

**8 Employees**

The average monthly number of employees was 2 (2022:1).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.





TRUSTEES'

# ANNUAL REPORT

ZOOCO

1 AUGUST 2022 / 31 MARCH 2023 (8 MONTH PERIOD)

CHARITY NUMBER 1186349

COMPANY NUMBER 12089377



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# AIMS

Our Charitable Aims are to advance public education and appreciation of the arts, in particular but not exclusively:

- Through the presentation of performances and the development of new work
- By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
- Through the provision of theatre in theatre venues or other performance spaces

The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.



# MISSION

## 01

### **RELEVANT PRODUCTIONS:**

To create highly innovative, relevant, ambitious and visual live productions for local and national touring, amplifying stories from marginalised people in our communities, using co-creation + community consultation.

## 02

### **ACCESS CHAMPIONS:**

To champion access across all our activities, celebrating its immense creative and social impact and sharing our creative access methodology with the wider industry.

## 03

### **SERVING CROYDON:**

To empower children, young people and adults in Croydon to be creative, using co-creation and community consultation to build programmes that are impactful and informed/ led by our diverse doorstep community.



This report covers a shortened 8-month period as we align our reporting year with our financial year and prepare for our first year as an Arts Council England National Portfolio Organisation. In 2020-21 we created and tested a 4-stage model, showing how our work starts through development and engagement with our doorstep communities in Croydon and grows to have national and international impact from there. This year's report shows our process and organisational development within the model.

# OUR MODEL

## **ROOTING:**

We continuously root more deeply into our diverse doorstep communities through conversation, events & training. We really get to know our community whilst providing opportunities for locals to design & participate in creativity at every stage of their lives. We ask lots of questions, and we listen to the answers. Our Heritage Project and Young Company work falls in this category, as does the extensive training and development programme for emerging artists surrounding *Bossy*, our latest children's show celebrating Black female leadership and deaf culture.

## **AMPLIFYING:**

From our rooting, we create ambitious, high quality shows, amplifying stories relevant to our community with full creative power. We use community consultation, co-creation & research to inform creation. Work premieres in Croydon, connecting communities with ambitious culture where they live that authentically reflects their experiences & brings locals together. 2022-23 was a standout year for this category, as we developed and launched the critically acclaimed, award-winning *Perfect Show for Rachel* for a sell-out run at the Barbican Centre, made possible by a grant from the Oxford Samuel Beckett Theatre Trust. We also R&D'd, developed and opened *Bossy* (which went on to tour nationally in late Spring 2023).

## **BRANCHING:**

We strategically tour productions and engagement nationally, sharing these impactful stories beyond their roots; we develop relationships nationally with deaf and disabled communities. We loudly celebrate the artistic quality of creatively accessible art nationally, with strong partnership working to maximise impact. In 2022-23 our Branching work involved the final stages of touring for our children's show *Messy*.

## **CHANGE-MAKING:**

We use our profile as creators of world class, accessible productions to affect sector development and social change, contributing to a more inclusive cultural landscape where everyone is invited. We took the creative model developed on *Perfect Show For Rachel* to a new setting, centring Croydon-based SEN young people, on *Perfect Hour for Us*. We also managed all access provisions for the Croydon Borough of Culture launch event, establishing our presence as Access Champions ahead of an important cultural year for our home borough.

# COMMUNITY

Since 2013, Zoo Co has created high quality, innovative and inclusive live productions, and community engagement work.

As we approach our 10th year, we strive for excellence in access provision, which is at the heart of all of our work. All performances have been Relaxed As Standard since 2016 and have integrated BSL since 2018. Our core belief is that theatre is better when everyone is invited.

The 8 months of this report covers a very productive period for us, as we launched two ambitious new productions and prepared to begin life as a new ACE National Portfolio Organisation. We learned we would be welcomed into the Portfolio in Autumn 2023; a hugely welcome recognition of Zoo Co's significance in the national cultural landscape.

Our staffing structure has changed through the year. Our job-sharing producers left to pursue other opportunities, giving us room to reshape the organisation ahead of this exciting new NPO stage. We recruited a full-time General Manager, and brought Fleur Rooth, co-founder and Access Manager, into a full-time role ahead of beginning a year long Place Partnerships agreement to provide access provisions to arts and cultural organisations for Croydon's Borough of Culture. Towards the end of the year, our Community Producer left, as did Trustee Anna Arthur, having served nearly four years. We also welcomed a new assistant to the team and were well underway with Executive Director recruitment by the end of March.



Over the past 9.5 years, Zoo Co has toured across the UK and abroad (Indonesia), created digital work and programs within a global pandemic, funded and supported deaf, disabled, and neurodiverse-led work, and established a clear artistic identity for offering high quality devised, visual, and playful theatre.

We strive to serve our local community in Croydon. Our partnership with Stanley Arts in South Norwood enables us to deliver excellent art in Croydon by facilitating outreach, space, and guidance. Our status as trusted members of the Croydon arts community is evidenced with multi-year commissions from Croydon Music & Arts.

This document outlines what we have achieved, what we've learnt, and how the charity continues to develop its process, partnerships and reputation.

# LETTER FROM FOUNDER & ARTISTIC DIRECTOR,

ZOOCO

# FLO O'MAHONY

Hello,

Flo here, Artistic Director at Zoo Co. Looking back over this year of activity, I am hard pressed to understand quite how we fitted it all in, let alone in the space of 8 months. This period saw a huge amount of brave change, ambitious growth, further reach into our community, deeper impact and so many people both in our core and freelance teams coming together to serve Zoo Co's mission and help us achieve some of our biggest dreams yet.

We created three ambitious theatre productions during this time - *Things I Shouldn't Carry*, *Perfect Show For Rachel* and *Bossy*. We also curated and commissioned *Un/Scene*, an immersive performance piece as part of our wider partnership with Stanley Arts.

We rooted more and more deeply in Croydon, connected with many local arts organisations, and got stuck in supporting the delivery of Croydon's London Borough of Culture programme.

As part of our work collaborating on Croydon's very own Access Manifesto, we coined the phrase 'Be brave and be realistic'. When you are doing too much of one, find balance with the other. I think this year is characterised by being very, very brave, allowing huge impossible dreams like *Perfect Show For Rachel* to unfold, but also sometimes pushing us just beyond our capacity as a small but mighty team. Looking back, I can really feel the push points we overcame as a company during this time, and I am deeply grateful for that, as well as being mindful that a year like this should be the exception, not the rule!

I strongly believe that the hard work and elbow grease of the team during this year has set the wheels in motion for Zoo Co to define and refine our process and creative practice into something that is growing more sustainable, as we move from the often fast and furious 'project mode' of being a project funded organisation, into a company finally able to come up for air and dream bigger, more long term, and with more stable ground beneath us to bring those dreams into reality.

I hope you enjoy reading about all the brilliant activities we delivered this year.

Very best wishes



**FOUNDER AND ARTISTIC DIRECTOR OF ZOO CO CREATIVE LTD,**

**JAN 2024**

# AWARDED

Arts Council England Cultural Recovery Fund (Round 3 - Final instalment)	<b>£13,355</b>
Arts Council England Project Grants- <i>Perfect Show for Rachel</i> (Instalments 1 & 2)	<b>£72,180</b>
Arts Council England Project Grants- <i>Messy / Bossy</i> (part 1B & 2)	<b>£68,436</b>
Oxford Samuel Beckett Theatre Trust Award ( <i>Perfect Show for Rachel</i> Instalments 2 & 3)	<b>£17,500</b>
Stanley Arts (Heritage)	<b>£9,770</b>
Croydon Music & Arts <i>Bossy</i> Co Creation Model	<b>£4,000</b>
London Borough of Culture Launch Event Grant	<b>£2,897</b>
Croydon Music & Arts C3 & Young Company Delivery	<b>£29,251</b>



## DONATIONS &

# SALES

Delight in the Woods Spring 2023 Instalment 1	<b>£17,005</b>
Supporters Scheme, Individual Giving & Gift Aid	<b>£453</b>
Access Consultancy	<b>£4,425</b>
Other Consultancy	<b>£1,500</b>
Workshop Delivery	<b>£1,000</b>

# RACHEL

## FACTS & FIGURES:

<b>Audience</b>	908
<b>Creatives</b>	33
<b>Participants</b>	139
<b>Volunteers</b>	4
<b>Streaming audience</b>	50
<b>Digital Audience</b>	4597

*Perfect Show For Rachel* premiered at the Barbican this year, having jointly won the Oxford Samuel Beckett Theatre Trust Award alongside *High Rise*.

This show has been a 'soul-journey' for Zoo; Rachel, Flo's learning disabled big sister, stole Flo's job as the live, onstage director of our largest ever production, to universal critical acclaim. If you'd like an insight into why we decided to make *Perfect Show For Rachel*, here is a [blog](#) that Flo wrote about the car journey with Rachel which inspired the show. (audio version is available [here](#)).

The road to production was a years-long process of dreaming, talking, worrying (!), researching and development, experimenting, driving technical innovation for our accessible tech-desk, and waiting for care homes to open up after lockdown, whilst also insistently waiting for the right theatre partners which could really embrace the risk and creativity of programming an artist like Rachel. The Barbican really took on the challenge, and offered a radically inclusive, supportive environment with a huge step up in terms of technical and creative resources. This allowed us to grow as a company creating our first major work since the pandemic.



# PERFECT SHOW FOR

ZOOCO

# RACHEL

Working directly with Lee Simpson, co-artistic director of Improbable and Flo's mentor, was something that has radically transformed Zoo Co's process. We incorporated principles of Worldwork, Process Work, Open Space and Keith Johnstone's improvisational techniques into working with Rachel, all of which are practices Improbable use to create their work. Collaborating with Lee offered a masterclass in letting go of control and fully trusting Rachel as a leader.

We commissioned three Disabled Peer Reviewers to witness the rehearsal room and generate artistic responses to what they saw. You can find those responses [here](#). We also captured a short [Rehearsal Room Documentary Trailer](#).



The show marked our first attempt to match [Theatre Green Book](#) standards for sustainability. We invested in sustainability training with Pigfoot Theatre, which inspired us to track materials and travel used for the show. We now have a solid benchmark from which to assess sustainability progress in future shows.

We'd like to take the opportunity to thank the partners who helped us get to the stage where we could make this bolshy, ambitious show: New Diorama, Brighton Dome and Arts Council England who really got behind this idea at its earliest stages.

Perfect Show For Rachel enjoyed a sell-out run at Barbican, won an Offie Award for Access (jointly with Graeae), received a 5 star review in the Guardian and overwhelmingly positive audience feedback..

# PERFECT SHOW FOR RACHEL:

**OFFIE WINNER: Access** *(joint winners with Graeae)*

**OFFIE SHORTLISTED: IDEA Production**

**Guardian** ★★★★★

*'Why can't more theatre be like this? Open, relaxed, fun and full of love.'*

**Broadway World** ★★★★★

*'A theatrical experience unlike any other, crafted with accessibility at the helm....Playful, jubilant and, at times, incredibly intimate'*

**The Stage** ★★★★★

*'A show that, rather than making the audience feel uncared for, makes us feel part of a family.'*

**The Times** ★★★★★

*'A disarming labour of love.'*

## **Audience Feedback:**

*"Just thank you for such a beautiful, warm show - I've never been able to come to the theatre by myself before but the accessibility of this show made me feel completely safe."*

*"This is one of the most important, challenging, silly, wonderful shows I've ever seen. There's nothing else like it. Zoo Co's work needs to be supported."*

*"Each element of the show felt so focused on truly hearing Rachel - ensuring her ideas were at the centre - what a powerful, playful, highly joyful celebration. (Bonus points for the high-camp, live art feel, that was so high quality & inclusive)."*

*"One of the best shows I've ever seen. Totally reimagines what theatre can be."*

*"Quite speechless right now tbh but simply one of the best and most affecting things I've seen in any creative medium in my life. Thank you."*



# DEVELOPMENT

Following the success of our first touring family show, *Messy*, we set out to create a sequel to *Messy*, following the same two lead characters, focusing on the lead character's best friend, Beth.

*Bossy* explores Caribbean and deaf culture, linked to Beth's cultural identity. In order to tell this story, Zoo Co needed to invest in diversifying, and upskilling emerging Black and deaf artists in order to ensure authentic, representative creative leadership, as well as on stage in the cast.



We wanted to ensure that this story would land authentically with Black Caribbean children. In order to ensure this, in partnership with Croydon Music & Arts, we worked with 2 primary schools in Croydon to use co-creation methodology to inform the show's development.

We also held a research and development process with professional creative teams using the material young people had given us.

We wanted to ensure that this project offered creative development opportunities for Black deaf artists working with us. As a debut playwright, Cherie Gordon was supported to have 1-2-1 mentoring sessions with Emma Dennis-Edwards, an established Black Caribbean playwright, who offered a series of workshops and mentorship sessions throughout the writing commission period following the R&D. We also developed a trainee programme for disabled or neurodivergent creatives, ultimately working with five emerging creatives across creative, design and production. The show went into production in March 2023 and was premiered at our home base, Stanley Arts, as we concluded the financial year

# DEVELOPMENT

We learned a lot about the ways that co-leadership models can inform Zoo Co's practice, and can also present challenges, creatively and politically. We're proud of the way this show spoke to local and national audiences, with Black Caribbean audiences reporting feeling seen and understood by this moving story.

Children who had participated in our co-creation programme gave us some really magic feedback:

## **On helping us co-create the show:**

*"I wasn't ever expecting a group of people wanting to make a show to come to our school. I really enjoyed it... It just feels really nice."*

## **On how it felt to experience a show about Caribbean culture:**

*"I didn't really see much shows with much Caribbean (people). And I like seeing black people there because it really affects me, with my culture."*

## **On how they felt watching the show:**

*"You can make your life just like the moral of the story... Be kind, be brave, be you, you are beautiful... You are you."*

## **FACTS & FIGURES:**

<b>Bossy co-creation workshops:</b>	120 students
<b>Artists / Creative Specialists:</b>	45
<b>Deaf awareness training sessions for hearing cast, creatives &amp; workers:</b>	16

# PROJECT

In Autumn 2022 we concluded our Heritage partnership project with Stanley Arts, activating the heritage of our Croydon home. The final creative offer of this year-long project was *Un/Scene*, an immersive promenade performance through the historic Stanley Halls, featuring a commissioned artist takeover. Areas of the building that are rarely seen by visitors were opened up as the artists created site-responsive pieces, ranging from a projection-mapped installation by video / projection artist and poet Rachel Sampley to a Visual Vernacular piece by deaf artist Zoe McWhinney. Audience members were guided by members of the hip hop dance group BirdGang; the commissions were rounded out by a solo performance piece by Justine Agbowu and a video installation by Jeremiah Brown.



