

TAVAZIVA DANCE

England & Wales · Charity number 1135967

Details

Status Registered

Legal form Charitable company

Company number [05756833](#)

Registered 2010-05-17

Register [View on the Charity Commission register](#)

Contact

Address Tavaziva Dance
c/o bbodance
Battersea Reach
Juniper Drive
London
SW18 1TA

Phone 02082377010

Email getintouch@tavazivadance.com

Website www.tavazivadance.com

Activities

Objects: TO ADVANCE THE ARTS FOR THE PUBLIC BENEFIT BY THE PROMOTION IN PARTICULAR, BUT NOT EXCLUSIVELY, OF THE ART OF DANCE

Activities: Promote the enjoyment of, and advance understanding of, contemporary dance, drawing in particular on black southern African dance traditions and heritage through the creation, production and performance of its own artistic work and through educational activities.

Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL.
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£253,778	£237,248	-	-
2024-03-31	£227,792	£251,647	-	-
2023-03-31	£207,453	£189,109	-	-
2022-03-31	£265,828	£321,526	-	-
2021-03-31	£194,817	£155,113	-	-

Trustees

Name	Role	Appointed
MARIE NIXON MBE, FRSA	Chair	2016-10-06
Amanda Saunders		2018-09-10
Dr Michael Riley FRSA		2018-09-10
Dr Sinibaldo De Rosa PhD, ResMA		2023-12-06
Josephine Kyomuhendo		2023-12-06
Sacha Mapletoft		2025-09-22

TAVAZIVA DANCE

England & Wales - Charity number 1135967

Accounts

TAVAZIVA DANCE

REPORT AND FINANCIAL STATEMENTS

31st March 2025

COMPANY REGISTRATION NUMBER: 06756833

CHARITY REGISTRATION NUMBER 1135967

**Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

MONDAY



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15/12/2025

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COMPANIES HOUSE

TAVAZIVA DANCE

Legal and Administrative Information

31st March 2025

TRUSTEES/DIRECTORS

At date of approval of accounts

Marie Ellen Nixon - otherwise known as Marie McCluskey MBE	Director and Trustee
Dr Mykaell Riley	Director and Trustee
Amanda Saunders	Director and Trustee
Dr Sinibaldo De Rosa	Director and Trustee
Josephine Kyomuhendo	Director and Trustee
Sacha Mapletoft	Director and Trustee

Appointed 25th September 2025

ARTISTIC DIRECTOR Bawren Tavaziva

EXECUTIVE DIRECTOR Mercy Nabirye

REGISTERED OFFICE: Ensign House
Battersea Reach
Juniper Drive
London
SW18 1TA

EXAMINER Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JE

CHARITY REGISTRATION NUMBER: 1135967

COMPANY REGISTRATION NUMBER: 05756833

TAVAZIVA DANCE DIRECTORS' AND TRUSTEES' REPORT

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

The Statutory information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/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 accounting 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements 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.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

The Company's principal activity during the year continued to be to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of dance.

ORGANISATION AND CONSTITUTION

The Company was registered as a charity on 17th May 2010 and is governed by its Memorandum and Articles of Association. The Company registered charity number is 1135967.

The Company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. Company Registration number 5756833

The directors of the Company form its Committee of Management and Governing Body and are empowered to act as necessary in order for the Company to fulfil its objectives. Directors may be appointed by the members of the Company or fellow directors at any time.

The directors/trustees set out below have held office during the whole year of this report unless otherwise stated on page 1.

At date of approval of accounts

Marie Ellen Nixon - otherwise known as Marie McCluskey MBE
Dr Mykaell Riley
Amanda Saunders
Dr Sinibaldo De Rosa
Josephine Kyomuhendo

The Company continues to be committed to producing high quality and engaging work, inspired by Artistic Director Bawren Tavaziva's lived experience as a Black British with colonial history, fusing contemporary, ballet and African Dance styles, telling stories that highlight issues in the world today through movement, music and spoken word.

DIRECTORS' AND TRUSTEES' REPORT (continued)

Artistic Activity - Touring and Public Engagement

The Company continued its work guided by Zimbabwean born Bawren Tavaziva's artistic vision with the goal of creating original choreography and music that inspires and enriches audiences through performance, training and participation. It continues to focus on contributing to cultural exchange, opportunity and access for all, as well as innovation within the dance world.

The celebration of the Company's 20th Anniversary continued with the theme of 'Moving Forward'. The soft launch, which was via digital platforms, sharing previous pieces in the Company repertoire, attracted national and international interest and engagement significantly. The ongoing aim is to raise awareness of all the work of the Company, to raise funds, and to form a cohesive group of friends and supporters. Extra advice from key experts in the field was commissioned to support the Company sustainably to deliver the rework of GREED production, a Research and Development phase of a new Solo piece that saw Bawren Tavaziva return to the stage, as well as exploring an initiative that would position Tavaziva as an active leader for Black History in Dance Education in the UK and beyond.

1. Strategic Leadership and Governance

Tavaziva Dance continues to strengthen its strategic foundation through consistent governance and forward planning. The organisation remains compliant with Arts Council England (ACE) requirements, maintaining up-to-date reporting and preparing for the year-end submissions due in June 2025. In December 2024, the planned board away day was postponed, however the Board Development Committee has actively met to reassess key priorities, focusing especially on fundraising strategy and financial sustainability.

An open call for new Trustees in February 2025 resulted in several interesting expressions of interest and one new Trustee was appointed. Governance processes remain robust with updated Trustee handbooks, annual filings with Companies House and Charity Commission completed on schedule, and insurance policies renewed.

2. Partnerships and Network Building

Strategic partnerships remain a priority to support creative growth and community engagement. Key collaborations include:

- **Local and National Partnerships:**
 - o *Bbodance*: Continued joint Company classes, youth dance groups, and masterclasses.
 - o *Pointe Black*: Ongoing discussions to create career progression routes for young dancers.
 - o *Artistry Youth*: Potential partnership with Tavaziva's choreographer, Bawren Tavaziva contributing to an end-of-year performance.
 - o *Gateway Studio (Gateshead)*: Collaboration to create a project company with rural touring ambitions, including a recent artist residency.
 - o *The National Gallery*: Culmination of a partnership with upcoming performances in collaboration.
 - o *Wandsworth Council/ Kinetika/ Attakkalari*: Over the year the further strategic growth of the relationships with Wandsworth Council Arts team led to Tavaziva being selected as the borough's lead dance organisation for the Urban Flow project, a major element in the Council's celebrations as London's Borough of Culture. Negotiations and planning started in the summer of 2024, and the delivery programme is dated to start in June 2025 with a finale event to take place in September 2025.
- **International Collaborations:**
 - o *Jeroboam Bozeman* (former Alvin Ailey dancer): Continuing an exchange started in 2018, including masterclasses and joint performances.
 - o *Ecole De Sables (Senegal)*: Plans to use Tavaziva's repertoire as a resource for students.
 - o *Afrikeria*: International exchange following Bawren Tavaziva's trip and workshops in Zimbabwe.
 - o *Danse Nyata Nyata (Montreal)*: Exploring exchange possibilities.
- **Industry Engagement:**
 - o Tavaziva's Artistic Director, Bawren Tavaziva was invited to join a collaborative touring committee with Hofesh Schecter, further embedding the Company within the wider dance sector. Relationships with key industry leaders such as Jeannefer Jean-Charles (Mass Movement and Outdoor Arts Producer), Rob Jones (Sadler's Wells East Director), and Ghislaine Granger (Executive Producer, Consultant and Mentor) continue to strengthen.

