

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 <i>(during the period or at date of approval)</i>	Ms A Arthur Mr D Bellwood Ms G Dickson Ms E Cloughton Mr N Islam Ms C Ramsden Mr R Stephenson	(retired 14 March 2023) (appointed 11 April 2023) (appointed 14 March 2023)
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Charity number	1186349
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Company number	12089377
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Principal address	12 South Norwood Hill London SE25 6AB
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Registered office	12 South Norwood Hill London SE25 6AB
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Independent examiner	Jon Harris, ACMA, CGMA Suite LP61812 20 Wenlock Road London N1 7GU
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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' 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 £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>								
Donations and legacies			453	0	453	15,766	0	15,766
Charitable activities			97,362	116,835	214,197	144,272	33,320	177,592
Other trading activities			53,903	0	53,903	0	0	0
Investments			0	0	0	0	0	0
Other income			78,934	0	78,934	8,392	0	8,392
<b>Total income</b>			<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>Charitable activities</b>	<b>3</b>		<b>241,780</b>	<b>110,686</b>	<b>352,466</b>	<b>154,069</b>	<b>49,842</b>	<b>203,911</b>
<b>Net income/(expenditure) for the year/ Net movement in funds</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**

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>
Total assets less current liabilities		48,785		53,764
<b>Creditors: amounts falling due after more than one year</b>				
		0		0
Net assets/(liabilities)		<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><u>48,785</u></u>		<u><u>53,764</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 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>

**Analysis by fund**

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

	2023	2022
	£	£
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

	Notes	2022	2021
		£	£
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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# ABOUT ZOO CO

ZOOCO

Zoo Co is a multi-award winning theatre company based in Croydon. We became an Arts Council NPO 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 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. 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 and Stanley Arts.

Zoo Co is generously supported by Arts Council England, and became an NPO in Spring 2023. 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.

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

*'It is rare to find such a generous ensemble as Zoo Co' - The Stage*



# CHARITABLE AIMS

ZOOCO

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.

# INCLUSIVITY & COMMUNITY

ZOOCO

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 Co</i> 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>



# PERFECT SHOW FOR RACHEL

ZOOCO

## 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 **RACHEL**

**ZOOCO**

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

BOSSY | R&D AND

ZOOCO

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 Carribean (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:

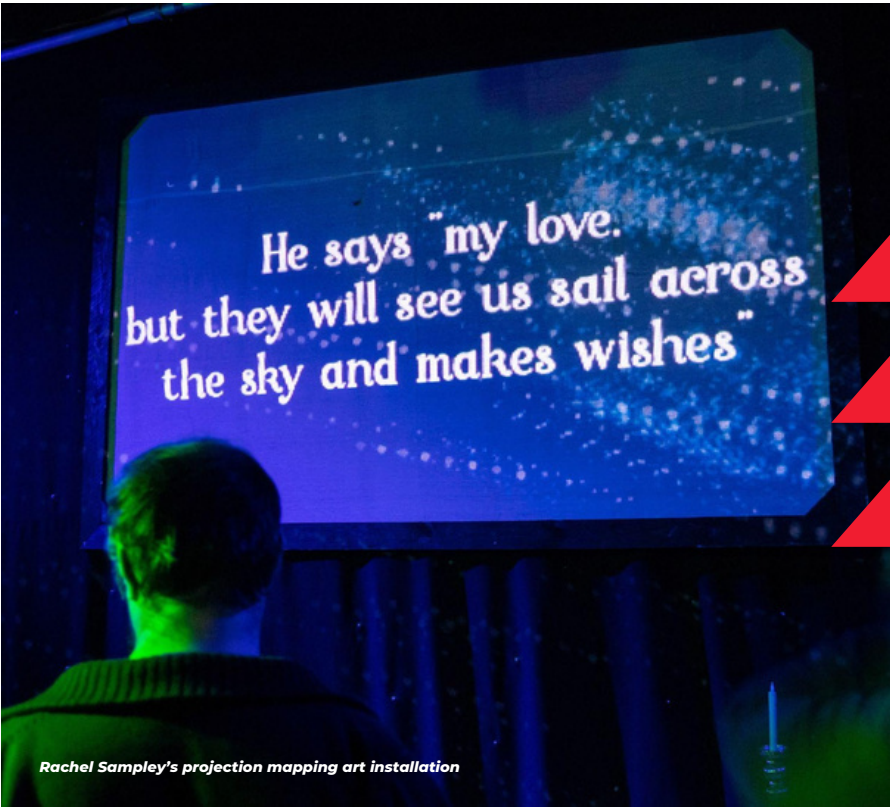
Bossy co-creation workshops:	120 students
Artists / Creative Specialists:	45
Deaf awareness training sessions for hearing cast, creatives & workers:	16

HERITAGE

ZOOCO

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:

Performances	17
In Person Audience	353
Online Audience	12,769
Artists	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.*



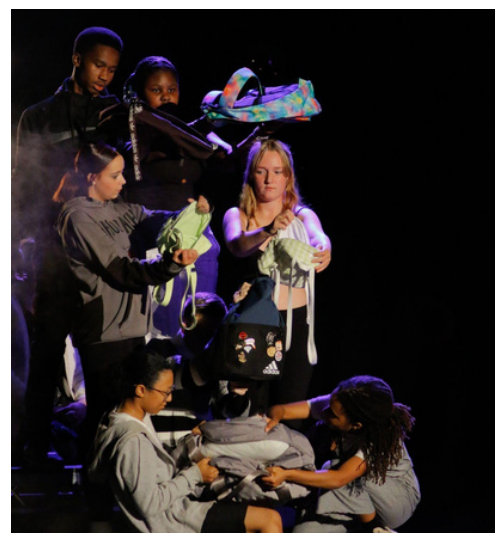
# YOUNG COMPANY

## **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.

# ORGANISATIONAL CHANGES & DEVELOPMENT

ZOOCO

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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<b>Trustees</b> <i>(during the period or at date of approval)</i>	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' 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 £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>								
Donations and legacies			453	0	453	15,766	0	15,766
Charitable activities			97,362	116,835	214,197	144,272	33,320	177,592
Other trading activities			53,903	0	53,903	0	0	0
Investments			0	0	0	0	0	0
Other income			78,934	0	78,934	8,392	0	8,392
<b>Total income</b>			<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>Charitable activities</b>	<b>3</b>		<b>241,780</b>	<b>110,686</b>	<b>352,466</b>	<b>154,069</b>	<b>49,842</b>	<b>203,911</b>
<b>Net income/(expenditure) for the year/ Net movement in funds</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**

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>
Total assets less current liabilities		48,785		53,764
<b>Creditors: amounts falling due after more than one year</b>				
		0		0
Net assets/(liabilities)		<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><u>48,785</u></u>		<u><u>53,764</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 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>

**Analysis by fund**

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

	2023	2022
	£	£
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

	Notes	2022	2021
		£	£
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.