## FACTS & FIGURES:

<b>Performances</b>	17
<b>In Person Audience</b>	353
<b>Online Audience</b>	12,769
<b>Artists</b>	12

## PERFECT HOUR FOR US AT MERIDIAN HIGH SCHOOL

After working on *Perfect Show For Rachel*, we were keen to apply the principles of working with Rachel to other settings where we felt this way of working might empower other artists who experience difference to be leaders of their own artistic outputs.



Through Croydon Music and Arts' C3 programme, we were commissioned to deliver drama workshops at Meridian High School in New Addington, Croydon. We joined the Year 7 and 8 pupils in the specialist SEN unit to co-create a piece of immersive/promenade theatre called *Perfect Hour For Us*, using similar methodology.

The students each had their own room in their building to design an experience which would reflect their 'ideal' way to spend an hour. It was eclectic! We had a Rage Disco Room (for expressing anger), a disco karaoke party, a room filled with plants where the audience were guided to breathe, a sweet inventor's kitchen, a manga themed shadow puppetry dark-room and finally, an abstract, slapstick birthday party for a platypus.

These aren't ideas we could have wrangled into a traditional piece of studio theatre. We had to rethink our usual co-creation model. Audiences were invited to explore the performance spaces on the young people's terms, following their rules. The young people wrote the script, designed the invites, invited only those they felt safe sharing with, and ran the performance themselves.

### Extract from **Rage Disco** by Freddie:

*I don't want to break you  
Or anything  
Or your laptop.*

*I really don't!  
It just feels like I do.*

*But when I'm with this lot, these people here, in this perfect world, it feels better  
I'd go round the whole world with them  
And then I would feel like myself.*

# YOUNG COMPANY

## **THINGS I SHOULDN'T CARRY: YOUNG COMPANY PRODUCTION AT FAIRFIELD HALLS**

Our first full production with the Zoo Co Young Company, co-facilitated by Flo and brilliant theatre-maker Nikhil Vyas, was staged in September 2022 following two terms of skills development and devising activities. Award-winning writer Laurie Ogden collaboratively created *Things I Shouldn't Carry* for performance as part of the C3 Live at Fairfield Halls. Working with a professional playwright, the young company members created their own characters and devised scenes which were woven into a story that explored themes around the responsibilities and secrets young people 'carry' with them.

With this production under our belt, and a reflection session during the post-show pizza night (now a YoCo staple event in the calendar!) we could jump into 'the lab', dreaming up the next YoCo play to be performed at Stanley Arts as part of Croydon's Borough of Culture programme, and ensuring our planning incorporated leadership and design by the participants themselves.

The Young Company isn't separate from our professional practice but an integral part of our creative output, generating impressive ambitious work using Zoo Co'd devising methodology every year. It's a privilege to witness the creativity, connection and joy that this creative cohort brings each Monday night.



We also continued our weekly Neighbourhood Studios in partnership with Croydon Music & Arts. The studios take place in particularly deprived areas in Croydon: New Addington, Shirley, and Waddon, and are attended by children & young people. Sessions were attended by approximately 60 participants, empowered to co-create their own shows for public audiences in impressive arts spaces. Included in this was our Access Studio, which involves young learning disabled adult participants from Croydon. Participants decided that they wanted to work on short film pieces, so facilitated sessions built towards each participant developing a short script (filmed in early Summer 2023). Their parents and carers remarked on an increase in confidence resulting from the project.

### **FACTS & FIGURES:**

<b>YoCo &amp; C3 Attendance:</b>	62.5
<b>Things I Shouldn't Carry audience members:</b>	150

# ACCESS OFFER

This period held a lot of discovery and growth for the access department at Zoo Co, as we mounted and rehearsed shows where access was, more than ever, at the core of the production.

*Perfect Show For Rachel* was the first time that Zoo Co had worked with a learning disabled director - Rachel. With Rachel being Zoo Co Artistic Director Flo's sister, (and their Mum Wendy being her on-stage carer), Rachel's access needs were already well known and vouched for. It allowed us to confidently step into planning a rehearsal day and room that would best suit her.

It did not come without its surprises, and this unpredictability became the essence of the show that excited audiences and cast alike. One day for example, we had commissioned a variety of disabled artists to join our rehearsals and offer an artistic response to what they witnessed. On this particular day Rachel joined rehearsals after having been feeling ill, and was not her usual bubbly self. She subsequently decided to go home shortly after arriving, meaning rehearsals were cut short. What was extremely obvious was the big impact that Rachel had on the room within such a short time frame. The commissioned artists responded richly with poems and drawings, and the cast remained invigorated and motivated by the desire to improvise around changing parameters.

Our first learning disabled director brought in a new audience base for Zoo Co, and we became aware of the extra needs that audience members to this show may have. To meet these needs, we set out to provide new, extra support on top of the visual stories, relaxed performances as standard and captioning that we have included with past productions.. We introduced a 'buddy system', where access-minded volunteers could be paired with audience members who wanted more support. This included practical support such as navigating the Barbican building and social support such as having someone to sit with during the show and debrief with after.

The success of this show both internally and externally was an emboldening start to Zoo Co's journey of working with learning disabled artists.

*Perfect Show For Rachel* was also Zoo Co's largest cast to date with deaf and neurodivergent performers.

## **Feedback from the PSFR team:**

*"...the most supported room I've ever been in and the delivery of access was incredible"*

*"The access was handled beautifully on PSFR. I certainly felt in very safe hands, and feel that it was a secure space to share any access needs".*

The show featured our most diverse use of creative captions, designed by lighting and video designer Rachel Sampley. It also featured a set which was, from its inception, designed around director Rachel's needs, with the interactive tech desk (which controlled the show live) being the first of its kind. For this, massive congratulations need to go to Stella Backman, Chloe Stally-Gibson, Rachel Sampley and Kyle Watts.

# ACCESS OFFER

After the Barbican performances had ended, Zoo Co organised grounding sessions at both Rachel's care home and family home, where members of the cast could spend time with Rachel. This was an opportunity to reminisce on the show, playing games from it if she wanted to, and watching back the show recording together.

The calibre of our Access work on *Perfect Show for Rachel* was very publicly recognised in January 2023 at the Off West End awards, where we won an Offie in the Access Category.



After winning the Offie, it was time to look towards our next deaf and hearing children's show - *Bossy*. During an R&D period in September 22 with deaf and hearing writers, directors, performers and choreographers, the room explored the intersectionality of disability and race. When the team came back together for rehearsals in March 23, the new cast had varying access needs. It was also the first time that Zoo Co had hired trainee roles within the production team, a recruitment which was offered to deaf, disabled and neurodiverse candidates. This was an ambitious aim, and saw the beginning of what would be a continuing relationship between Zoo Co and Jack Norris - a movement director with Cystic Fibrosis.

During this busy performance period for Zoo Co, the access team were also building on connections for offering consultancy outwardly. We participated in the Battersea Arts Centre's relaxed performance workshop, consulted on access for Croydon-based NPO Talawa, delivered further Access & Inclusion training at Stanley Arts, and offered ongoing 1-2-1 access support with artists; this laid the foundation for Fleur, Zoo Co's Access Manager, to join the team full-time.

This period ends right on the cusp of Fleur taking on the role of Arts Access Resource Manager for Borough of Culture, and of Zoo Co hiring Access Coordinator Hannah Skaili. Hannah brings experience of working in Visually Impaired spaces to the team, just as Fleur began her audio description training with blind consultant Yusuf Osman; the team is better placed than ever to begin to consider this access provision. Fleur delivered audio description for the first time at Zoo Co's Heritage project in Autumn 2022.

Croydon Borough of Culture [launched at BoxPark](#) in March 2023 with audio describers, BSL interpreters and extensive breakout space, organised, booked and delivered by Zoo Co, which then featured on BBC London's evening show.

# DEVELOPMENT

Led by our Development Director, Tom Ryalls, our focus on this period was organisational development that would prepare us to articulate our activity better to significant stakeholders. This was the beginning of a longer-term strategy to diversify Zoo Co's funding model and launch an Individual Giving strategy in later years. We reflected on almost 10 years of making work and created a new Theory of Change for the organisation, which informed new guidelines on our Case for Support. This allowed us to write a significant number of core Trusts & Foundations bids which we had previously struggled to approach.

Jessica and Olivia, our job-sharing Senior Producers, brought a wealth of experience to the company, supporting several flagship projects including our Heritage offer and *Perfect Show for Rachel*, as well as implementing important management processes to ensure the smooth running of the organisation. They were also instrumental to our NPO submission.

As they moved on, we reflected on our organisational structure and introduced a freelance producer model, where producers are engaged for specific projects. We believe that this will allow us to flexibly produce new work as it comes, and will also give us the opportunity to meet and work with a range of new producers. Parallel to this, we welcomed Michelle Hudson as full-time Interim General Manager, building out our operational capability and company-wide financial management. Michelle has taken the role of Green Champion for Zoo Co, creating our Sustainability Policy and Action Plan, and leading on our first attempt at Theatre Green Book Baseline Standards for *Perfect Show for Rachel*.

We joined the Steering Group for Croydon's London Borough of Culture programme, and subsequently headed up the Access Advisory Group, feeding into the programme design and using the combined skills and expertise of local disabled artists and organisations to ensure deaf, disabled and neurodiverse communities in Croydon were front and centre for this year-long arts programme. Fleur, co-founder and Access Manager (now Creative Access Director), was appointed the Access Lead for Borough of Culture, and tasked with delivering the remit of the Access Advisory Group.

Finally, and crucially, we received the welcome news that we had been accepted into the Arts Council's portfolio of regularly funded organisations (NPOs), providing us with guaranteed core funding for the next three years. This represents an incredible endorsement of the quality and importance of our work, and will radically transform the organisation and deepen our offer. Once we received ACE's decision we set about the important mission of recruiting our new full-time Executive Director. We are delighted to have appointed the incredible Amy Smith into this role at the end of the financial year; her impact on the organisation since then has been utterly remarkable.

**ZOOCO**

**Thank  
You!**



**Office and Mailing Address: Stanley Arts, 12 South Norwood Hill, SE25 6AB**

**Twitter / Facebook / Instagram: @wearezooco**

**Artistic Director Flo O'Mahony: flo@wearezooco.co.uk**

**Executive Director Amy Smith: amy@wearezooco.co.uk**

**Interim General Manager Michelle Hudson: michelle@wearezooco.co.uk**

Charity Registration No. 1186349

Company Registration No. 12089377 (England and Wales)

**ZOO CO CREATIVE LTD**

**ANNUAL REPORT AND UNAUDITED**

**FINANCIAL STATEMENTS**

**FOR THE PERIOD ENDED 31 MARCH 2023 (AN EIGHT-MONTH PERIOD)**

## LEGAL AND ADMINISTRATIVE INFORMATION

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**Trustees**  
*(during the period or at date of approval)*

Ms A Arthur	(retired 14 March 2023)
Mr D Bellwood	(appointed 11 April 2023)
Ms G Dickson	(appointed 14 March 2023)
Ms E Cloughton	
Mr N Islam	
Ms C Ramsden	
Mr R Stephenson	

**Charity number** 1186349

**Company number** 12089377

**Principal address**  
12 South Norwood Hill  
London  
SE25 6AB

**Registered office**  
12 South Norwood Hill  
London  
SE25 6AB

**Independent examiner**  
Jon Harris, ACMA,  
CGMA  
Suite LP61812  
20 Wenlock Road  
London N1 7GU

**Bankers**  
Metro Bank  
1 Southampton Row  
London  
WC1B 5HA

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**TRUSTEES' REPORT (INCLUDING  
DIRECTORS' REPORT) FOR THE PERIOD ENDED 31 March 2023**

The Trustees present their report and financial statements for the period ended 31 March 2023, an eight-month period, the Trustees having resolved to shorten the charity's habitual 12-month period on this occasion in order to align the charity's reporting period with the fiscal year.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statues or common practice.
- b. Reserves will be held at the conclusion of every project to cover production costs on the next project. Where there is a shortfall, overdraft, loans, etc will only be sought where the Trustees have guaranteed that the Business Model for the relevant year will cover any and all repayments.
- c. At year end, there was a surplus in the reserves of £48,785.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

## Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

## Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.

Ms G Dickson Trustee  
29 September 2023

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the period ended 31 March 2023.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

Suite LP61812, 20 Wenlock Road  
London N1 7GU

Dated: 29 September 2023

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE PERIOD ENDED 31 MARCH 2023**

		Unrestricted funds 2023	Restricted funds 2023	Total 2023	Unrestricted funds 2022	Restricted funds 2022	Total 2022
Notes	£	£	£	£	£	£	£
		===== (being 8 months) =====			===== (being 12 months) =====		
<b><u>Income and endowments from:</u></b>							
		453	0	453	15,766	0	15,766
		97,362	116,835	214,197	144,272	33,320	177,592
		53,903	0	53,903	0	0	0
		0	0	0	0	0	0
		78,934	0	78,934	8,392	0	8,392
		<b>230,652</b>	<b>116,835</b>	<b>347,487</b>	<b>168,430</b>	<b>33,320</b>	<b>201,750</b>
<b><u>Expenditure on:</u></b>							
	<b>3</b>	241,780	110,686	352,466	154,069	49,842	203,911
<b>Net income/(expenditure) for the year/</b>							
		<b>-11,128</b>	<b>6,149</b>	<b>-4,979</b>	<b>14,361</b>	<b>-16,522</b>	<b>-2,161</b>
<b>Fund balances at 31 July 2022 (2021)</b>							
		42,469	11,295	53,764	28,108	27,817	55,925
<b>Fund balances at 31 March 2023</b>							
		<b>31,341</b>	<b>17,444</b>	<b>48,785</b>	<b>42,469</b>	<b>11,295</b>	<b>53,764</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 March 2023**

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	Notes	2023		2022	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets			0		0
<b>Current assets</b>					
Debtors	6	102,953		23,553	
Cash at bank and in hand		26,154		37,530	
		<u>129,107</u>		<u>61,083</u>	
<b>Creditors: amounts falling due within one year</b>					
	7	<u>-80,322</u>		<u>-7,319</u>	
Net current assets/(liabilities)			<u>48,785</u>		<u>53,764</u>
<b>Total assets less current liabilities</b>			48,785		53,764
<b>Creditors: amounts falling due after more than one year</b>					
			0		0
<b>Net assets/(liabilities)</b>			<u><u>48,785</u></u>		<u><u>53,764</u></u>
<b>Income funds</b>					
Unrestricted funds			31,341		42,469
Restricted funds			17,444		11,295
			<u>48,785</u>		<u>53,764</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the period ended 31 March 2023.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 29 September 2023.