DIRECTORS' AND TRUSTEES' REPORT (continued)

3. Communications, Marketing, and Digital Presence

- A review of Tavaziva's communication strategy is scheduled for the new financial year (starting April 2025) to ensure alignment with the Company's expanding activities. Monthly social media statistics have been tracked to monitor reach and engagement.
- The website has undergone significant updates, including migration to a new platform (WPENGINE), refreshed landing pages, and the addition of a "Support Us" donation page. New activities and news items have been regularly posted, maintaining a vibrant online presence.
- An unfortunate IT issue occurred in June 2024 with a disk failure on the office PC, resulting in data loss. This was replaced by a new disk and most data restored.

4. Programme Activity: Performances, Projects, and Community Engagement

Tavaziva's artistic programming remains dynamic and multi-faceted, combining new creations, community work, and educational initiatives. As a company within Arts Council England's (ACE) National Portfolio of Organisations that helps it to deliver their 'Let's Create Investment Programme to communities' the Company ensured that it made great progress towards embedding the Investment Principles of the programme and this was evident in the activities delivered across the year. The ACE annual review assessment was very positive on activity plans, governance and the Company's direction of travel. Bawren's creative leadership being elevated and the team function solidifying helped to strengthen the infrastructure. Trustees were aware that working with a tight budget for the year would require immediate priorities for the Company to move forward. It would involve reviewing strategies for wider engagement activity and generating diverse income streams. A fundraising consultant was immediately contracted to support the team.

Activities Include

- **Youth and Company Classes:**
 - The youth dance group sessions, segmented by age (10-13 and 14-18), are ongoing, with monthly sessions in collaboration with bbodance planned through 2025.
 - Twice-monthly Company classes continue, delivered in partnership with bbodance, attracting consistent attendance. Bbodance provide free studio space and Tavaziva provide the artistic vision.
 - A scheduled five-day long TavIntensive was postponed due to lower take up than anticipated. The team is exploring possible ways to mitigate low take up e.g. options to collaborate, run the intensives at different venues within the local community.
- **School workshops and student work placements:**
 - The William Ellis School workshops in Highgate led to reactivating a productive relationship that existed before COVID. 28 boys aged 12-13 years (75% BME, 70% free school meals) participated in the workshops with hopes to lead to further performance collaboration.
 - The Company hosted a student work placement from BRIT School for a week in June.
- **National Gallery Performances (REQUIEM):**
 - A significant commission with The National Gallery was confirmed after nearly two years of discussion. It successfully took place in February and early March to coincide with the opening of their new education building, The Roden Centre for Creative Learning. Tavaziva performed three performances of REQUIEM to different audiences at different times across one weekend to mark the reopening of The National Gallery's new education centre. The performances respond to artworks from the Gallery's collection, marking a significant milestone in Tavaziva's institutional partnerships. Tavaziva was given the Intellectual Property of the work, however with a request to credit The National Gallery for commissioning it wherever it is restaged.
- **Research and Documentation:**
 - Additionally, Tavaziva collaborated with Safiya Kinshasa, an accomplished Choreo Poet, on a Researcher Employability Project for her PhD. Safiya documented the REQUIEM piece with her own version of labanotation, preserving it as a living archive alongside performances.
- **GREED Tour:**
 - Despite the intense downward pressure on fees and a likely reduction in the proportion of venues offering guarantees, the rework/production phase of GREED took place successfully in preparation for a regional tour planned for the new financial year from April 2025, across eleven performances in cities including London, Harrogate, Sheffield, Bristol, Bradford and Coventry. In addition, we are delighted to be returning with GREED to long standing partner venues Jersey Arts Centre & the Stephen Joseph Theatre, Scarborough.
 - Rehearsals for the new production began early 2025 for 6 weeks, with a launch of the Tour on 28 March 2025 at Theatre Peckham, London.
 - Over 350 audition applications were received, with five dancers contracted.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

- **Solo Project (NATURAL BORN SUIT):**

'Natural Born Suit' Bawren's new solo commenced with a week-long Research and Development (R&D) period with mentor Martin Hylton at Gateshead in April, followed by Jonzi D in London for three days in July.

- The R&D showcased as a work-in-progress in late 2024 and early 2025, including masterclasses and Q&A sessions at Milton Keynes and Gateshead.
- It toured in Norway at the IN2IT festival to a family friendly theatre audience.
- A planned solo sharing event initially scheduled for June 2024 at Battersea Arts Centre (BAC) was postponed to allow for further rehearsal and preparation for a full performance tour to take place in the coming year.

5. Challenges and Forward Planning

- **Workload and Capacity:**

- The organisation is experiencing a heavy workload, especially impacting the planning of summer and autumn 2025 activities and educational work. This is being actively monitored by senior management.

- **Financial Security and Risk:**

- A Pleo hacking incident during the year has highlighted the need for enhanced cybersecurity measures and insurance coverage.

- **Artistic Development:**

- The delayed production of key solo work and the ongoing cultivation of partnerships point to a careful balancing act between ambition and resource capacity.

Tavaziva Dance is positioning itself for sustained artistic growth and community impact through strong governance, strategic partnerships, and diverse programming. Despite some challenges, the Company continues to innovate and build significant cultural collaborations both locally and internationally. The ongoing GREED tour and National Gallery partnership underscore Tavaziva's commitment to presenting compelling, socially engaged dance work, while investment in youth and education promises a vibrant future.

6. Financial Overview and Risk Management

The Company recorded incoming resources of £245,893 for the year, with total expenditure amounting to £237,000. A detailed breakdown of income sources and expenditure categories is provided in the accompanying financial statements.

Our financial position this year was bolstered by two independent commissions, each generating a modest surplus that contributed to covering core operational costs. The remount of GREED received partial underwriting through a generous £10,000 grant from the Abderrahim Crickmay Settlement Fund. Additionally, a £15,000 grant from Cockayne – The London Community Foundation enabled Bawren to initiate research for a new solo work. Any unused funds from this grant will be carried forward to support the production phase. We also received a grant of £2,000 from the Wandsworth Black History 365 initiative.

A significant incident occurred in January 2025 when the finance team's PLEO account was hacked, resulting in the loss of £4,523 to a cryptocurrency platform. Investigations are underway through PLEO, Mastercard, Action Fraud, and financial authorities. Although no resolution has yet been reached, it is hoped that the funds might be recovered through our Finance Consultant's professional indemnity cover, if these investigations are unsuccessful. In light of this event, Tavaziva is in the process of upgrading its own insurance to include cyber protection.

Reserves

We concluded the year with our Company reserve of £25,000 fully maintained and a working capital of £42,759—placing us in a strong financial position as we enter the next financial year.

There is no change to the existing reserves policy, to maintain a consistent level of ringfenced reserves, equivalent to the value of three months of shutdown costs. The Company is committed to increasing the current level of reserves from £25k incrementally to £45k. The movement in reserves is shown in note 9 to the accounts.

DIRECTORS' AND TRUSTEES' REPORT (continued)

Risks

Monitoring the movement and growth around activity and financial viability remained a necessity throughout the year.

Tavaziva continues to adapt to an evolving cultural landscape. Having secured two independent commissions this financial year, we aim to expand this area of work to complement our touring programme, which typically operates at a loss-making level. Looking ahead, we plan to engage an external fundraising consultant to help shape a robust business plan and develop a long-term fundraising strategy that will underpin our artistic ambitions and programme growth.

Financial stability remains a key concern, and the Company continues to manage its budgets with discipline and precision. We are actively diversifying our income streams by pursuing opportunities with external partners, exploring funding from Trusts and Foundations, and seeking multi-year grants to strengthen our financial resilience. The Board maintains close oversight of risk management and strategic impact, while the senior leadership team meets regularly to review financial performance, projections, and cash flow to ensure informed decision-making and long-term sustainability.

Examiner

A resolution proposing the re-appointment of Frank S Lachman as Independent Examiner will be submitted at the Annual General Meeting.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Except as otherwise disclosed in note 11 to the financial statements, there were no transactions with related parties during the year.

Public benefit

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

Small company exemption

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

This report was approved by the board on

and signed on its behalf by Marie Ellen Nixon

Marie Ellen Nixon

12/12/25

Marie Ellen Nixon
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2025 which are set out on pages 8 to 14 .

Responsibilities and basis of report

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

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

Independent examiner's report

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 Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting 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.



Frank S Lachman
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex
HA8 8JE

TAVAZIVA DANCE

Statement of Financial Activities (incorporating an Income and Expenditure Account) For the Year Ended 31st March 2025

	Notes	Restricted Funds £	Unrestricted Funds £	Total Funds 2025 £	Restricted Funds	Unrestricted Funds	Total Funds 2024 £
Income							
Donations and legacies	2	25,000	198,860	223,860	-	196,023	196,023
Investment income		-	746	746	-	649	649
Charitable activities		-	29,172	29,172	-	31,120	31,120
Total incoming resources		25,000	228,778	253,778	-	227,792	227,792
Expenditure on:							
Charitable Activity Costs	4	16,338	220,910	237,248	-	251,647	251,647
Total resources expended		16,338	220,910	237,248	-	251,647	251,647
Net Income/(Expenditure)		8,662	7,868	16,530	-	(23,855)	(23,855)
Funds brought forward		-	58,863	58,863	-	82,718	82,718
Transfers		-	-	-	-	-	-
Funds carried forward	9	8,662	66,731	75,393	-	58,863	58,863

TAVAZIVA DANCE

Balance Sheet at 31st March 2025

	Notes	Restricted £	Unrestricted £	2025 TOTAL £	2024 TOTAL £
FIXED ASSETS					
Tangible assets	6	-	1,595	1,595	1,851
CURRENT ASSETS					
Debtors	7	-	47,222	47,222	29,905
Cash at bank and in hand		8,662	50,394	59,056	60,601
		8,662	97,616	106,278	90,506
CREDITORS- AMOUNTS FALLING DUE WITHIN ONE YEAR					
	8	-	(32,480)	(32,480)	(33,494)
NET CURRENT ASSETS					
		8,662	65,136	73,798	57,012
TOTAL ASSETS LESS CURRENT LIABILITIES					
		8,662	66,731	75,393	58,863
FUNDS					
Restricted Funds		8,662	-	8,662	-
Unrestricted Funds		-	66,731	66,731	58,863
	9	8,662	66,731	75,393	58,863

For the year ended 31 March 2025 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- ensuring the company keeps accounting records which comply with section 386 of the Companies Act 2006; and
- preparing accounts 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 deficit for the financial year in accordance with section 393, and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under the Companies Act 2006.

Approved by the directors on

and signed on their behalf by Marie Ellen Nixon

Marie Ellen Nixon

Marie Ellen Nixon

12/12/25

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2025

1 Accounting Policies

(a) The financial statements have been prepared in accordance with 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 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Tavaziva Dance meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
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(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 1116776) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**Notes to the Financial Statements
For the Year Ended 31st March 2025**

ACCOUNTING POLICIES (continued)

(g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(h) Going concern

The company's forecasts and projections, taking account of confirmed ACE funding for 2025-26, reasonably achievable fund-raising prospects for the coming year and allowance for potential sensitivities in trading performance, show that the company should be able to continue to operate without recourse to borrowings.

The risk of a material unforeseen revenue shortfall giving rise to a solvency problem is mitigated by the regularity of financial reporting against detailed income and expenditure budgets for the year ahead which will allow the directors adequate scope to take corrective action, in consultation with the company's principal funder, should circumstances require.

The directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

2 Grants and Donations

Grants for Specific Purposes	Restricted Funds	Unrestricted Funds	2025	Restricted Funds	Unrestricted Funds	2024
	£	£	£	£	£	£
ACE - Core Funding	-	191,973	191,973	-	191,973	191,973
Donations	-	250	250	-	-	-
London Borough of Wandsworth	-	6,637	6,637	-	2,000	2,000
Cockayne Foundation	-	-	-	15,000	-	15,000
Abderrahim Crickmay Trust	-	-	-	10,000	-	10,000
Deferred grants carried forward	-	-	-	(25,000)	-	(25,000)
Deferred grants brought forward	25,000	-	25,000	-	2,050	2,050
	25,000	198,860	223,860	-	196,023	196,023

Income from Charitable activities is from performances, workshops, company class and Theatre Tax Relief. All income is unrestricted

3 Net Income/(Expenditure)

Income/(expenditure) is after charging:	2025 £	2024 £
Depreciation of tangible assets	531	617
Examiner's fee	1,750	1,750

Notes to the Financial Statements
For the Year Ended 31st March 2025

4 Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2025 £
Direct costs						
Artistic direction & creative development	-	-	2,959	11,833	-	14,792
Production & performance	-	-	13,379	31,750	-	45,129
Touring	-	-	-	2,435	-	2,435
Marketing	-	-	-	7,759	-	7,759
Fundraising expenses	6,725	-	-	-	-	6,725
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	137,323	-	137,323
Office & general running costs	-	-	-	20,554	2,000	22,554
Depreciation	-	-	-	-	536	536
Total 2025	6,725	-	16,338	211,654	2,536	237,253

2024 Comparatives

Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2024 £
Direct costs						
Artistic direction & creative development	-	-	-	22,764	-	22,764
Production & performance	-	-	-	29,878	-	29,878
Touring	-	-	-	37,019	-	37,019
Marketing	-	-	-	2,918	-	2,918
Fundraising expenses	2,894	-	-	-	-	2,894
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	133,691	-	133,691
Office & general running costs	-	-	-	20,116	1,750	21,866
Depreciation	-	-	-	-	617	617
Total 2024	2,894	-	-	246,386	2,367	251,647

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2025

5 Employees and Dancers

	2025 £	2024 £
Wages and fees	127,297	123,645
Pension contributions	2,604	2,468
Social security costs	3,627	3,169
	133,528	129,282
Dancers fees	16,537	27,101
	150,065	156,383

The average number of employees, analysed by function, was:

	No.	No.
Production	3	3
Administration	1	1
	4	4
Dancers	5	5
	9	9

No employee earned more than £60,000 during the year. (2023 none)

6 Tangible Fixed Assets

	Office equipment £	Total £
Cost		
At 1st April 2024	12,996	12,996
Additions / disposals	275	275
At 31st March 2025	13,271	13,271
Depreciation		
At 1st April 2024	11,145	11,145
Charge for the year	531	531
At 31st March 2025	11,676	11,676
Net Book Values		
At 31st March 2025	1,595	1,595
At 31st March 2024	1,851	1,851

7 Debtors

	2025 £	2024 £
Trade debtors	2,378	5
Other debtors	3,045	3,954
Prepayments and accrued income	41,799	25,946
	47,222	29,905

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2025

8 Creditors - Amounts falling due within one year

	2025	2024
	£	£
Trade creditors	14,714	636
Other Taxation and Social Security	3,576	2,663
Deferred grants	-	25,000
Accruals and deferred income	14,190	5,195
	32,480	33,494

9 Reconciliation of Movement of Funds

	Balance at 1st April 2024	Income	Expenditure	Transfers	Balance at 31st March 2025
	£	£	£	£	£
Restricted Funds	-	25,000	(16,338)	-	8,662
Unrestricted Funds					
- General	58,863	228,778	(220,910)	-	66,731
	58,863	253,778	(237,248)	-	75,393

The above funds comprise:

Restricted Funds: Restricted fund balances represent unexpended grants from funders towards special projects

General Fund: Represents resources which can be used by the Trustees at their discretion for any purpose and which have not been designated to particular priorities.

10 Analysis of Assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2025	Total 2024
	£	£	£	£
Restricted Funds	-	8,662	8,662	-
Unrestricted Funds:				
General	1,595	40,136	41,731	33,863
Designated	-	25,000	25,000	25,000
	1,595	73,798	75,393	58,863

11 Trustees

No trustee or ex-trustee received remuneration for services provided to, or reimbursement of expenses incurred on behalf of, the company while a trustee/director during the year except as noted below.