Ms G Dickson  
**Trustee**

## **1 Accounting policies**

### **Charity information**

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### **1.1 Accounting convention**

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### **1.2 Charitable funds**

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### **1.3 Incoming resources**

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred.

All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE PERIOD ENDED  
31 MARCH 2023**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Activity costs	348,414	200,945
	<u>348,414</u>	<u>200,945</u>
Share of support costs (see note 4)	2,974	1,888
Share of governance costs (see note 4)	1,078	1,078
	<u>4,052</u>	<u>2,966</u>
<b>Analysis by fund</b>		
Unrestricted funds	241,780	154,069
Restricted funds	110,686	49,842
	<u>352,466</u>	<u>203,911</u>

**4 Support costs**

	<b>Support costs</b>	<b>Governance costs</b>	<b>2023</b>	<b>2022</b>	<b>Basis of allocation</b>
	<b>£</b>	<b>£</b>	<b>£</b>		
Sundry costs, travel, bank	2,974		2,974	1,888	
Accountancy		0	0	0	
Independent examination		1,078	1,078	1078	Governance

Analysed between				
Charitable activities	<u>2,974</u>	<u>1,078</u>	<u>4,052</u>	<u>2,966</u>

Governance costs include payments to the Independent Examiner of £1,078 including irrecoverable VAT

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE PERIOD ENDED 31 mARCH 2023**

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**5 Trustees**

Trustees remuneration for the year was 0. (2021: 0 )

Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

**6 Debtors**

	<b>2023</b>	<b>2022</b>
	£	£
Trade debtors	4,805	13,911
Accrued income	20,714	-
HMRC	77,434	9642
	<u>102,953</u>	<u>23,553</u>

**7 Creditors: amounts falling due within one year**

	<b>2022</b>	<b>2021</b>
Notes	£	£
Trade creditors	24,942	7,319
Accruals	49,854	-
HMRC	5,526	-
	<u>80,322</u>	<u>7,319</u>

**8 Employees**

The average monthly number of employees was 2 (2022:1).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.



**ZOO CO CREATIVE LTD**

England & Wales - Charity number 1186349

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# Accounts

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TRUSTEES

# ANNUAL REPORT

ZOOCO

2021 / 2022

CHARITY NUMBER 186349

COMPANY NUMBER 12089377



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# ZOO CO

Established in 2013, Zoo Co is a multi-award winning theatre charity based in Croydon. We believe theatre is better when everybody is invited. We do not believe access is a destination that we can reach and say 'job done'. Our ongoing purpose is to ask who we are not currently warmly welcoming - in our rehearsal rooms, our office, our audiences, our workshops, and in the decisions society is making and to do the necessary work to address this with integrity, authenticity and creativity.



## CHARITABLE

# AIMS

Our Charitable Aims are to advance public education and appreciation of the arts, in particular but not exclusively:

- Through the presentation of performances and the development of new work
- By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
- Through the provision of theatre in theatre venues or other performance spaces

The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

# MISSION

## 01

### **RELEVANT PRODUCTIONS:**

To create highly innovative, relevant, ambitious and visual live productions for local & national touring, amplifying stories from marginalised people in our communities, using co-creation + community consultation.

## 02

### **ACCESS CHAMPIONS:**

To champion access across all our activities, celebrating its immense creative and social impact and sharing our creative access methodology with the wider industry

## 03

### **SERVING CROYDON:**

To empower children, young people and adults in Croydon to be creative, using co-creation and community consultation to build programmes that are impactful and informed/ led by our diverse doorstep community.



This report details Zoo Co's third year working with charitable status. Last year we created and tested a 4-stage model, showing how our work starts through development and engagement with our doorstep communities in Croydon and grows to have national and international impact from there. This year's report shows how our work is growing according to the model.

# OUR MODEL

## **ROOTING:**

We continuously root more deeply into our diverse doorstep communities through conversation, events & training. We really get to know our community whilst providing opportunities for locals to design & participate in creativity at every stage of their lives. We ask lots of questions, and we listen to the answers. Our Heritage Project and Young Company work falls in this category.

## **AMPLIFYING:**

From our rooting, we create ambitious, high quality shows, amplifying stories relevant to our community with full creative power. We use community consultation, co creation & research to inform creation. Work premieres in Croydon, connecting communities with ambitious culture where they live that authentically reflects their experiences & brings locals together. This year, we worked with Associate Artists on two productions in this category - Rise of the Refrain, and Different Owners at Sunrise. We also started development on Perfect Show for Rachel, a commission by the Barbican Centre made possible by a grant from the Oxford Samuel Beckett Theatre Trust (produced & performed in November 2022), and started pre-production on our children's show Bossy, which we R&D'd in September 2022 and completed in spring 2023.

## **BRANCHING:**

We strategically tour productions & engagement nationally, sharing these socially impactful stories beyond their roots, reaching & developing national deaf + disabled communities. We loudly celebrate the artistic quality of creatively accessible art nationally, with strong partnership working to maximise impact. In 2021/22 our Branching work involved remounting our children's show Messy and touring it to several regional venues.

## **CHANGE-MAKING:**

We use our profile as creators of world class, accessible productions to affect sector development and social change, contributing to a more inclusive cultural landscape where everyone is invited. We developed a Creative Leadership Training programme in 2021, training freelance creatives in the Zoo Co way of making work, facilitation, and really started embedding our Access offer

# COMMUNITY

Since 2013, Zoo Co has created high quality, innovative & inclusive live productions & community engagement work.

As we approach our 10th year, we achieve excellence through access, which is embedded at the heart of all of our work. All performances have been Relaxed As Standard since 2016 and have integrated BSL since 2018. Our core belief is that theatre is better when everyone is invited.

2021-22 was a quieter production year than 2020-21, and we used the space to our advantage by developing our organisation in readiness for an application for National Portfolio Organisation funding. We submitted our application in spring 2022 and were thrilled with a positive response later that autumn. Achieving NPO status is a welcome recognition of Zoo Co's significance in the national cultural landscape.



Our staffing structure changed through the year. Our Head of Children's Work left to pursue her own creative projects, which gave us the opportunity to revisit the right shaped organisation to take the company forward and focus on the work that matters to us - becoming a leading example for creative access in the arts, radically developing Croydon's cultural offer, and warmly welcoming our target communities.

Over the past nine years, Zoo Co has toured across the UK and abroad to Indonesia, created digital work and programs within a global pandemic, funded and supported deaf, disabled, and neurodiverse-led work, and established a clear artistic identity for offering high quality devised, visual, and playful theatre.

We strive to serve our local community in Croydon. Our partnership with Stanley Arts in South Norwood enables us to deliver excellent art in Croydon by facilitating outreach, space, and guidance. Our status as trusted members of the Croydon arts community is evidenced through our multi-year commissions from Croydon Music & Art.

We hope this document gives a clear picture of what we have achieved, what we learnt and how the charity continues to develop its partnerships, work and creativity.

LETTER FROM FOUNDER &

ZOOCO

ARTISTIC DIRECTOR,

**FLO O'MAHONY**

This year was another innovative, challenging and creative year of discovery, partnership and connection for Zoo Co. As we prepared to recover and regroup post lockdowns, staff changes and a totally altered cultural landscape, we became aware that this period was one where our impact may be greatest when working in collaboration, partnership or association with other artists and organisations as we all found our feet after various lockdowns. This was prioritised as our main focus for this period, rather than leaping immediately into the ambitious, large scale work we had planned and in the pipeline. After so much isolation, this collaboration was a welcome antidote.

This year saw us work across some really successful Associate Projects, sharing our creative access practice and enabling artists to develop their skills to create work which is more radically inclusive. And as we share our practice on Associate Projects, we also learn a great deal, too. I am so thankful that we were able to pivot towards finding ways to remain creative, impactful and useful through working on these artistically brilliant projects whilst larger scale projects needed more time to be regrown.

Organisationally, one of our biggest achievements has been applying to become a National Portfolio Organisation for the first time - this was a natural and critical next step for us to be able to continue to drive our charitable objectives, and bring some sustainability and longer term thinking and planning. This process took many months, with collaboration and consultation from the full board of trustees, our executive team and external consultants and supporters. Special thanks must go to Jessica Bickel-Barlow and Olivia Munk, our Senior Producers, who worked tirelessly with me to bring together a hugely ambitious, detailed and meticulous programme offer. The team worked extremely hard to get this enormous application over the line over a period of 6 months, and it was a huge achievement even to have submitted it, let alone the fact that we would later find out it was a successful application.

This year was only possible because of the groundwork and tenacity of our team in the previous years, ensuring that Zoo Co remained afloat throughout the most demanding stages of the pandemic. I am so thankful to each staff member, freelancer, artist, trustee, participant and supporter who helped make sure we were here to tell the story of what Zoo Co did following the pandemic. The creative and organisational groundwork we have put in this year will inevitably become the foundation for us to deliver our hugely ambitious and innovative goals going forwards.

*Flo O'Mahony*

**FOUNDER AND ARTISTIC DIRECTOR OF ZOO CO CREATIVE LTD,**

**MAY 2023**

# AWARDED

Arts Council England Cultural Recovery Fund (Round 1 - Instalment 2)	<b>£5,863</b>
Arts Council England Cultural Recovery Fund (Round 2 - Instalment 2)	<b>£9,607</b>
Arts Council England Cultural Recovery Fund (Round 3 - Instalment 1)	<b>£31,162</b>
Arts Council England Project Grants- Nightshift R&D final grant	<b>£2,868</b>
Arts Council England Project Grants- Messy / Bossy (part 1 of 3)	<b>£14,452</b>
National Lottery Awards for All (Bossy)	<b>£9,920</b>
British Council (Sakatoya)	<b>£2,460</b>
Croydon Music & Arts C3 & Young Company Delivery	<b>£27,913</b>



## DONATIONS &

# SALES

'Mussy' Performance Fees (Live)	<b>£8,612</b>
Supporters Scheme, Individual Giving & Gift Aid	<b>£11,338</b>
Access Consultancy	<b>£450</b>

# ENGAGEMENT DATA

## AUDIENCE FIGURES

Messy Tour	<b>645</b>
Rise of the Refrain	<b>128</b>
Different Owners at Sunrise	<b>300</b>
Open Mic at Stanley Arts	<b>50</b>
Stanley Arts Quizzes	<b>90</b>
Croydon Music & Arts C3 & Young Company	<b>60</b>

## DATA FOR PARTICIPANTS

Messy Workshops	<b>262</b>
Free Croydon Schools Workshops	<b>231</b>
Creative Leaders Training	<b>14</b>
Deaf Awareness Training Workshops	<b>58</b>



# R&D PLANNING



We put together a large funding application in late 2021 for an ambitious project - remounting and touring our acclaimed children's show Messy, and fully developing a new show, Bossy. The application was successful, and we got to work in winter 2022.

In February, we remounted Messy with new cast members and took it on tour around England and Wales, with two follow-on workshop & performance dates in the summer (including at Henley Summer Festival).

We then started planning the R&D of 'Bossy'. 'Bossy' centres Beth's story and looks at young female leadership. In 'Messy', Beth is Daisy's best friend; after some preliminary exploration in 2021 we were keen to develop Beth's story well beyond the trope of the Black best friend. The 'Bossy' project will involve a phase of R&D (autumn 2022) and full production & touring (winter / spring 2023).

# PROJECT

In Summer 2022 we began a partnership project with Stanley Arts to activate the heritage of the historic Stanley Halls, our home in Croydon. Stanley, an inventor, engineer and architect who lived in the late 19th and early 20th century, opened Stanley Halls in 1903 to provide the local community with a public space for plays, concerts and lectures. The Grade II listed building remains essentially as it was built in 1903-10.

Our partners at Stanley Arts won a National Lottery Heritage Fund grant to engage thousands of people with the building's heritage. We ran a wide variety of activities in June & July ranging from craft workshops for children, to a treasure hunt, a junk modelling workshop, writing letters to the future, and an open mic night hosted by Zoo Co and featuring eight artists.



# ASSOCIATE ARTIST SHOWS: RISE OF THE **REFRAIN**

ZOOCO



Following on from a sold out run of their debut theatre production, Liv Wynter's show Rise of the Refrain, asks what happens when a Greek chorus goes on strike. Liv Wynter is an Associate Artist of Zoo Co, and as part of this association was supported through the fundraising and delivery of their project, with a focus on incorporating access throughout the process and artistic design of the show, working with an integrated deaf performer.

Rise of the Refrain premiered at Stanley Arts from August 26-28, 2021 and featured a live punk band. It was performed in spoken word with integrated BSL and creative captioning. The final performance was followed by a club night run by Queer House Party, a DJ collective, community platform and award-winning LGBTQIA+ party.



Our Young Company and C3 program came back to In-Real-Life sessions in autumn 2021, albeit with many health & safety precautions and a brief pause to in-person working in Jan / Feb 2022. Since then, the program has gone from strength to strength, with facilitators truly exploring how far we can take the remit of a co-creation model.

Local young people aged 11-21 take part in weekly co-creation sessions to devise theatre with our experienced practitioners, taking part in both onstage & offstage roles, developing creative skills and devising shows. This program centres our young participants, and transfers the creative power & decision-making to them; the program is led and designed by them.

We also continued our weekly Neighbourhood Studios in partnership with Croydon Music & Arts. The studios take place in particularly deprived areas in Croydon: New Addington, Shirley, and Waddon, and are attended by children & young people (including SEN-specific Access Studio) aged 8-25. Sessions are attended by approximately 60 participants per week, who are empowered to co-create their own shows for public audiences in impressive arts spaces.