		2025	2024
Mercy Nabirye	Freelance Production Executive Director	£37,497	£38,995

In November 2021 Mercy Nabirye replaced Beth Cinamon as Production Executive Director. The fee paid was agreed at market value by the Trustees and was below that previously paid to the outgoing incumbent.

TAVAZIVA DANCE

England & Wales - Charity number 1135967

Accounts

TAVAZIVA DANCE

REPORT AND FINANCIAL STATEMENTS

31st March 2024

COMPANY REGISTRATION NUMBER: 5756833

CHARITY REGISTRATION NUMBER 1135967

**Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

FRIDAY



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20/12/2024

#166

COMPANIES HOUSE

TAVAZIVA DANCE

Legal and Administrative Information

31st March 2024

TRUSTEES/DIRECTORS

At date of approval of accounts

Marie Ellen Nixon - otherwise known as Marie McCluskey MBE	Director and Trustee	
Dr Mykaell Riley	Director and Trustee	
Amanda Saunders	Director and Trustee	
Dr Sinibaldo De Rosa	Director and Trustee	Appointed 6th December 2023
Josephine Kyomuhendo	Director and Trustee	Appointed 6th December 2023

ARTISTIC DIRECTOR

Bawren Tavaziva

EXECUTIVE DIRECTOR

Mercy Nabirye

REGISTERED OFFICE:

Ensign House
Battersea Reach
Juniper Drive
London
SW18 1TA

EXAMINER

Frank S Lachman
31 Fairview Way
Edgware
Middlesex
HA8 8JE

CHARITY REGISTRATION NUMBER: 1135967

COMPANY REGISTRATION NUMBER: 5756833

TAVAZIVA DANCE DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2024.

The Statutory information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/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 accounting 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements 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.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

The company's principal activity during the year continued to be to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of dance.

ORGANISATION AND CONSTITUTION

The company was registered as a charity on 17th May 2010 and is governed by its Memorandum and Articles of Association. The company registered charity number is 1135967.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. Company Registration number 5756833

The directors of the company form its Committee of Management and Governing Body and are empowered to act as necessary in order for the company to fulfil its objectives. Directors may be appointed by the members of the company or fellow directors at any time.

The directors/trustees set out below have held office during the whole year of this report unless otherwise stated on page 1.

At date of approval of accounts

Marie Ellen Nixon - otherwise known as Marie McCluskey MBE
Mykaell Riley
Amanda Saunders
Dr Sinibaldo De Rosa
Josephine Kyomuhendo

The company continues to be committed to producing high quality and engaging work, inspired by Artistic Director Bawren Tavaziva's lived experience as a Black British with colonial history, fusing contemporary, ballet and African Dance styles, telling stories that highlight issues in the world today through movement, music and spoken word.

DIRECTORS' AND TRUSTEES' REPORT (continued)

INTRODUCTION

Tavaziva Dance, now celebrating its 20th year, is guided by the vision of Artistic Director Bawren Tavaziva, to make original contemporary dance, music and choreography that inspires, excites and enriches people's experience of dance through live performance. The Company's work continues to inspire a focus towards developing work for a Black British Education curriculum in the coming years.

Tavaziva Dance continues to contribute to the nurturing of dance professionals at all stages of their careers, as well as through its Discover Tavaziva participation activities, to share in the Zimbabwean cultural heritage which lies at the heart of all Tavaziva's work.

Artistic Activity - Touring and Public Engagement

The Company engaged Arts Consultant, Sarah Trist this year to help us develop a more cohesive artistic programme, focusing on touring and the changing landscape that is reflecting varying appetite for Black-led and contemporary work. We continued to develop partnerships within London and nationally, with an engagement programme of workshops, community engagement and professional development, and presenting work digitally, alongside mini performance tours.

In autumn 2023 we toured *Boy's Khaya* nationally for the second time, engaging with 14 theatres, with 18 performances and a total live theatre audience of 2125. Additionally, there were 616 participants in workshops/outreach related to the themes of *Boy's Khaya*. This does not include numbers for digital online engagement of the tour activity and promotion. *Boy's Khaya* was choreographed by Artistic Director, Bawren Tavaziva who also created the music and vocals for this production. The work was supported with funding from the Foyle Foundation, Creative Scotland, Cockayne Grants for the Arts & London Community Foundation.

Tavaziva places the utmost importance on the health, fitness and wellbeing of the dancers, and requires that they keep fit and prepared for work during the tour contract period. In preparation for the tour, Erin Sanchez of One Dance UK delivered a Healthier Dancer talk for the dancers, which focused on self-care, injury prevention and dancing at your best. This year the five new dancers who toured *Boy's Khaya* (Jessica Chambers, Marta Swierczynska, Imogen Cooper, Alex Thirkle and Ivan Merino Gaspar) benefited from the annual budget provision towards dancers' wellbeing.

Throughout the year the Company continued to deliver a wide range of Engagement Activity led by both Bawren and other dance professionals on behalf of the Company. The range of this work included:

- Open Professional classes and Intensives for Dancers (at bbodance Wandsworth)
- Development of a Youth Dance Company (in partnership with bbodance): this has continued its second year with a small but committed group of participants attending the monthly Saturday sessions
- Various workshops, including English National Ballet School, The Brit School Croydon and Woking school
- Choreography for the students of the Centre of Advance Training (CAT) run by Swindon Dance in Exeter & Swindon followed by performances in the CAT end of year show
- Planning the African Dance Day in collaboration with bbodance for August with potential to include peers Idrissa Camara and Akosua Boakye BEM
- Two 'TavIntensive' week-long residencies targeted at dancers new to the Company – these included subsidised places for participants enabled by the Garrick Trust.
- Twice-monthly Company classes, introduced in January 2024 in partnership with bbodance, following the popularity of the open classes during *Boy's Khaya* rehearsals

In addition, this year the *Greed* promo pack was prepared and the *Greed* trailers were filmed in April, and a *Boy's Khaya* solo excerpt was performed at the Royal Academy of Dance as part of a Wandsworth Arts Fringe (WAF) dance showcase in June.

A key connection and event included Bawren Tavaziva being invited to sit for a photographic portrait for the Museum of Colour's new digital exhibition "A Very British Rhythm" celebrating the contributions made by dancers and choreographers from the global majority to British dance culture over the past 250 years. Photographer, Hope Sandati (also from Zimbabwe) has been approached to shoot Bawren for our 20th anniversary launch in 2024.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

During the year, our digital Content Creator, Maria Polodeanu, did significant work on raising the Company's profile digitally. She worked on promotional brochures for the productions, *Boy's Khaya* for this year and the *Greed* trailer. She has also edited short clips from the filmed research trip from Zimbabwe for use in the messaging in the lead up to the anniversary. She will continue to create new content, identify and track key audiences and monthly analytics for digital and social media, and liaise with the relevant team members to provide statistics for reporting and promotional needs, and will continue to support the Company in conjunction with TM Design, to unify Tavaziva's brand identity across all marketing platforms and mediums.

Future plans

A major focus recently for the Company has been the continued development of strategic partnerships, both those current relationships as well as new opportunities for the coming year.

A proposal was submitted to The National Gallery in December 2023 for a commissioned performance to mark the reopening of The National Gallery's Education Centre in October 2024 which will be delivered in February 2025.

Wandsworth Council have embedded Tavaziva as a lead dance organisation within their Arts and Culture Strategy, as well as in their bid for the London Borough of Culture 2025, with plans to work collaboratively across the borough.

In Spring 2025 we begin the remount of *Greed*, which originally premiered in 2013. We will work with a cast of five new young dancers, for which auditions take place in December 2024. The work premieres at Theatre Peckham in March and will go on to tour nationally, supported by funding from the Abderrahim Crickmay Charitable Settlement.

Bawren Tavaziva also begins a period of research & development for a new solo work, engaging with a number of artists and choreographers including Jonzi D, Martin Hylton, Dakarayi Mashava, Vivian Maravanyika and Jimmiza Makurumbandi. With the support of funding from the Cockayne Foundation, this solo will mark Bawren's return to the stage with a performance reflecting on his arrival in the UK and his subsequent creative journey.

Buoyed by the success of the Company classes, a five-day summer intensive has been scheduled in July 2024. This will be advertised earlier than in the past, in the hope that some of the dancers currently attending Company class will book.

bbodance remains committed to our youth dance group collaboration and have already scheduled monthly sessions through to June 2025, with discussions ongoing about participating in showcases elsewhere during the next year. Former Company dancer, Dakarayi Mashava, has been assisting and is being mentored by Bawren during these sessions.

Business Development

The Company made good progress towards continuing to embed its 'Theory of Change' business plan and establishing its annual programming cycle over Year 1 of the NPO 23-26 investment round. All our proposed activity was successfully delivered.

The first phase of our Black History Through Dance Curriculum research was completed by Dr Funmi Adewole of De Montfort University, and this will be progressed in our next Business plan. This aims to investigate, with the team, how Tavaziva would build a sustainable multi-year programme which is relevant, and which will have a wider impact locally and nationally with a potential to deliver to a diverse clientele with key partners. Tavaziva is committed to adapting a business model claiming a more deliberate role representing and championing Black British Culture.

Board and Management

This year a particular focus has been on developing the core team and the Board of Trustees. The core team function has solidified under the management of Executive Director, Mercy Nabirye. A new Administrative Manager (Mary Kinsella) and the Producer (Steven Gale) settled into the Company well. Viviana Rocha was appointed to the seasonal freelance role of P/T Company Touring Manager from 1st August 2023 to support the Producer with the logistics of the tour. Additional freelance support was brought in where needed.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

The Board has grown from three to five members with Sinibaldo De Rosa and José Hendo joining Marie McCluskey MBE, Amanda Saunders and Dr Mykaell Riley. Two new Associate Members (Dzifa Benson and Euton Daley.MBE) provide additional support on the governance level. In addition, Sam Mataure, an internationally acclaimed musician from Zimbabwe, became a Patron of Tavaziva, joining the current Patron, Peter Kyle CBE.

The Board continues to provide guidance and oversight of the strategic development, finance and operations of the Company as well as the regular monitoring of delivery of programmes and activities. A Development Working Group also meets several times a year to advise and support the Executive Director on the Company strategy and on particular areas such as the ACE NPO application and reporting.

The Company will actively be seeking at least one more new Trustee over the next period with particular skills in financial management, marketing or HR.

Arts Council England National Portfolio Investment

Tavaziva staff established an effective Investment Principles programme management and monitoring framework and made great progress in embedding the principles in the programme and activity and reporting as required to ACE. These Principles which include Dynamism, Ambition & Quality, Environmental Responsibility as well as Diversity & Inclusion are reviewed and monitored by Trustees at each Board meeting.

Financial review

Incoming resources for the year were £227,792. Total resources expended in the year were £251,647. Details of the sources of income and type of expenditure incurred during the year are given in the financial statements.

This year saw a very tight budget that required frugal management, but no major concerns and with the accounts closing with a Company reserve of £25k intact.

We were successful in our funding application to Cockayne – The London Community Foundation - £15,000 and to Abderrahim Crickmay Settlement Fund - £10,000. The Garrick Charitable Trust who funded us to subsidise a few places on the TavIntensives, invited us to their Board members annual reception and some Board members showed interested in Tavaziva's future work.

More work is underway to submit applications to other funders in addition to plans for a strategy and campaign to use this anniversary year to generate income e.g. through call for support, donations and sponsorship and a 'Support us' page was designed for the website.

Reserves

There is no change to the existing reserves policy, to maintain a consistent level of ringfenced reserves, equivalent to the value of three months of shutdown costs. The Company is committed to increasing the current level of reserves from £25k incrementally to £45k. The movement in reserves is shown in note 9 to the accounts.

Risks

Monitoring the movement and growth around Activity and financial viability remained a necessity throughout the year.

Activity:

Tavaziva continues to respond to a changing landscape and is implementing a shift to the 12-month cycle of activity, tying together performance & touring with a digital and L&P offer. Overall, activity against investment is proportionally low. ED is working closely with AD, the Board and an external fundraising consultant to shape the business plan and longer-term fundraising strategy to support artistic and programme growth.

DIRECTORS' AND TRUSTEES' REPORT (continued)

Financial Viability:

There is risk around financial stability, and the Company budget continues to be tight. This links to risk around the ambition of growth against current financial resources. Income streams and fundraising need diversification to match ambition. The Company continues to look into Trusts and Foundations and multi-year grants, which would bring some stability and scope. The Board continues to support to monitor managing the risks and impact.

Examiner

A resolution proposing the re-appointment of Frank S Lachman as Independent Examiner will be submitted at the Annual General Meeting.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Except as otherwise disclosed in note 11 to the financial statements, there were no transactions with related parties during the year.

Public benefit

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

Small company exemption

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

This report was approved by the board on

and signed on its behalf by Marie Ellen Nixon



Marie Ellen Nixon
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2024 which are set out on pages 8 to 14 .

Responsibilities and basis of report

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

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

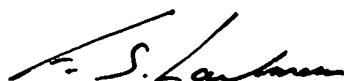
Independent examiner's report

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 Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting 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.



Frank S Lachman
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex
HA8 8JE

TAVAZIVA DANCE

Statement of Financial Activities (incorporating an Income and Expenditure Account) For the Year Ended 31st March 2024

	Notes	Restricted Funds £	Unrestricted Funds £	Total Funds 2024 £	Restricted Funds	Unrestricted Funds	Total Funds 2023 £
Income							
Donations and legacies	2	-	196,023	196,023	-	192,423	192,423
Investment income		-	649	649	-	143	143
Charitable activities		-	31,120	31,120	-	14,887	14,887
Total incoming resources		-	227,792	227,792	-	207,453	207,453
Expenditure on:							
Charitable Activity Costs	4	-	251,647	251,647	-	189,109	189,109
Total resources expended		-	251,647	251,647	-	189,109	189,109
Net Income/(Expenditure)		-	(23,855)	(23,855)	-	18,344	18,344
Funds brought forward		-	82,718	82,718	-	64,374	64,374
Transfers		-	-	-	-	-	-
Funds carried forward	9	-	58,863	58,863	-	82,718	82,718

TAVAZIVA DANCE**Balance Sheet at 31st March 2024**

	Notes	Restricted £	Unrestricted £	2024 TOTAL £	2023 TOTAL £
FIXED ASSETS					
Tangible assets	6	-	1,851	1,851	2,468
CURRENT ASSETS					
Debtors	7	-	29,905	29,905	20,965
Cash at bank and in hand		-	60,601	60,601	72,139
		-	90,506	90,506	93,104
CREDITORS- AMOUNTS FALLING DUE WITHIN ONE YEAR					
	8	-	(33,494)	(33,494)	(12,854)
NET CURRENT ASSETS		-	57,012	57,012	80,250
TOTAL ASSETS LESS CURRENT LIABILITIES		-	58,863	58,863	82,718
FUNDS					
Restricted Funds		-	-	-	-
Unrestricted Funds		-	58,863	58,863	82,718
	9	-	58,863	58,863	82,718

For the year ended 31 March 2024 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386 of the Companies Act 2006; and
- ii. preparing accounts 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 deficit for the financial year in accordance with section 393, and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under the Companies Act 2006.