Young people took total ownership over the pieces they created, including a one act play for performance at Fairfield Halls later in the year, an immersive takeover of an SEND unit in a secondary school using our 'Perfect Show For Rachel' methodology to empower neurodiverse and disabled Year 7's, and a first-time public friends and family sharing in a community centre for participants at our Access Studio, for disabled young people ages 16-21.

PERFECT SHOW FOR RACHEL

ZOOCO

# PREPARATION



Much of summer 2022 was spent in preparation for our major autumn production Perfect Show for Rachel, which launched to critical acclaim in November. As the recipient of the prestigious Oxford Samuel Beckett Theatre Trust award, and presenting a show for the first time at a major London venue, this production is a big leap forward for Zoo, and is a major coup for work that centres learning-disabled artists.

We submitted an Arts Council of England funding application to cover the substantial access costs required to produce the show (which was awarded in September 2022), got the team and marketing assets in place, and began getting Rachel familiar with the Barbican space so that she would feel comfortable when the production got in. We also worked on staff engagement at the Barbican, running a mini Rachel Bootcamp, supporting them to support Rachel when it came time for her show.

# ACCESS OFFER

In the period August 2021 to July 2022, the Access Manager within the Zoo Co team consulted on six projects - five of which were theatre shows, one of which was an access upskill programme for theatre producers - Spaces of Joy. During our consultancy for these projects, we ensured that the access needs of a total of 58 people were individually met. This includes having a 1-1 meeting with each artist individually to assess their access needs, creating an access plan for the room they will be working in with recommendations that will work for the mixture of different needs (some of which are sometimes clashing), then delivering this to the leaders of the rooms and make sure the access plans are carried out. Within the 6 projects we worked with multiple deaf and neurodiverse teams. Spaces of Joy also involved an easy read resource being created which all prospective applicants had access to, thus meaning the reach of this access offering went beyond the chosen 24 applicants.

We held internal training with the core team to upskill five members of staff in BSL, with all of them getting through Level 1 BSL. We also upskilled on our visual impairment access, attending training workshops with Graeae. As well as undertaking training, we also continued to uphold our access manager offer within our internal projects including for our UK Tour of children's play 'Messy' which had a deaf and hearing cast and required deaf consultancy.

We delivered weekly facilitation at our Access Studio, which involved 10 young adult participants with access needs from within the Croydon area. The weekly sessions resulted in a performed piece of work at the end of the year - a feat which was something of a daunting prospect for our participants at first. Through building of trust and skills teaching, the young people delivered a full performance to their parents and carers.

We networked with and provided access consultancy for five companies including The Barbican, Talawa and Bridge the Gap. For Bridge the Gap, we provided access consultancy and support for 12 trainee producers.

We delivered regular one on one access support work in person and remotely for both individuals and within companies. This access support work was with individuals with varying access needs including neurodiversity, visual impairment and physical disability.

Furthermore, we delivered our first access and inclusion training workshop for the core team at Stanley Arts, providing training on a wide range of access needs including deaf awareness, physical disability, neurodiversity and visual impairment awareness. From this we were then re-booked to deliver further, more in-depth training.

# DEVELOPMENT

Midway through the year, we brought on board a Director of Development - Tom Ryalls. Tom is responsible for large fundraising bids and has been instrumental in developing Zoo's Logic Model - clarifying what Zoo is about and why our work is important, and how our work all fits together. The role will be critical as Zoo takes a big step into ever larger productions, engagement and national impact.

We said goodbye to Laura Thomson, our Head of Children's Work (formerly Marketing Manager). Laura offered huge investment into the re-development of Messy, and the development of our new children's show, Bossy. Reflecting on the viability of running a 'department' as a sole creative lead, it was decided that Zoo Co's children's work would be more successfully led by being resources in the same way as any other show, using the full team's resources, rather than depending on a sole leader to deliver equally ambitious work. Therefore, we made the decision to bring the children's work back under the leadership of the executive/ senior leadership team, and did not re-recruit for a Head of Children's Work role.

Finally, we spent much of the year preparing for and drafting our National Portfolio Organisation submission to the Arts Council, which presented a wonderful opportunity to think big about the shape of our organisation and what will be needed to deliver an ambitious 3 year programme. This was a meticulous, highly involving and thorough process, bringing together board and executive team members to deeply consider how we can express our body of work, and how it supports the delivery of ACE's Let's Create strategy.



**ZOOCO**

**Thank  
You!**



**Office and Mailing Address: Stanley Arts, 12 South Norwood Hill, SE25 6AB**

**Twitter / Facebook / Instagram: @wearezooco**

**Artistic Director Flo O'Mahony: flo@wearezooco.co.uk**

**Interim General Manager Michelle Hudson: michelle@wearezooco.co.uk**

**Charity Registration No. 1186349**

**Company Registration No. 12089377 (England and Wales)**

**ZOO CO CREATIVE LTD**  
**ANNUAL REPORT AND UNAUDITED**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 JULY 2022**

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b> <i>(during the period or at date of approval)</i>	Ms A Arthur Ms G Dickson Mr N Islam Mr D Morris Mr C Grady Ms E Cloughton Ms C Ramsden Mr R Stephenson	(appointed 11 April 2023) (appointed 8 Sept 2021) (retired 23 May 2022) (retired 23 May 2022)
<b>Charity number</b>	1186349	
<b>Company number</b>	12089377	
<b>Principal address</b>	12 South Norwood Hill London SE25 6AB	
<b>Registered office</b>	12 South Norwood Hill London SE25 6AB	
<b>Independent examiner</b>	Jon Harris, ACMA, CGMA 9 Roe Close Stotfold, Beds SG5 4HX	
<b>Bankers</b>	Metro Bank 1 Southampton Row London WC1B 5HA	

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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 July 2022**

The Trustees present their report and financial statements for the year ended 31 July 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statues or common practice.
- b. Reserves will be held at the conclusion of every project to cover production costs on the next project. Where there is a shortfall, overdraft, loans, etc will only be sought where the Trustees have guaranteed that the Business Model for the relevant year will cover any and all repayments.
- c. At year end, there was a surplus in the reserves of £53,764.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

## Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:

-Young people aged 7-21

-Deaf and disabled audiences and participants

3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

## Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.

Ms G Dickson  
Trustee  
11 April 2023

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the year ended 31 July 2022.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

9 Roe Close  
Stotfold, Beds. SG5 4HX

Dated: 11 April 2023

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31 JULY 2022**

			Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	Notes	£	2022	2022	2022	2021	2021	2021
			£	£				
<b><u>Income and endowments from:</u></b>								
Donations and legacies			15,766	0	15,766	26,458	0	26,458
Charitable activities			144,272	33,320	177,592	96,886	28,185	125,071
Other trading activities			0	0	0	0	0	0
Investments			0	0	0	0	0	0
Other income			8,392	0	8,392	0	0	0
<b>Total income</b>			<b>168,430</b>	<b>33,320</b>	<b>201,750</b>	<b>123,344</b>	<b>28,185</b>	<b>151,529</b>
<b><u>Expenditure on:</u></b>								
Charitable activities	<b>3</b>		154,069	49,842	203,911	106,085	32,164	138,249
<b>Net income/(expenditure) for the year/</b>								
<b>Net movement in funds</b>			<b>14,361</b>	<b>-16,522</b>	<b>-2,161</b>	<b>17,259</b>	<b>-3,979</b>	<b>13,280</b>
<b>Fund balances at 31 July 2021 (2020)</b>			<b>28,108</b>	<b>27,817</b>	<b>55,925</b>	<b>10,849</b>	<b>31,796</b>	<b>42,645</b>
<b>Fund balances at 31 July 2022</b>			<b>42,469</b>	<b>11,295</b>	<b>53,764</b>	<b>28,108</b>	<b>27,817</b>	<b>55,925</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 July 2022**

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Notes	2022		2021	
	£	£	£	£
<b>Fixed assets</b>				
Tangible assets			0	0
<b>Current assets</b>				
Debtors	6	23,553		4,260
Cash at bank and in hand		<u>37,530</u>		<u>53,117</u>
		61,083		57,377
<b>Creditors: amounts falling due within one year</b>	7	<u>-7,319</u>		<u>-1,452</u>
Net current assets/(liabilities)		<u>53,764</u>		<u>55,925</u>
<b>Total assets less current liabilities</b>		53,764		55,925
<b>Creditors: amounts falling due after more than one year</b>			0	0
<b>Net assets/(liabilities)</b>		<u><u>53,764</u></u>		<u><u>55,925</u></u>
<b>Income funds</b>				
Unrestricted funds		42,469		28,108
Restricted funds		<u>11,295</u>		<u>27,817</u>
		<u><u>53,764</u></u>		<u><u>55,925</u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 July 2022.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 11 April 2023.

.....

Ms G Dickson

**Trustee**

## 1 Accounting policies

### Charity information

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### 1.3 Incoming resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred. All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED  
31 July 2022**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Activity costs	200,945	128,783
	<u>200,945</u>	<u>128,783</u>
Share of support costs (see note 4)	1,888	8,747
Share of governance costs (see note 4)	1,078	719
	<u>2,966</u>	<u>9,466</u>

**Analysis by fund**

Unrestricted funds	154,069	106,085
Restricted funds	49,842	32,164
	<u>203,911</u>	<u>138,249</u>

**4 Support costs**

	<b>Support costs</b>	<b>Governance costs</b>	<b>2022</b>	<b>2021</b>	<b>Basis of allocation</b>
	<b>£</b>	<b>£</b>	<b>£</b>		
Sundry costs, travel, bank	1,888		1,888	8,747	
Accountancy		0	0	0	
Independent examination		1,078	1,078	719	Governance

Analysed between				
Charitable activities	<u>1,888</u>	<u>1,078</u>	<u>2,966</u>	<u>9,466</u>

Governance costs include payments to the Independent Examiner of £1,078 including irrecoverable VAT

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 July 2022**

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**5 Trustees**

Trustees remuneration for the year was 0. (2021: 0 )  
Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

<b>6 Debtors</b>		<b>2022</b>	<b>2021</b>
		£	£
	Trade debtors	13,911	4,260
	HMRC	9,642	0
		<u>23,553</u>	<u>4,260</u>

**7 Creditors: amounts falling due within one year**

		<b>2022</b>	<b>2021</b>
	Notes	£	£
	Trade creditors and accruals	7,319	1,452
		<u>7,319</u>	<u>1,452</u>

**8 Employees**

The average monthly number of employees was 1 (2021:1).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.

**Charity Registration No. 1186349**

**Company Registration No. 12089377 (England and Wales)**

**ZOO CO CREATIVE LTD**  
**ANNUAL REPORT AND UNAUDITED**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 JULY 2022**

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b> <i>(during the period or at date of approval)</i>	Ms A Arthur Ms G Dickson Mr N Islam Mr D Morris Mr C Grady Ms E Cloughton Ms C Ramsden Mr R Stephenson	(appointed 11 April 2023) (appointed 8 Sept 2021) (retired 23 May 2022) (retired 23 May 2022)
<b>Charity number</b>	1186349	
<b>Company number</b>	12089377	
<b>Principal address</b>	12 South Norwood Hill London SE25 6AB	
<b>Registered office</b>	12 South Norwood Hill London SE25 6AB	
<b>Independent examiner</b>	Jon Harris, ACMA, CGMA 9 Roe Close Stotfold, Beds SG5 4HX	
<b>Bankers</b>	Metro Bank 1 Southampton Row London WC1B 5HA	

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Statement of financial activities	5
Balance sheet	6
Notes to the financial statements	8

**TRUSTEES' REPORT (INCLUDING  
DIRECTORS' REPORT) FOR THE YEAR ENDED 31 July 2022**

The Trustees present their report and financial statements for the year ended 31 July 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statues or common practice.
- b. Reserves will be held at the conclusion of every project to cover production costs on the next project. Where there is a shortfall, overdraft, loans, etc will only be sought where the Trustees have guaranteed that the Business Model for the relevant year will cover any and all repayments.
- c. At year end, there was a surplus in the reserves of £53,764.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

## Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:

-Young people aged 7-21

-Deaf and disabled audiences and participants

3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

## Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.

Ms G Dickson  
Trustee  
11 April 2023

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the year ended 31 July 2022.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

9 Roe Close  
Stotfold, Beds. SG5 4HX

Dated: 11 April 2023

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31 JULY 2022**

			Unrestricted funds 2022	Restricted funds 2022	Total 2022	Unrestricted funds 2021	Restricted funds 2021	Total 2021
Notes	£	£	£	£				
<b><u>Income and endowments from:</u></b>								
			15,766	0	15,766	26,458	0	26,458
			144,272	33,320	177,592	96,886	28,185	125,071
			0	0	0	0	0	0
			0	0	0	0	0	0
			8,392	0	8,392	0	0	0
			<b>168,430</b>	<b>33,320</b>	<b>201,750</b>	<b>123,344</b>	<b>28,185</b>	<b>151,529</b>
<b><u>Expenditure on:</u></b>								
	<b>3</b>		154,069	49,842	203,911	106,085	32,164	138,249
<b>Net income/(expenditure) for the year/ Net movement in funds</b>								
			<b>14,361</b>	<b>-16,522</b>	<b>-2,161</b>	<b>17,259</b>	<b>-3,979</b>	<b>13,280</b>
<b>Fund balances at 31 July 2021 (2020)</b>								
			28,108	27,817	55,925	10,849	31,796	42,645
<b>Fund balances at 31 July 2022</b>								
			<b>42,469</b>	<b>11,295</b>	<b>53,764</b>	<b>28,108</b>	<b>27,817</b>	<b>55,925</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 July 2022**

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Notes	2022		2021	
	£	£	£	£
<b>Fixed assets</b>				
Tangible assets			0	0
<b>Current assets</b>				
Debtors	6	23,553		4,260
Cash at bank and in hand		<u>37,530</u>		<u>53,117</u>
		61,083		57,377
<b>Creditors: amounts falling due within one year</b>	7	<u>-7,319</u>		<u>-1,452</u>
Net current assets/(liabilities)		<u>53,764</u>		<u>55,925</u>
<b>Total assets less current liabilities</b>		53,764		55,925
<b>Creditors: amounts falling due after more than one year</b>			0	0
<b>Net assets/(liabilities)</b>		<u><u>53,764</u></u>		<u><u>55,925</u></u>
<b>Income funds</b>				
Unrestricted funds		42,469		28,108
Restricted funds		<u>11,295</u>		<u>27,817</u>
		<u><u>53,764</u></u>		<u><u>55,925</u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 July 2022.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 11 April 2023.

.....

Ms G Dickson

**Trustee**

## 1 Accounting policies

### Charity information

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### 1.3 Incoming resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred. All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED  
31 July 2022**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Activity costs	200,945	128,783
	<u>200,945</u>	<u>128,783</u>
Share of support costs (see note 4)	1,888	8,747
Share of governance costs (see note 4)	1,078	719
	<u>2,966</u>	<u>9,466</u>

**Analysis by fund**

Unrestricted funds	154,069	106,085
Restricted funds	49,842	32,164
	<u>203,911</u>	<u>138,249</u>

**4 Support costs**

	<b>Support costs</b>	<b>Governance costs</b>	<b>2022</b>	<b>2021</b>	<b>Basis of allocation</b>
	<b>£</b>	<b>£</b>	<b>£</b>		
Sundry costs, travel, bank	1,888		1,888	8,747	
Accountancy		0	0	0	
Independent examination		1,078	1,078	719	Governance

Analysed between				
Charitable activities	<u>1,888</u>	<u>1,078</u>	<u>2,966</u>	<u>9,466</u>

Governance costs include payments to the Independent Examiner of £1,078 including irrecoverable VAT

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 July 2022**

---

**5 Trustees**

Trustees remuneration for the year was 0. (2021: 0 )  
Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

<b>6 Debtors</b>		<b>2022</b>	<b>2021</b>
		£	£
	Trade debtors	13,911	4,260
	HMRC	9,642	0
		<u>23,553</u>	<u>4,260</u>

**7 Creditors: amounts falling due within one year**

		<b>2022</b>	<b>2021</b>
	Notes	£	£
	Trade creditors and accruals	7,319	1,452
		<u>7,319</u>	<u>1,452</u>

**8 Employees**

The average monthly number of employees was 1 (2021:1).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.

**ZOO CO CREATIVE LTD**

England & Wales - Charity number 1186349

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# Accounts

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# zooco

## Trustees Annual Report

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# 2020 / 2021

**Charity Number**

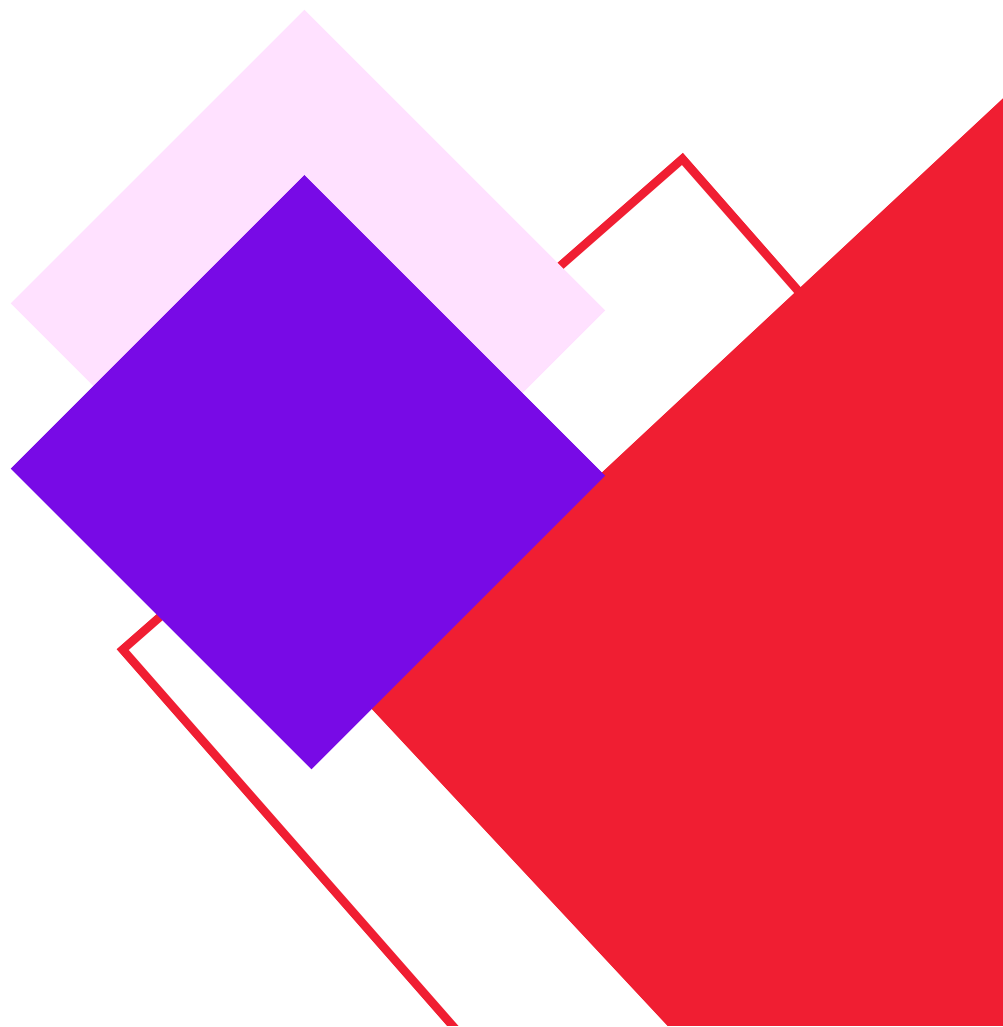
1186349

**Company Number**

12089377

**Website**

[wearezooco.co.uk](http://wearezooco.co.uk)



# About Zoo Co



Established in 2013, Zoo Co is a multi-award winning theatre charity based in Croydon.

We believe theatre is better when everybody is invited. We do not believe access is a destination. Our ongoing purpose is to ask who we are not currently warmly welcoming - in our rehearsal rooms, our office, our audiences, our workshops & do the necessary work to address this with integrity, authenticity & creativity.

**'It is rare to find such a generous ensemble as Zoo Co'**

**The List**

**The Stage**

**'Zoo Co challenges the lip-service paid to accessibility'**

# Charitable Aims



Our Charitable Aims are to advance public education and appreciation of the arts, in particular but not exclusively:

- Through the presentation of performances and the development of new work
- By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
- Through the provision of theatre in theatre venues or other performance spaces

**The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.**

# Our Mission



1) **RELEVANT PRODUCTIONS:** To create highly innovative, relevant, ambitious and visual live productions for local & national touring, amplifying stories from marginalised people in our communities, using co-creation + community consultation.

2) **ACCESS CHAMPIONS:** To champion access across all our activities, celebrating its immense creative and social impact and sharing our creative access methodology with the wider industry

3) **SERVING CROYDON:** To empower children, young people and adults in Croydon to be creative, using co-creation and community consultation to build programmes that are impactful and informed/ led by our diverse doorstep community.

# Our Model



This report details Zoo Co's second year working with charitable status.

To achieve our mission, we have designed and delivered a work with our 4 stage model, showing how our work starts through development and engagement with our doorstep communities in Croydon, and grows to have national and international impact from there.

Our model:

**ROOTING:** We continuously root more deeply into our diverse doorstep communities through conversation, events & training. We really get to know our community whilst providing opportunities for locals to design & participate in creativity at every stage of their lives. We ask lots of questions, and we listen to the answers.

# Our Model



**AMPLIFYING:** From our rooting, we create ambitious, high quality shows, amplifying stories relevant to our community with full creative power. We use community consultation, co-creation & research to inform creation. Work premieres in Croydon, connecting communities with ambitious culture where they live that authentically reflects their experiences & brings locals together.

**BRANCHING:** We strategically tour productions & engagement nationally, sharing these socially impactful stories beyond their roots, reaching & developing national deaf + disabled communities. We loudly celebrate the artistic quality of creatively accessible art nationally, with strong partnership working to maximise impact.

**CHANGE-MAKING:** We use our profile as creators of world-class, accessible productions to affect sector development and social change, contributing to a more inclusive cultural landscape where everyone is invited.

# Inclusivity & Community



Since 2013, Zoo Co has created high quality, innovative & inclusive live productions & community engagement work.

As we approach our 10th year, we achieve excellence through access, which is embedded at the heart of all of our work. All performances have been Relaxed As Standard since 2016 and have integrated BSL since 2018.

# Inclusivity & Community



In recent years, the company has rapidly grown in order to develop Zoo Co's reach and delivering capabilities whilst remaining committed to our core belief that theatre is better when everyone is invited. Exciting new hires and structural shifts showcase our drive towards becoming a leading example for creative access in the arts, warmly welcoming our targeted communities. We are committed to excellence through access.

Over the past nine years, Zoo Co has toured across the UK and abroad to Indonesia, created digital work and programs within a global pandemic, funded and supported deaf, disabled, and neurodiverse-led work, and established a clear artistic identity for offering high quality devised, visual, and playful theatre.

# Inclusivity & Community



We strive to serve our local community in Croydon. Our partnership with Stanley Arts in South Norwood enables us to deliver excellent art in Croydon by facilitating outreach, space, and guidance. Our status as trusted members of the Croydon arts community is evidenced through our multi-year commissions from Croydon Music & Art.

Throughout July 2020- July 2021 we still faced challenges brought about by the pandemic, but consistently found ways to respond efficiently, creatively and safely. We responded to perceived needs, as seen by our rapid response creative community projects; Self Care Club and Ladies in the Van.

We hope this document gives a clear picture of what we have achieved, what we learnt and how the charity continues to develop its partnerships, work and creativity.

# Letter from Founder & Artistic Director, Flo O'Mahony



I think it would be fair to say that this year in Zoo Co's journey was one of the most challenging and transformative periods to date. With the pandemic's true impact unfolding before us at the start of summer 2020, it was soon apparent that in order to continue delivering our mission, we would need to invent new ways of working so that we could still show up to our communities at a time where we felt that creativity and connection were sorely needed.

I am proud to say that as a direct result of our team bravely stepping up to face these challenges, what could have been a year of very little activity, turned out to be one of our most exciting, innovative and ambitious years yet.

From the conversion of our old VW tour van into a shadow puppet theatre that performed in the car parks of care homes in the midst of the grimmest winter lockdown, to creating an entirely digital Self-Care Club creative program for young people in Croydon lockdowns to help them with feelings of isolation and anxiety, to finally pulling off the R+D for Night Shift, a show based on the experiences of local night-workers, this year speaks to the grit, determination, courage and kindness that this incredible team brings.

The outcomes I am most proud to see reflected in this report, are the ways these projects upheld our continued commitment to championing our artists and our Croydon community. We worked with more deaf, disabled and neurodiverse artists than ever in this period, championing the exciting work that can be created when disabled artists are empowered to lead. We showed up again and again to our local community, online and in person, rooting deeply in Croydon and moving into our new home at Stanley Arts in South Norwood.

We also had the chance to overhaul and develop our organisation, training and upskilling our team so that we are more able to continue delivering our mission with more and more ambition as we move forwards.

Now looking back at this report, and all the activity and development it speaks to, it is clear to me that a year which by all means could have finished us off completely, in reality, presented us with the perfect opportunity for embedding our practice, championing disabled artists, rooting in our community in Croydon, and growing our reach.

Zoo Co would be nothing without its people, and this year saw many changes to our core team.

Firstly, I would like to thank our outgoing Executive Director, Rosalind Hoy, for her unimaginable contribution to Zoo Co's body of work. Since co-founding the company with me in 2013, Rosalind has led Zoo Co through its extraordinary development with fierce tenacity, drive, creativity and love. Of this I am certain: Without her, there would be no Zoo Co. Her legacy lives in everything we do, and I am grateful for the great privilege I have had in working with her as my collaborator for the best part of a decade. Thank you.

New co-producers Olivia Munk and Jessica Bickel-Barlow stepped into their role in the midst of this ambitious program of work, expertly leading the company with the exact combination of creativity, kindness, innovation and diligence we needed to realise these responsive and ambitious projects.

We appointed Laura Thomson into a new role as Head of Children's Work, and under her brilliant creative leadership, we now have a thriving and growing children's department delivering digitally, locally and nationally.

At the end of this year, we invited Sarah Jordan Verghese to join us as Assistant Producer, after she made herself invaluable to our team during her placement with us as an MA Creative Producing student.

We are also thrilled to have appointed new trustee Nadeem Islaam, a leading deaf actor, presenter and activist who brings championship of deaf led art and disability justice right to the heart of our organisation. His leadership is instrumental to helping us continue to develop theatre where everybody is invited. We are so lucky to have him.

2020-2021 was a year of growth, discovery and resilience for Zoo Co. It is a pleasure to reflect on the successes of our organisation and its people, and we are thrilled to embark on our third year as a charity.

***Flo O'Mahony, Founder and Artistic Director of Zoo Co Creative LTD, May 2022***



# Grants Awarded

**£58,628**

**Arts Council England  
Cultural Recovery Fund  
(Round 1)**

**Arts Council England  
Cultural Recovery Fund  
(Round 2)**

**£32,025**

**£12,300**

**British Council  
Indonesia Connections  
Through Culture**

**Arnold Clark  
Community Fund**

**£1,000**

**£2,171**

**Croydon Music and Arts  
C3 Delivery**

# Donations & Sales

**Supporters Scheme,  
Individual Giving &  
Gift Aid**

**£26,458**

**£3,565**

**'Messy' Performance  
Fees (Live & Digital)**

**Access Consultancy**

**£1,345**

# New Children's Department



Photo by Alex Brenner

In Spring 2021, we started to have discussions about the development of our children's work. With our first children's show Messy touring over 2018-2020, R&D for a second children's show underway, plus recurring project Delight in the Woods and further funding bids in the pipeline, our children's, young people and family offers were expanding.

It seemed the right time to create a department which oversaw our children's work and help develop it further so in June 2021, a position of producing the children's work was created (Head of Children's Work) and undertaken by Laura Thomson.

# 'Messy' & R&D of 'Bossy'



In September 2020, following months of the pandemic, we were finally able to put on some live theatre at our home at Stanley Arts, South Norwood. We decided to restage our children's show Messy which had previously been on UK tours in 2018 and 2019.