Approved by the directors on

and signed on their behalf by Marie Ellen Nixon

Marie Ellen Nixon

Marie Ellen Nixon

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2024

1 Accounting Policies

(a) The financial statements have been prepared in accordance with 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 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Tavaziva Dance meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
----------------------------------	-------------------

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 1116776) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Notes to the Financial Statements
For the Year Ended 31st March 2024

ACCOUNTING POLICIES (continued)

(g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(h) Going concern

The company's forecasts and projections, taking account of confirmed ACE funding for 2023-24, reasonably achievable fund-raising prospects for the coming year and allowance for potential sensitivities in trading performance, show that the company should be able to continue to operate without recourse to borrowings.

The risk of a material unforeseen revenue shortfall giving rise to a solvency problem is mitigated by the regularity of financial reporting against detailed income and expenditure budgets for the year ahead which will allow the directors adequate scope to take corrective action, in consultation with the company's principal funder, should circumstances require.

The directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2024	Restricted Funds	Unrestricted Funds	2023
Grants for Specific Purposes	£	£	£	£	£	£
ACE - Core Funding	-	191,973	191,973	-	191,973	191,973
London Borough of Wandsworth	-	2,000	2,000	-	-	-
Cockayne Foundation	15,000	15,000	30,000	-	-	-
Garrick Trust	-	-	-	-	2,500	-
Abderrahim Trust	10,000	10,000	20,000	-	-	-
Deferred grants carried forward	(25,000)	-	(25,000)	-	(2,050)	(2,050)
Deferred grants brought forward	-	2,050	2,050	-	-	-
	-	221,023	221,023	-	192,423	189,923

Income from Charitable activities is from performances, workshops, company class and Theatre Tax Relief. All income is unrestricted

3 Net Income/(Expenditure)

Income/(expenditure) is after charging:	2024	2023
	£	£
Depreciation of tangible assets	617	822
Examiner's fee	1,750	1,750

TAVAZIVA DANCE

England & Wales - Charity number 1135967

Accounts

TAVAZIVA DANCE

REPORT AND FINANCIAL STATEMENTS

31st March 2023

COMPANY REGISTRATION NUMBER: 5756833

CHARITY REGISTRATION NUMBER 1135967

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

TAVAZIVA DANCE

Legal and Administrative Information

31st March 2023

TRUSTEES/DIRECTORS

At date of approval of accounts

Marie Ellen Nixon - otherwise known as Marie McCluskey MBE	Director and Trustee
Mykaell Riley	Director and Trustee
Amanda Saunders	Director and Trustee

Others who served as trustees during the year

Mercy Nabirye	Resigned 31st March 2023
---------------	--------------------------

ARTISTIC DIRECTOR

Bawren Tavaziva

EXECUTIVE DIRECTOR

Mercy Nabirye

REGISTERED OFFICE:

Ensign House
Battersea Reach
Juniper Drive
London
SW18 1TA

EXAMINER

Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH

CHARITY REGISTRATION NUMBER:

1135967

COMPANY REGISTRATION NUMBER:

5756833

The directors/trustees present their report and the financial statements for the year ended 31st March 2023.

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- make judgements and accounting estimates that are reasonable and prudent;
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The company's principal activity during the year continued to be to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of dance.

ORGANISATION AND CONSTITUTION

The company was registered as a charity on 17th May 2010 and is governed by its Memorandum and Articles of Association. The company registered charity number is 1135967.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1.
Company Registration number 5756833

The directors of the company form its Committee of Management and Governing Body and are empowered to act as necessary in order for the company to fulfil its objectives. Directors may be appointed by the members of the company or fellow directors at any time.

The directors/trustees set out below have held office during the whole year of this report unless otherwise stated on page 1.

At date of approval of accounts

Marie Ellen Nixon - otherwise known as Marie McCluskey MBE
Mykaell Riley
Amanda Saunders

The company continues to be committed to producing high quality and engaging work, inspired by Artistic Director Bawren Tavaziva's lived experience as a Black British with colonial history, fusing contemporary, ballet and African Dance styles, telling stories that highlight issues in the world today through movement, music and spoken word.

DIRECTORS' AND TRUSTEES' REPORT (continued)

Tavaziva is part of the cultural landscape of contemporary dance in the UK. Its impact is global bringing bold, socially engaged personal stories to diverse audiences through touring performances and equally important, a broad range of participatory engagement and development programmes that feed directly from the themes of the creative work, to inspire, educate and motivate.

Bawren's leadership role in the arts, cultural, educational sectors across local and global communities, contributes to nurturing and raising profiles of young and old artists and creatives from training and formative years to early professional careers. This has been evident over the past nearly 20 years since its inception in 2004, where many artists who have been under Bawren's tutelage have gone on to secure key roles in the entertainment industry today. Through the dance training Black British History Education continues to be a key element for Tavaziva alongside the unique technique. It will be a crucial focus and highlight for Tavaziva's development and work in the coming years.

Programme & Activity

A significant amount of time was spent on working on the bid for Tavaziva Dance to retain its status within Arts Council England (ACE) National Portfolio of Organisation for 2023-26 investment Programme. This included an initial submission of the application in May 2022 and following a conditional offer, a final submission with revised activity plan, investment principles plan and associated targets as well as financial statements for the three-year period in late January 2023. The offer was confirmed in late February 2023. It was a highly competitive programme with ACE receiving over 1700 applications and sees ACE committed to *'funding organisation at a level which they can continue to support people to express and develop their creativity and create more opportunities for them to enjoy the widest possible range of culture'*. Tavaziva will receive £191,973, a total investment of £575,919 over the following three years. This success needs to be acknowledged as a combined effort from Bawren sharing his artistic vision and lived experience, the commitment from the whole staff team and the consistent support and guidance from the Board of Trustees and Associates.

Polly Hunt, consultant, continued to support the business development and fundraising for the company, working closely with the team to develop a fundraising strategy for the next three years and continuing to explore sustainable ways for Tavaziva. She co-led the company in an Away Day in October 2022 which set the scene for more reviews of Tavaziva's vision, mission and how to move the company forward. Some of the things explored included looking at Tavaziva's Communities through

- *Scanning available statistics from previous years and how we use this.

- *Mapping current activities we do, discussing which ones we need to continue with for the next 3 years.

- *Revisiting Bawren's Vision - Where we want to be, what our challenges are.

- *The 20th Anniversary approaching and what the focus should be.

Tavaziva continued to develop the institutional and programmatic marketing via social media and digital communications, to enhance the brand and marketing of the company. Jess Choi, Consultant, worked with the company to create a new Marketing Strategy for the organisation with scope for immediate and long-term strategies. The strategy evidenced an immediate need for a Content Creator to support the team and Maria Polodeanu, was contracted in September 2022 to implement a portion of the Marketing Strategy and Audit carried out in August 2022. This has increased engagement. The company will continue to develop a vibrant and more distinctive visual brand identity to complement the brand created by TM-design and future proposals to develop its website.

Building networks and strengthening old and new relationships with key individuals and organisations for future collaborations is ongoing for the executive team and board. It is crucial for Tavaziva's artistic development, raising its awareness and profile for a wider impact nationwide and internationally. Current key collaborators include Funmi Adewole Elliott at DeMontfort University, working to package a training model focusing on Black British History Education, layered to pilot the knowledge exchange at various learning levels and audiences/stakeholders. Other partnerships included Ubuntu Museum, Swindon Dance, Gateway Studios in Gateshead, bbodance in London, RAD, The Brit School, National Gallery, Royal Opera House and more.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

A pivotal relationship forged is Tavaziva's collaboration with bbodance to pilot open day sessions which could develop into a regular programme for those interested but not dancing professionally. Additionally, it is co-developing a youth dance company – *Compass*, which aims to nurture young talent from the local communities into professional dancers. The partnership is progressing well with some tangible outcomes of mutual benefit between the organisations and the public/local community. It is bound by a Memorandum of Understanding MOU jointly created as a guide to the partnership from 2023 and beyond.