As we got back into the flow of rehearsing the show, discussions began about exploring the idea of a sequel or 'sister' show. After performing Messy to sell out audiences in the outdoor space of Stanley Arts, we decided to get back into the rehearsal room for a few days of Research and Development to explore some ideas for this new show.

# 'Messy' & R&D of 'Bossy'



2 days of creative R&D thinking about what this show should look like concluded in us all realising we wanted to explore Beth's story. In *Messy*, Beth is Daisy's best friend, she's confident, smart and always a supportive friend. She is also deaf and we all felt we wanted to further explore her connection with deaf culture, her family and as she is always played by a BAGM actress, her connection with black culture too. The working title of 'Bossy' was coined with the show centering around young female leadership with Beth as the title character.

We started putting together a large-scale funding application in the Summer of 2021 which we were lucky to be successful with in early 2022. *Bossy* will be R&D-d with a large collection of deaf and hearing creatives and artists in September 2022.

# 'Messy' & R&D of 'Bossy'



We originally had another tour of Messy booked for 2020 which had to be rescheduled for early 2021. Due to the continuation of the pandemic, this sadly also couldn't go ahead. But we decided to alter our response and rather than postpone our offering entirely, we got the cast and creative team of Messy to get the show professionally filmed in February 2021.

Over the course of 3 days, and with lots of Covid protocol in place, we created a full length multi-angled filmed version of the show. With all the audience interaction reimagined for an online audience, the show went out digitally to our partners The Curve theatre in Slough and Pound Arts in Corsham who presented it as part of their online theatre programme.

# 'Messy' & R&D of 'Bossy'



As more in person activity was able to start up again, we applied to host a workshop as part of Croydon Event: Bandstand Live! We were successful in our application and in July 2021, we led our Marvellous Mess workshop in the middle of the Whitgift centre in Croydon to a large group of children aged between 6-9 years old, free for all to attend.

The Marvellous Mess workshop is led by the performers of Messy and engages young audiences through interactive storytelling led by them and followed by the one and only Mr Twiggy the school hamster. We provide all materials and offer families the chance to use their creativity and imaginations to create their own worlds for Mr Twiggy to travel through. Very covid safe, it offers an opportunity for families to work together or let their children lead it themselves and they all get personal interaction with our actors .

# Self Care Club

## SELF CARE CLUB



Self-Care Club was a free digital programme and creative care package for 15 - 18-year-olds living or studying in Croydon, from 25th January to 5th March 2021.

We successfully engaged 65 young people, 16 to 19 years olds in and around Croydon. The project entailed two half an hour creative sessions per day - morning and afternoon, Monday to Friday, aiming to help young people to start and end their homeschool days with a focus on Self-Care and creative expression.

There were 60 sessions in total with an average of 8.4 young people at each session (some with far greater attendance). We were clear from the offset that participants could engage digitally with the sessions and/or complete tasks included in the Care Package 'offline' so we can assume all participants have engaged in some way with this programme, either within or outside of scheduled sessions.

# Self Care Club

**Highest number of  
participants in a week**

**144**

**503**

**Total number of  
attendances across all  
sessions**

Some participants joined every, or nearly every session, every day for 6 weeks, morning and afternoon. These young people reflect those who had the most contact time, and really reported great benefits of participating consistently in the project. They reflected:

***"I think its been really relaxing and everyone has been really friendly which has made me smile :)"***

**"It would be nice if the sessions are a bit longer, but other than that, all of the mentors are very supportive and friendly. I am so grateful to be part of this project. Thank you so much to everyone who put it together. You are all truly amazing!"**

***"Everything's wonderful and I'm really enjoying it"***

Other participants, who joined fewer sessions were asked their reasons/ experiences of the project, participants reflected that they were attending fewer sessions because they refined which ones they wanted to attend after having tried them out in the first week rather than a lack of enjoyment. Some participants found they had limited availability and said the following:

# Self Care Club

*"I just couldn't force myself to get out of bed after the first few weeks!"*

"Idk I had lots of school work so it's not you guys that's the reason I didn't do much"

The highest attendance was for the afternoon Yoga and HIIT sessions at 18 participants each.

# 80%

**Number of participants who reported that Self Care Club was extremely helpful in improving their mental health**

As the main aim of this project was to use creative expression and facilitation to support young people's wellbeing, this reflects a hugely positive outcome for the project.

When asked whether these sessions helped the participants focus during online learning for school, 60% of them said it was helpful while 30% said it did not make a noticeable difference.

This is another excellent outcome of the project, at a time where distance learning is having serious repercussions on the academic development of teens, we are thrilled that the arts could EITHER positively impact, or neutrally impact young people's focus during school sessions. We hope this shows the benefit of arts activities on academic outcomes for young people. Teachers from Coulsdon College also informally reported the benefits to the well-being of some of their students participating in the programme.

# Self Care Club

The sessions included No Bullsh\*t Bullet Journal, Life's Hard, Write Now! (Creative writing), Doodle and Draw, Intro to British Sign Language, Yoga and a HIIT workout every week. Alongside this there were 'Live Chat with..' sessions, these included West End and TV actors, writers, singers and the Zoo Co team. The sessions were successful in broadening potential careers for young people and making them aware of various routes within the arts outside of acting. Moreover, we encouraged the facilitators to share their experiences around caring for their mental health while working remotely.

The majority of the participants reflected that the Self Care Club somewhat helped them make connections with other young people. We were adamant about safeguarding the participants, especially in an online setting such as Zoom, hence we requested that they remove last names and did not include general chit-chat time before or after the session. This stringent safeguarding possibly restricted cross-participant comms beyond connections which had already been made. However, communication using the chat function showed great peer support, especially at the end of the programme, where young people who didn't know each other would offer warm, generous and kind feedback to one another using the chat function during sessions.

Offering participants a final 'farewell' session, attended by the full Zoo Co team, allowed participants to reflect and chat about the project, and hear about other offers we have for young people in Croydon going forwards. This session prompted participants to take us up on offers of audition monologue preparation sessions, and further engagement in our young company programmes.

# Self Care Club

A possible action we could take to increase participant feeling of connection would be to have hosted a social session each week, for participants to chat and feed into the development of the project and future YP programmes.

Through this project, we did err on the side of caution but have gained confidence in the safeguarding Zoom provides. Moving forward, when working with young people on digital platforms we will be able to better facilitate interpersonal connections within the group.

The majority of our participants reflected that they signed up for the Self-Care Club because they were struggling with lockdown and online learning or wanted to learn new skills.

Our main aim was to support young people's mental health and wellbeing while they were homeschooling. The following are responses to whether the Creative Care Package that they were delivered supported their mental health:

***"Yes, it made me feel wanted, that you'd take the time to give me something even though you don't know me."***

**"Yes it has provided things to use when I felt stressed or bored to jot things down or draw in."**

***"It did help! It made me feel significant (because someone has put it together for me)."***

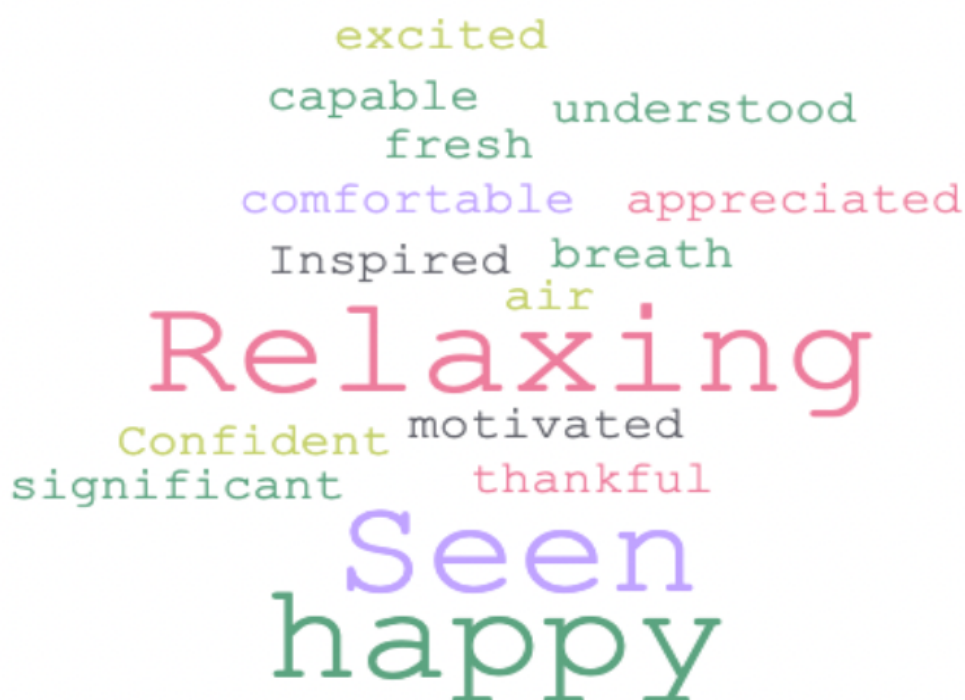
**"I liked using the yoga mat a bit, the pens brightened up my classwork notes, I did some more drawings in the notebook and the hot chocolate topped it all off!"**

***"I find the Creative Care Package very motivating and exciting, it helps me to keep going."***

# Self Care Club

These responses suggest that the Creative Care Packages did support young people's mental health and made them feel connected to a local arts organisation, and their local community, and feel 'seen', at a time when isolation and loneliness were a real issues for young people.

This is a word cloud, made up of our 'one word check out' at the end of some sessions. Bigger words show where a word has come up more often for the young people. We are pleased that young people said they felt seen, happy and relaxed after attending our creative sessions.



The following responses were from the 'any other comments' section in the feedback form.

***"It has been really enjoyable and helpful for me personally so far."***

**"You did great. Thank you for understanding us!!"**

# Self Care Club

*"Thank you all so much, I've loved every moment and it's really helped with my mental health. I'll miss this club very much. Thank you again!"*

"Thank you so much, honestly this was such a good programme!"

These comments infer that our participants have benefited from the Self-Care Club sessions and the Creative Care Packages.

## Legacy

### Wellbeing Legacy

Young people received Creative Care Packages with tools to do activities that would better their mental health. As young people return to in-person learning, there will be stress on them to catch up on entire years worth of learning which would usually be in-person. Skills such as creative writing, drawing, bullet journaling, yoga and HIIT workouts which they have developed during Self Care Club sessions will allow them an avenue to manage future challenges and stress. The facilitators led their workshops with young people's well-being in mind so they have learned to use these skills in that capacity.

### Company Legacy

Self Care Club has allowed Zoo Co to foster working relationships with 65 young people in our local area, Croydon. This will hopefully lend itself to an increase of participants and audience members from the local community, as well as greater understanding for Zoo Co in terms of what these young people want and need from us as an organisation.

# Self Care Club Legacy

This project has improved our digital safeguarding process as we were able to communicate the parameters around a digital space to a young person and asked them to support their own safeguarding. We learnt that while engaging digitally, it was beneficial to have a designated safeguarding lead as well as a facilitator.

The value of a flexible offer was very much appreciated by our participants and reflected different preferences in engagement styles. The focus on creativity as a tool for wellbeing, and the delivery of diverse workshop forms, we believe led directly to a higher uptake from young people who may not consider themselves theatre specific creatives, but who do see themselves as being 'creative' in a broader light. Hopefully, this open-access approach can then lead to engaging these young people in our more theatre specific programmes as they now feel familiar with our work.

Although we had various forms of engaging with Self Care Club, we realised that the offline activities needed to be further developed and implemented so that the participants felt their contributions were being appreciated.

The recruitment of young people and the initial delivery of the Creative Care Packages was time and cost-efficient, if quite top-heavy in terms of administration.

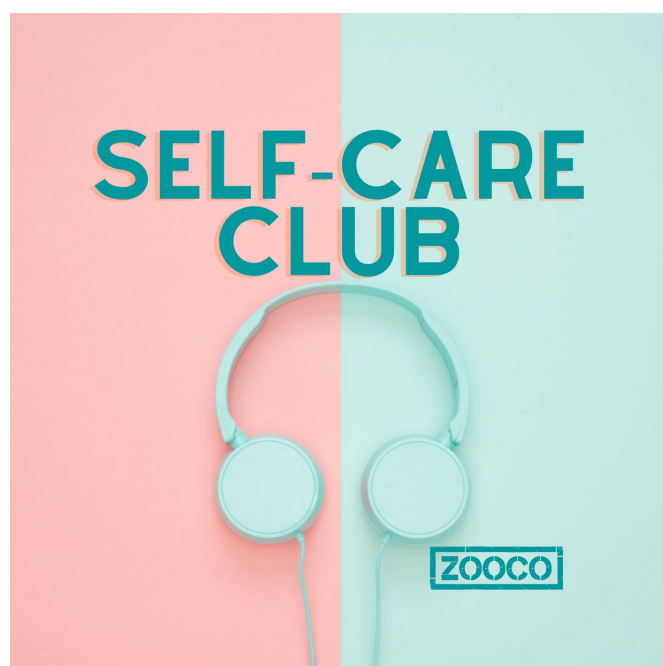
# Self Care Club Legacy

## Digital Legacy

We are in the process of creating a 'Self Care Club Hub' on the Zoo Co website which will house a few videos from the sessions, the offline challenges young people have completed, a Spotify playlist created by the participants and an auditioning guide.

## Local Legacy

During the six weeks of Self Care Club we shared relevant opportunities or workshops for young people around Croydon. The young people who regularly attended our sessions are aware of the Zoo Co Young Company coming up in June and the 1-2-1 mentoring sessions we offered. They are a group of young people who are now aware of the work that Zoo Co does and how they can benefit from us. This working relationship we have built with them will enable us to create projects that are directly relevant to the local community.



# Night Shift



Night Shift is a new show about Croydon's night shift workers developed by Zoo Co and written by Paula B Stanic (Previous credits at Soho Theatre, The National; 2021 finalist for the Women's Prize for Playwriting). Night Shift is performed by an ensemble of 6-8 actors who multi-role to portray the vibrant community of Croydon. The cast is 50/50 deaf and hearing, are all competent BSL signers, and have a variety of special skills that allow them to tell a story that speaks to many audiences, using BSL, spoken English, Creative Captioning, Visual Vernacular, music, movement, and dance.