Black Cultural Archives in Brixton is interested in supporting Tavaziva's 20th Anniversary commemoration in 2024/25 and happy to discuss a potential programme which would enable the public to view archives they have of Tavaziva, hold relevant talks/panel with key partnerships, or workshops in their space. This is where Tavaziva archives are deposited comprising of 20 boxes of material from 1998- 2015 which includes admin, governance, touring and education programme materials.

Tavaziva continues to seek opportunities to raise the profile of Tavaziva and accessing opportunities through affiliation and memberships. Currently the membership we subscribe to includes One Dance UK, Southbank Centre and USA based International Association of Blacks in Dance (IABD) – the mecca for Black dance.

Overall, activity delivered for 2022-23 included Tavaziva experiences from delivering performances at festivals, professional development sessions in partnership, workshops in schools and conservatoires, alongside profiling the company digitally on social media platforms with dance movement and music expressions as well as studio-based interviews. The company also re-used the Tavaziva intensives as a strategy to respond to the regular enquiries from national and international professionals who want to train with the Tavaziva technique.

Tavaziva engaged a total of 41 artists, over 73 sessions, with 475 participants, 1340 attendees (which was over and above the target of 1000), which comprised of 91 male and 117 black and global majority known attendees. Tavaziva delivered 9 performances at various festivals to approximately 848 audience members, (slightly below the target audience of 1000), of which 116 were children and young people of mixed ages.

Specifically, these included

- English National Ballet (ENB) Workshops in contemporary and African dance styles and movement using Bawren's technique and repertoire.
- Rubicon dance in Wales on Bawren's technique
- Gordon secondary School in Surrey – Taster workshops of Bawren's technique
- Wandsworth Arts Fringe community days in June with African drumming and movement
- International Dance Festival at In2IT, in Kristiansund Norway to restage Boys Khaya with an artistic exchange between UK and Norway dancers.
- Whitstable Biennale Festival 11-19 June in Kent live performance with a focus on dance and poetry and a full screening of the Boys Khaya film.
- Theatre Peckham dance workshops in July with their young, gifted and Black programme
- First open classes in partnership with bbodance for September, October and November 2022
- TavIntensive 5 days in September, January and February 2023 for paid participants for technique class. Subsidised places are supported by a grant from Garrick Trust.
- Audition workshop for BRIT School in September
- Phoenix Youth Academy Intensive in Gateshead in October 2022 and in Leeds in December 2022.
- Swindon Dance CAT scheme programme – technique and choreography in February 2023.
- Coleridge Project commissioned by State of Trust for 3 weeks in August/September and a revival of Coleridge Unbound project in Bath in February 2023
- BT travelling to Zimbabwe in December 2022 for a Research trip for the planned new work in 2024- 2025 as part of Tavaziva's 20th Anniversary. This was supported by the Lisa Ullmann Travelling Scholarship Fund (LUTSF).
- A Residency at the National Ballet Studio Centre in Zimbabwe, and leading a workshop for AfriKera arts trust with potential for international exchange and professional development.
- A digital/online presentation of an excerpt of Boys Kaya at the International Association of Blacks in Dance hosted in Toronto Canada,

Board & Management

The Board continues its advisory role supporting the governance of Tavaziva and has regular meetings with relevant teams and consultants to interrogate the vision, mission (organisational and artistic) and ensure best practice as they input their knowledge and expertise in the various skillset which benefit the company. Peter Kyle CBE, Patron of Tavaziva gave some good insights and leads for connections useful for the company as it approaches its 20th anniversary.

DIRECTORS' AND TRUSTEES' REPORT (continued)

Board Sub committees introduced in the previous year for areas including Development, Finance and Personnel continue to operate with ad hoc meetings in place alongside a team of associates, who also function as advocates, to support the Executives with company strategy and systems. This support was crucial for the company in helping to secure Arts Council England, Investment for the next three years this year included, to March 2026.

The board approved the extension of the Interim Production Executive Director role till the autumn, to oversee the ACE NPO application process, and the recruitment of a crucial Producer role, while the Board Development & Planning sub-committee recruits more Trustees using a two-pronged approach advertising publicly and targeting suitable candidates. Mercy Nabirye stepped into this role with clear written terms of reference to differentiate roles and ensure the Board retains independent oversight and to complement the Artistic Director role with Bawren Tavaziva and occasional support from freelance consultants.

Richard Pitt completed his work with Tavaziva as Learning and Participation Manager end of April 2022. Steven Gale was appointed producer for Tavaziva starting 1st May 2022, a new role, which would encompass running the participatory programme run by the former part time Learning and Participation Manager, some production and tour booking and management, and bespoke local and national projects.

This marked a change in operation for Tavaziva, embracing a more holistic approach to linking all performance, participation, and artist development work, providing a year-round public offering that both stems from the creative themes of Bawren's artistic work and lived experience, integrates Black history, Black education and the story and influence of Black British dance. Overall, the staff team included 4 part-time freelancers, 2-part-time PAYE employees and one full time PAYE employee.

Additionally, outsourced services for IT, digital and social media/content creator support continued throughout the year.

Focusing on identifying good practice and tools to support the team in project management, activity monitoring, reporting, and streamlining stakeholder management was adapted to strengthen day to day operations. Regular team meetings with strategic planning and forward thinking in their areas of responsibilities helped to achieve a robust work ethic.

The Board development committee started to review all staff contractual agreements in phases as planned with a first draft working organisational structure by 1st April 2023. The annual review system for policies and procedures continues. Staff training and skills development opportunities, and flexible working has continued since the breakout of the Covid-19 pandemic, and management continues to align with statutory safety guidelines where necessary.

The Executives continued to focus on Mapping and identifying information crucial to knowing the impact of Tavaziva driven by the Theory of Change initiative. This was reviewed at the Board and staff away day in October 2022.

However, a clear need identified was a need for updating the company's hardware in the near future, for security and to safeguard company intellectual property and work.

Financial review

Incoming resources for the year were £207,453. Total resources expended in the year were £189,109. Details of the sources of income and type of expenditure incurred during the year are given in the financial statements.

The Company is funded by Arts Council England and has received regular annual funding for 17 years. The Company reports to ACE through quarterly monitoring and an annual statistical survey and report. The majority of the rest of the Company's resources are generated through earned activity income, principally touring and educational work.

This year, no new work was produced and touring was kept to a minimum to allow the Company to regroup and prepare for the start of the new NPO funding cycle. Along with savings made across operational costs, the out-turn was a small surplus of £18,344. The resulting strong balance sheet puts us in a strong position to begin the new cycle, and plan with a certain amount of cautious ambition.

Reserves

The existing policy is for the Company to maintain a consistent level of ringfenced reserves, equivalent to the value of 3 months of shutdown costs, which currently stands at £25k. Trustees have continued to receive financial forecasts and remain confident that the current level of reserves will protect the company from any income shortfalls over the coming year. The movement in reserves is shown in note 9 to the accounts.

DIRECTORS' AND TRUSTEES' REPORT (continued)

Risks

The Company is currently heavily reliant on the Arts Council's NPO funding programme. Income from touring and education work does not generate profits to support the Company's running costs, so we rely on fundraising. Due to the current economic climate, fundraising is becoming harder, and we are working with a fundraiser to identify new sources of funds to ensure our longevity. The Trustees are looking to balance funding across multiple sources beyond Arts Council, and they are kept regularly updated on the Company's financial affairs.

Examiner

A resolution proposing the re-appointment of Frank S Lachman as Independent Examiner will be submitted at the Annual General Meeting.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Except as otherwise disclosed in note 11 to the financial statements, there were no transactions with related parties during the year.

Public benefit

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

Small company exemption

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

This report was approved by the board on

and signed on its behalf by Marie Ellen Nixon

Marie Ellen Nixon

Marie Ellen Nixon
Director

06.12.23.

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2023 which are set out on pages 8 to 14.

Responsibilities and basis of report

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

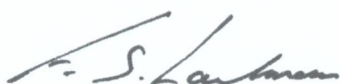
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act').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

Independent examiner's report

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 accounting 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.