2020/2021 represented a key year in the show's development: after the creative team conducted interviews with staff of local businesses operating at night and researched night work conditions, they conducted three R+D periods, navigating postponements and adaptations required by the Covid-19 pandemic.

# Night Shift



## Night Shift Young Company R&D

Delivered as planned in February 2020 at Fairfield Halls, the R+D engaged 8 local young people with mixed abilities and access needs, led by Deaf and hearing practitioners, over 5 days, to understand young people's experience of Croydon at Night.

## Night Shift Digital R&D

During the first UK lockdown, Zoo Co decided to develop 'Night Shift' digitally. Five core team members each headed up a team of 3 professional artists. These teams were made up of artists from all disciplines: actors, choreographers, writers and dancers. Each team had the freedom to explore their own Night Shift themes over zoom. They then had 1 week to create a final filmed piece lasting a few minutes. The digital reflections on the show's themes helped to solidify thinking about the piece and to establish the multiplicity of forms that became so important to Night Shift's storytelling.

# Night Shift



## Night Shift In-Person R&D

Having been postponed 4 times due to ongoing lockdowns, we were at last able to deliver the in-person R+D for Night Shift in May 2021, thanks to extensive Covid testing. The R+D brought together an incredible team of deaf and hearing artists, informing Paula B Stanic's first draft.

The Night Shift in-person R+D marked the first time Zoo Co implemented their devising process across two rehearsal rooms led by multiple creative leaders. Zoo Co's AD Flo O'Mahony co-directed the R+D with Brian Duffy, one of the UK's leading Visual Vernacular artists. Part of stepping up the scale of our work included sharing leadership more effectively with highly skilled BSL-fluent artists such as Chris Fonseca and Sim Campbell who helped us use dance as a devising tool for the first time in Zoo Co's process. This was a hugely successful exercise in sharing and diversifying leadership in the rehearsal process. Working with Paula B Stanic helped us to shape a clear and meaningful/ impactful narrative and characters, based on in depth research, driving creative quality.

# Night Shift



Night Shift also represented one of the largest casts Zoo Co has worked with and expanded our skills as ensemble storytellers. The R+D was instrumental in expanding the network of highly skilled deaf professional artists interested in the project. New collaborators included Nadia Nadarajah (credits at The Globe, Bristol Old Vic) and movement director Chris Fonseca. Their work helped the writer to generate a full first draft of the script. Early sessions with video projection artist Rachel Sampley laid the foundation for sophisticated design work to match Night Shift's ambition.

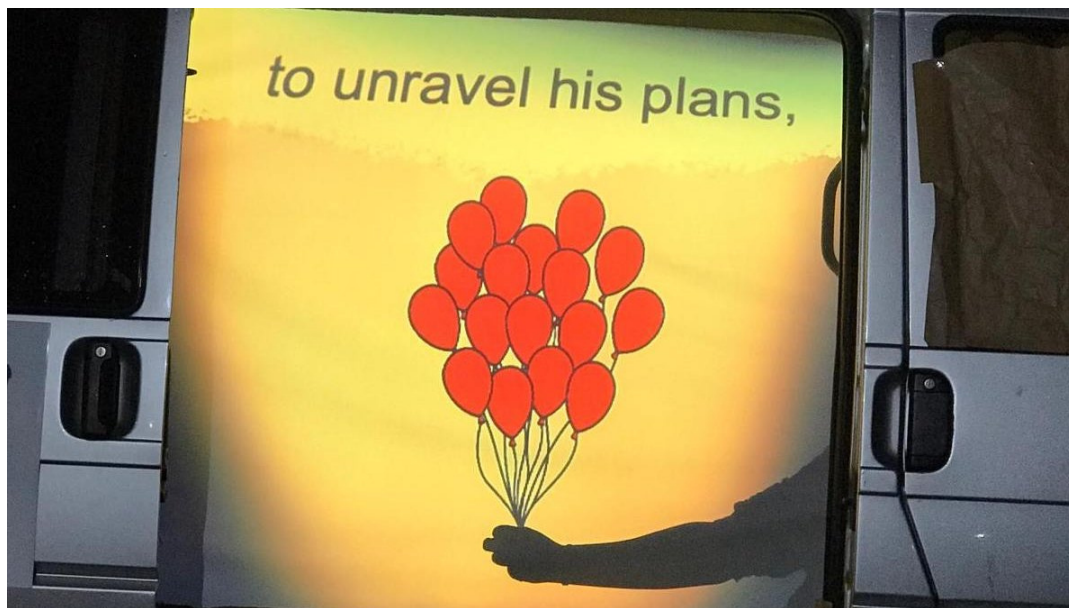
We left the R&D with a full draft of the script, concept images for the show's video design, and a documentary of our process. The R&D prepared Zoo Co for a step-up to mid-scale work that can be programmed on main stages as a result of working with a high calibre of artist, a larger cast, and embedding sophisticated design ideas into the earliest part of the process.

# Ladies in the Van



Ladies In The Van was created as a direct response to the COVID-19 outbreak and subsequent lockdown in the UK. During this period there was growing concern for the isolation and disconnect care homes were experiencing. The aim was to create an entertaining show that would momentarily ease these effects and subsequent feelings. It was therefore imperative that the show be able to reach these audiences whilst the lockdown was in force rather than waiting for it to end. As an answer to this, Ladies In The Van is a show that uses projection and shadow puppetry, along with captions and a sound system, to create a show that can be watched from within a building, through a window.

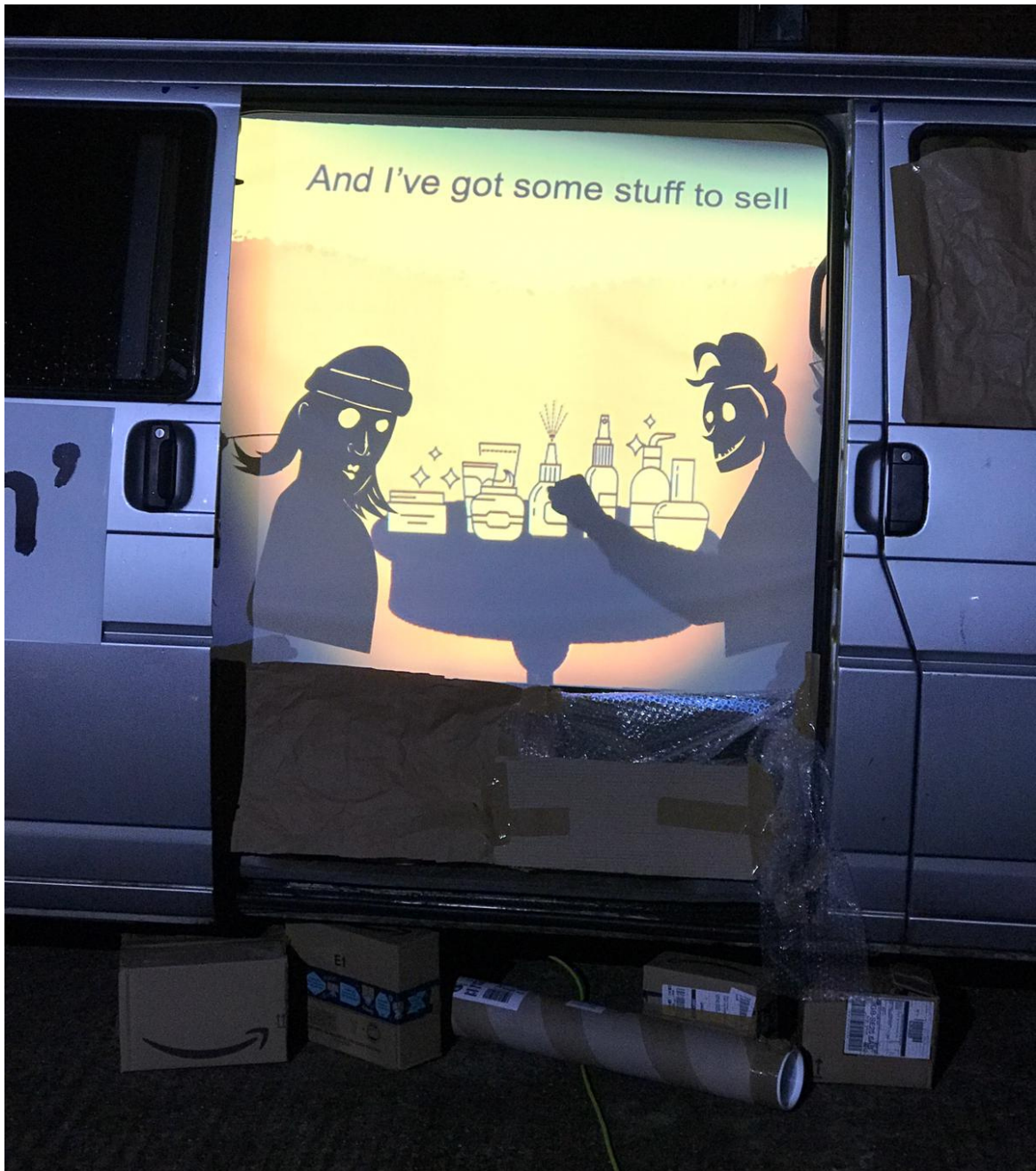
# Ladies in the Van



The team were able to tour their local area in the van, staying in a safe 'performance bubble' without having any contact with the venues other than by phone/email. Once they arrived, they opened one side of the van to reveal the AV screen, and could begin the show. The care homes the show visited arranged seats for their residents at the windows, where they could choose to watch the show from. Windows in the care homes were opened to allow sound to pass through, but captions and a very visual show also meant that sound wasn't relied on.

Ladies In The Van told the whimsical tales of an 'Amazin' delivery driver, who, arriving in her delivery van, told the story of curious theories she had about various parcels she had delivered. Were her customers spies? Or madly in love? The real joy for the team however came from the reaction of the care home residents, who waved enthusiastically through the windows and blew kisses as we left, and who we felt we successfully managed to connect with, even if momentarily, at a time of unusual distance.

# Ladies in the Van



Ladies In The Van had a short 1 week creation and rehearsal period, which adhered to the government guidance at the time, and went on to tour to 5 care homes. This is a model that we hope to use again in future, and think would work well at festivals and other settings where there isn't a formal stage and tech set up.

# Care Crisis



In May 2021 we were fortunate to embark on international partnership whilst staying in our home at Stanley Arts. Funded by British Council Indonesia's 'Connections Through Culture' programme, we underwent a 5-day digital residency with Sakatoya, a theatre collective in Jogjakarta, Indonesia that drives themes of sustainability in their design-led work. The project and our partnership with Sakatoya was extremely successful and represented a huge learning opportunity for Zoo.

# Care Crisis



We achieved our aim of exploring new ways of working with an international company in a live-digital hybrid performance. Both organisations were able to feed off of each other and had equal learning opportunities during the process. This was created by the constant sharing and responding to each other's digital work. Alongside the partnership with Sakatoya, we were able to work with a large number of deaf and hearing freelance artists who have a variety of experiences. The pandemic has been grueling for the theatre industry, especially self-employed artists, so we are grateful for the opportunity to provide paid work during this unprecedented time. It was a new experience for us to work across multiple disciplines with practitioners from such vastly different backgrounds, skill sets, countries and time zones.

# Care Crisis



To tackle the logistical challenges of collaborating on a project with a company in another country, Zoo Co and Sakatoya settled on a mixed performance and video model. Each company came up with a story that reflected their culture and responded to the themes of our piece: an aging population and a warming planet. Both companies would create a film backdrop to be sent for the other company to perform live in front of. Sakatoya created a story about a woman in a care home creating a traditional dish with her nurse, and Zoo Co wrote a story about a woman who has collected every piece of trash she came upon in her lifetime, only to have to leave the litter to her niece upon her death.

# Care Crisis



We were fortunate to have Laura Kressly, an embedded theatre critic, present for three days during our process. She observed and named the three working groups creating simultaneously in the room: 1) The production design team working on video projection, videography and sound design; 2) The 'makers' creating a short film to send to Sakatoya; and 3) The performers and British Sign Language interpreters responding to the content that Sakatoya had created. Working in this split-focus way was new for us, although very effective in producing quality work in a short period of time. In her published report about our process, Laura noted that these parallel groups dismantled hierarchy in the room and opened the opportunity for each artist to take on a leadership role at different stages.

# Care Crisis



Immediately there was a culture of shared ownership through the week that influenced the entire process and final product. Laura praised Flo's ability to enable every single person, irrespective of their gender, experience, age or background, to take agency over the work being created.

This project included workshops on using Visual Vernacular (VV), led by deaf actor and VV artist Brian Duffy. This was part of the skills exchange that both organisations had set out to achieve: Zoo Co sharing our work around accessibility and Sakatoya sharing their digital theatre and puppetry skills. The skills sharing aspect of this project was the highlight of the week-long rehearsal and development.

# Care Crisis



Sakatoya also live-streamed this workshop, in a high-tech and creative form. They had workshop leader Duffy's video on a colourful background with the Sakatoya performers beside him and British Sign Language (BSL) interpreters next to them. The videos would change in size depending on who was in focus at different points while still keeping the interpreters visible for Duffy and any audience members who required BSL. Sakatoya were so enthusiastic about learning VV and very quick to pick up this visual language, that they creatively integrated VV into their final piece.

Over the course of the week we had Rupal Chandi, a qualified BSL tutor and consultant and Nadia Nadarajah, a leading deaf actor who translated a script written by Sakatoya into BSL, to perform within our sharing. Language was a huge part of this international partnership.

# Care Crisis



Connections through Culture Grants 2020/21

Zoo Co (UK) x Sakatoya (ID)

Zoo Co utilised their previous knowledge and experience in non-verbal communication on and off stage. Sakatoya led a non-verbal puppetry workshop for the Zoo Co team which fed into the way we then played with language in our final piece. Working across languages in a rehearsal process was a welcome challenge which enriched our practice of working in non-verbal communication.

Our team learnt about Indonesia culture and language, including Ketupat making, traditional dishes and the country's rich history. Sakatoya were exposed to British deaf culture by working with BSL performers and facilitators in a digital context.

Zoo Co will continue to use our learning across digital theatre to inform our future work and include elements of hybridised theatre into our practice. We are looking forward to continuing this partnership with Sakatoya in the future, creating more work remotely and eventually in-person with this wonderful team. Ideally, this rehearsal and development will lead to the creation of a live-hybrid international collaboration exploring how the aging population is greatly affected by our climate crisis. We would be thrilled to visit Sakatoya in Indonesia or host them here in Croydon to create digital theatre that is accessible and inclusive which will be available in Britain and Southeast Asia.



**Office and Mailing Address:**

Stanley Arts, 12 South Norwood Hill, SE25 6AB

**Twitter / Facebook / Instagram:**

@wearezooco

**Artistic Director Flo O'Mahony:**

flo@wearezooco.co.uk

**Senior Producers Olivia Munk & Jessica Bickel-Barlow:**

olivia@wearezooco.co.uk

jessica@wearezooco.co.uk

**Charity Registration No. 1186349**

**Company Registration No. 12089377 (England and Wales)**

**ZOO CO CREATIVE LTD**  
**ANNUAL REPORT AND UNAUDITED**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 JULY 2021**

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	Ms A Arthur Mr D Morris Mr C Grady Ms E Claughton Mr C Ramsden Mr R Stephenson
<b>Charity number</b>	1186349
<b>Company number</b>	12089377
<b>Principal address</b>	12 South Norwood Hill London SE25 6AB
<b>Registered office</b>	12 South Norwood Hill London SE25 6AB
<b>Independent examiner</b>	Jon Harris, ACMA, CGMA 9 Roe Close Stotfold, Beds SG5 4HX
<b>Bankers</b>	Metro Bank 1 Southampton Row London WC1B 5HA

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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 July 2021**

The Trustees present their report and financial statements for the year ended 31 July 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statutes or common practice.
- b. Reserves will be held at the conclusion of every project to cover production costs on the next project. Where there is a shortfall, overdraft, loans, etc will only be sought where the Trustees have guaranteed that the Business Model for the relevant year will cover any and all repayments.
- c. At year end, there was a surplus in the reserves of £55,925.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

## Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

## Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.

Mr D Morris  
Trustee  
26 April 2022

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the year ended 31 July 2021.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

9 Roe Close  
Stotfold, Beds. SG5 4HX

Dated: 26 April 2022

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31 JULY 2021**

		Unrestricted funds 2021	Restricted funds 2021	Total 2021	Unrestricted funds 2020	Restricted funds 2020	Total 2020
Notes	£	£	£				
<b><u>Income and endowments from:</u></b>							
		26,458	0	26,458	31,713	0	31,713
		96,886	28,185	125,071	53,135	50,296	103,431
		0	0	0	0	0	0
		0	0	0	0	0	0
		0	0	0	0	0	0
		<b>123,344</b>	<b>28,185</b>	<b>151,529</b>	<b>84,848</b>	<b>50,296</b>	<b>135,144</b>
<b><u>Expenditure on:</u></b>							
	<b>3</b>	106,085	32,164	138,249	73,999	18,500	92,499
<b>Net income/(expenditure) for the year/</b>							
		<b>17,259</b>	<b>-3,979</b>	<b>13,280</b>	<b>10,849</b>	<b>31,796</b>	<b>42,645</b>
<b>Fund balances at 31 July 2020 (2019)</b>							
		10,849	31,796	42,645	-	-	-
<b>Fund balances at 31 July 2021</b>							
		<b>28,108</b>	<b>27,817</b>	<b>55,925</b>	<b>10,849</b>	<b>31,796</b>	<b>42,645</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 July 2021**

	Notes	2021		2020	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets			0		0
<b>Current assets</b>					
Debtors	6	4,260		0	
Cash at bank and in hand		53,117		44,963	
		<u>57,377</u>		<u>44,963</u>	
<b>Creditors: amounts falling due within one year</b>					
	7	<u>-1,452</u>		<u>-2,318</u>	
Net current assets/(liabilities)			<u>55,925</u>		<u>42,645</u>
<b>Total assets less current liabilities</b>			55,925		42,645
<b>Creditors: amounts falling due after more than one year</b>					
			0		0
<b>Net assets/(liabilities)</b>			<u><u>55,925</u></u>		<u><u>42,645</u></u>
<b>Income funds</b>					
Unrestricted funds			28,108		10,849
Restricted funds			27,817		31,796
			<u>55,925</u>		<u>42,645</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 July 2021.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 26 April 2022.

.....

Mr D Morris

**Trustee**

## 1 Accounting policies

### Charity information

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling , which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### 1.3 Incoming resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred. All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED  
31 July 2021**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Activity costs	128,783	87,401
	<u>128,783</u>	<u>87,401</u>
Share of support costs (see note 4)	8,747	4,379
Share of governance costs (see note 4)	719	719
	<u>9,466</u>	<u>5,098</u>

**Analysis by fund**

Unrestricted funds	106,085	73,999
Restricted funds	32,164	18,500
	<u>138,249</u>	<u>92,499</u>

**4 Support costs**

	<b>Support costs</b>	<b>Governance costs</b>		<b>2021</b>	<b>2020</b>	<b>Basis of allocation</b>
	<b>£</b>	<b>£</b>	<b>£</b>			
Sundry costs, travel, bank	8,747			8,747	2,099	
Accountancy	0			0	2,280	
Independent examination			719	719	719	Governance

Analysed between						
Charitable activities	<u>8,747</u>	<u>719</u>	<u>9,466</u>	<u>5,098</u>		

Governance costs include payments to the Independent Examiner of £719 including irrecoverable VAT

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 July 2021**

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**5 Trustees**

Trustees remuneration for the year was 0. (2020: 0 )  
Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

<b>6 Debtors</b>	<b>2021</b>	<b>2020</b>
	£	£
Trade debtors	4,260	0
	<u>4,260</u>	<u>0</u>

**7 Creditors: amounts falling due within one year**

	<b>Notes</b>	<b>2021</b>	<b>2020</b>
		£	£
Trade creditors and accruals		1,452	2,318
		<u>1,452</u>	<u>2,318</u>

**8 Employees**

The average monthly number of employees was 1 (2020:0).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.

**Charity Registration No. 1186349**

**Company Registration No. 12089377 (England and Wales)**

**ZOO CO CREATIVE LTD**  
**ANNUAL REPORT AND UNAUDITED**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 JULY 2021**

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	Ms A Arthur Mr D Morris Mr C Grady Ms E Claughton Mr C Ramsden Mr R Stephenson
<b>Charity number</b>	1186349
<b>Company number</b>	12089377
<b>Principal address</b>	12 South Norwood Hill London SE25 6AB
<b>Registered office</b>	12 South Norwood Hill London SE25 6AB
<b>Independent examiner</b>	Jon Harris, ACMA, CGMA 9 Roe Close Stotfold, Beds SG5 4HX
<b>Bankers</b>	Metro Bank 1 Southampton Row London WC1B 5HA

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Statement of financial activities	5
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**TRUSTEES' REPORT (INCLUDING  
DIRECTORS' REPORT) FOR THE YEAR ENDED 31 July 2021**

The Trustees present their report and financial statements for the year ended 31 July 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

**Objectives and activities**

The charity's objects are specifically restricted to the following:

To advance public education in and appreciation of the arts.

The Trustees note a further successful year in the furtherance of the Objectives and have made a full report to the Charity Commission.

**Statement of Trustees' responsibilities**

The Trustees, who are also the directors of the charity for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Structure, governance and management

- a. Governing Document: Zoo Co Creative Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association as well as published Health and Safety, Child Protection, and other documents to protect the vulnerable.
- b. The Charity functions at our registered office as well as in schools, theatres and other locations across the UK and Ireland.
- c. Appointment of trustees is conducted in accordance with the Articles.
- d. Organisation: The board of trustees administers the Charity. The day-to-day running of the company is managed by a small professional staff.

Accounting is managed by the professional staff and all financial documents are produced in accordance with applicable law and United Kingdom Accounting Standards.

## Financial review

- a. Statement of Risk: The Trustees validate that all contracts, expenditures, financial plans, and business models used by the Charity are of sound financial sense and do not contravene any Health and Safety or vulnerable individuals' statues or common practice.
- b. Reserves will be held at the conclusion of every project to cover production costs on the next project. Where there is a shortfall, overdraft, loans, etc will only be sought where the Trustees have guaranteed that the Business Model for the relevant year will cover any and all repayments.
- c. At year end, there was a surplus in the reserves of £55,925.
- d. Detailed cash flow projections and line-item expenditures are kept at all times of all transactions.
- e. Trustees review and approve all accounting documents produced by staff.
- f. The Trustees are responsible for preparing the Trustees' Annual Report.
- g. An accountant is engaged to independently review and examine accounts at year end.

## Public benefit statement

During the year we fulfilled our objectives, to advance public education and appreciation of the arts, in particular but not exclusively:

1. Through the presentation of performances and the development of new work
2. By developing accessibility in the arts through innovative, tailored engagement programmes for marginalised groups or individuals, in particular:
  - Young people aged 7-21
  - Deaf and disabled audiences and participants
3. Through the provision of theatre in theatre venues or other performance spaces The Trustees are satisfied that Zoo Co continues to serve these goals to achieve public benefit during this period, in line with guidance from the Charity Commission.

## Objectives and Activities

The Trustees have made a full report to the Charity Commission about objectives and activities.

The Trustees have approved this report.

Mr D Morris  
Trustee  
26 April 2022

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ZOO CO CREATIVE LTD**

I report to the Trustees on my examination of the financial statements of Zoo Co Creative Ltd for the year ended 31 July 2021.

**Responsibilities and basis of report**

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

I confirm that I am qualified to undertake the examination because I am a member of CIMA, 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 that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements 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 financial statements to be reached.



Jon Harris, ACMA, CGMA, MA (Cantab.), FRSA

9 Roe Close  
Stotfold, Beds. SG5 4HX

Dated: 26 April 2022

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31 JULY 2021**

		Unrestricted funds 2021	Restricted funds 2021	Total 2021	Unrestricted funds 2020	Restricted funds 2020	Total 2020
Notes	£	£	£				
<b><u>Income and endowments from:</u></b>							
		26,458	0	26,458	31,713	0	31,713
		96,886	28,185	125,071	53,135	50,296	103,431
		0	0	0	0	0	0
		0	0	0	0	0	0
		0	0	0	0	0	0
		<b>123,344</b>	<b>28,185</b>	<b>151,529</b>	<b>84,848</b>	<b>50,296</b>	<b>135,144</b>
<b><u>Expenditure on:</u></b>							
	<b>3</b>	106,085	32,164	138,249	73,999	18,500	92,499
<b>Net income/(expenditure) for the year/</b>							
		<b>17,259</b>	<b>-3,979</b>	<b>13,280</b>	<b>10,849</b>	<b>31,796</b>	<b>42,645</b>
<b>Fund balances at</b>							
	<b>31 July 2020 (2019)</b>	10,849	31,796	42,645	-	-	-
	<b>31 July 2021</b>	<b>28,108</b>	<b>27,817</b>	<b>55,925</b>	<b>10,849</b>	<b>31,796</b>	<b>42,645</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**BALANCE SHEET as at 31 July 2021**

	Notes	2021		2020	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets			0		0
<b>Current assets</b>					
Debtors	6	4,260		0	
Cash at bank and in hand		53,117		44,963	
		<u>57,377</u>		<u>44,963</u>	
<b>Creditors: amounts falling due within one year</b>					
	7	<u>-1,452</u>		<u>-2,318</u>	
Net current assets/(liabilities)			<u>55,925</u>		<u>42,645</u>
<b>Total assets less current liabilities</b>			55,925		42,645
<b>Creditors: amounts falling due after more than one year</b>					
			0		0
<b>Net assets/(liabilities)</b>			<u><u>55,925</u></u>		<u><u>42,645</u></u>
<b>Income funds</b>					
Unrestricted funds			28,108		10,849
Restricted funds			27,817		31,796
			<u>55,925</u>		<u>42,645</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 July 2021.

The directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 26 April 2022.

.....

Mr D Morris

**Trustee**

## 1 Accounting policies

### Charity information

Zoo Co Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is at 12, South Norwood Hill, London SE25 6AB.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling , which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

#### 1.3 Incoming resources

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Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred. All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

(Continued)

## 1 Accounting policies

### 1.4 Resources expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Furniture and office equipment	20% reducing balance
Motor vehicles	20% reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED  
31 July 2021**

**2 Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**3 Charitable activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Activity costs	128,783	87,401
	<u>128,783</u>	<u>87,401</u>
Share of support costs (see note 4)	8,747	4,379
Share of governance costs (see note 4)	719	719
	<u>9,466</u>	<u>5,098</u>

**Analysis by fund**

Unrestricted funds	106,085	73,999
Restricted funds	32,164	18,500
	<u>138,249</u>	<u>92,499</u>

**4 Support costs**

	<b>Support costs</b>	<b>Governance costs</b>		<b>2021</b>	<b>2020</b>	<b>Basis of allocation</b>
	<b>£</b>	<b>£</b>	<b>£</b>			
Sundry costs, travel, bank	8,747			8,747	2,099	
Accountancy	0			0	2,280	
Independent examination			719	719	719	Governance

Analysed between						
Charitable activities	<u>8,747</u>	<u>719</u>	<u>9,466</u>	<u>5,098</u>		

Governance costs include payments to the Independent Examiner of £719 including irrecoverable VAT

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 July 2021**

---

**5 Trustees**

Trustees remuneration for the year was 0. (2020: 0 )  
Trustees remuneration may comprise fees paid to Trustees, where they provide professional services to the Charity. No Trustee was paid to act as a Trustee.

<b>6 Debtors</b>	<b>2021</b>	<b>2020</b>
	£	£
Trade debtors	4,260	0
	<u>4,260</u>	<u>0</u>

**7 Creditors: amounts falling due within one year**

	<b>Notes</b>	<b>2021</b>	<b>2020</b>
		£	£
Trade creditors and accruals		1,452	2,318
		<u>1,452</u>	<u>2,318</u>

**8 Employees**

The average monthly number of employees was 1 (2020:0).

**9 Limited by guarantee**

The charitable company is constituted as a company limited by guarantee. In the event of winding up the liability of the guarantors is limited to £1 each.