Frank S Lachman
Chartered Accountant
Independent Examiner

16b North End Road
London NW11 7PH

10th December 2023

TAVAZIVA DANCE

Statement of Financial Activities (incorporating an Income and Expenditure Account) For the Year Ended 31st March 2023

	Notes	Restricted Funds £	Unrestricted Funds £	Total Funds 2023 £	Restricted Funds	Unrestricted Funds	Total Funds 2022 £
Income							
Donations and legacies	2	-	192,423	192,423	39,996	193,472	233,468
Investment income		-	143	143	-	10	10
Charitable activities		-	14,887	14,887	11,864	20,486	32,350
Total incoming resources		-	207,453	207,453	51,860	213,968	265,828
Expenditure on:							
Charitable Activity Costs	4	-	189,109	189,109	117,485	204,041	321,526
Total resources expended		-	189,109	189,109	117,485	204,041	321,526
Net Income/(Expenditure)		-	18,344	18,344	(65,625)	9,927	(55,698)
Funds brought forward		-	64,374	64,374	-	120,072	120,072
Transfers		-	-	-	65,625	(65,625)	-
Funds carried forward	9	-	82,718	82,718	-	64,374	64,374

TAVAZIVA DANCE

Balance Sheet at 31st March 2023

	Notes	Restricted £	Unrestricted £	2023 TOTAL £	2022 TOTAL £
FIXED ASSETS					
Tangible assets	6	-	2,468	2,468	2,390
CURRENT ASSETS					
Debtors	7	-	20,965	20,965	23,583
Cash at bank and in hand		-	72,139	72,139	55,137
		-	93,104	93,104	78,720
CREDITORS- AMOUNTS FALLING DUE WITHIN ONE YEAR					
	8	-	(12,854)	(12,854)	(16,736)
NET CURRENT ASSETS					
		-	80,250	80,250	61,984
TOTAL ASSETS LESS CURRENT LIABILITIES					
		-	82,718	82,718	64,374
FUNDS					
Restricted Funds		-	-	-	-
Unrestricted Funds		-	82,718	82,718	64,374
	9	-	82,718	82,718	64,374

For the year ended 31 March 2023 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386 of the Companies Act 2006; and
- ii. preparing accounts 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 deficit for the financial year in accordance with section 393, and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under the Companies Act 2006.

Approved by the directors on

06.12.2023 and signed on their behalf by Marie Ellen Nixon

Marie Ellen Nixon 06.12.23

Marie Ellen Nixon

**Notes to the Financial Statements
For the Year Ended 31st March 2023**

1 Accounting Policies

(a) The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Tavaziva Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
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(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 1116776) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Notes to the Financial Statements
For the Year Ended 31st March 2023

ACCOUNTING POLICIES (continued)

(g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(h) Going concern

The company's forecasts and projections, taking account of confirmed ACE funding for 2023-24, reasonably achievable fund-raising prospects for the coming year and allowance for potential sensitivities in trading performance, show that the company should be able to continue to operate without recourse to borrowings.

The risk of a material unforeseen revenue shortfall giving rise to a solvency problem is mitigated by the regularity of financial reporting against detailed income and expenditure budgets for the year ahead which will allow the directors adequate scope to take corrective action, in consultation with the company's principal funder, should circumstances require.

The directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2023	Restricted Funds	Unrestricted Funds	2022
	£	£	£	£	£	£
Grants for Specific Purposes						
ACE - Core Funding	-	191,973	191,973	-	191,973	191,973
London Borough of Wandsworth	-	-	-	-	1,499	1,499
Creative Scotland	-	-	-	3,749	-	3,749
Garrick Trust	-	2,500	2,500	-	-	-
Deferred grants carried forward	-	(2,050)	(2,050)	-	-	-
Deferred grants brought forward	-	-	-	36,247	-	36,247
	-	192,423	192,423	39,996	193,472	233,468

Income from Charitable activities is from performances, workshops, company class and Theatre Tax Relief.

3 Net Income/(Expenditure)

Income/(expenditure) is after charging:	2023	2022
	£	£
Depreciation of tangible assets	822	593
Examiner's fee	1,750	1,750

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2023

4 Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2023 £
Direct costs						
Artistic direction & creative development	-	-	-	54,085	-	54,085
Production & performance	-	-	-	4,224	-	4,224
Touring	-	-	-	2,359	-	2,359
Marketing	-	-	-	3,912	-	3,912
Education programme materials	-	-	-	-	-	-
Fundraising expenses	8,179	-	-	-	-	8,179
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	93,193	-	93,193
Office & general running costs	20,585	-	-	-	1,750	22,335
Depreciation	-	-	-	-	822	822
Bad debts	-	-	-	-	-	-
Total 2023	28,764	-	-	157,773	2,572	189,109

2022 Comparatives

Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2022 £
Direct costs						
Artistic direction & creative development	-	-	-	48,619	-	48,619
Production & performance	-	-	70,323.00	3,464	-	73,787
Touring	-	-	47,162.00	3,040	-	50,202
Marketing	-	-	-	15,565	-	15,565
Education programme materials	-	-	-	3,130	-	3,130
Fundraising expenses	5,800	-	-	-	-	5,800
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	99,263	-	99,263
Office & general running costs	20,657	-	-	-	1,750	22,407
Depreciation	-	-	-	-	593	593
Bad debts	-	-	-	-	2,160	2,160
Total 2022	26,457	-	117,485	173,081	4,503	321,526

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2023

5 Employees

	2023 £	2022 £
Wages and salaries	88,929	79,081
Pension contributions	2,131	2,456
Social security costs	4,156	7,118
	95,216	88,655
Dancers fees	2,110	39,274
	97,326	127,929

The average number of employees, analysed by function, was:

	No.	No.
Production	2	3
Administration	1	1
	3	4
Dancers	3	5
	6	9

No employee earned more than £60,000 during the year. (2022 none)

6 Tangible Fixed Assets

	Office equipment £	Total £
Cost		
At 1st April 2022	12,096	12,096
Additions / disposals	900	900
At 31st March 2023	12,996	12,996
Depreciation		
At 1st April 2022	9,706	9,706
Charge for the year	822	822
At 31st March 2023	10,528	10,528
Net Book Values		
At 31st March 2023	2,468	2,468
At 31st March 2022	2,390	2,390

7 Debtors

	2023 £	2022 £
Trade debtors	500	234
Other debtors	3,674	4,648
Prepayments and accrued income	16,791	18,701
	20,965	23,583

Notes to the Financial Statements
For the Year Ended 31st March 2023

8 Creditors - Amounts falling due within one year

	2023	2022
	£	£
Trade creditors	2,587	10,034
Other Taxation and Social Security	2,522	2,005
Deferred grants	2,050	-
Accruals and deferred income	5,695	4,697
	12,854	16,736

9 Reconciliation of Movement of Funds

	Balance at 1st April 2022	Income	Expenditure	Transfers	Balance at 31st March 2023
	£	£	£	£	£
Restricted Funds	-	-	-	-	-
Unrestricted Funds					
- General	64,374	207,453	(189,109)	-	82,718
	64,374	207,453	(189,109)	-	82,718

The above funds comprise:

Restricted Funds: Restricted fund balances represent unexpended grants from funders towards special projects

General Fund: Represents resources which can be used by the Trustees at their discretion for any purpose and which have not been designated to particular priorities.

10 Analysis of Assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2023	Total 2022
	£	£	£	£
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	2,468	55,250	57,718	39,374
Designated	-	25,000	25,000	25,000
	2,468	80,250	82,718	64,374

11 Trustees

No trustee received remuneration for services provided to, or reimbursement of expenses incurred on behalf of, the company while a trustee/director during the year except as noted below.

Mercy Nabirye	Freelance Production Executive Director	£39,460
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In November 2021 Mercy Nabirye replaced Beth Cinamon as Production Executive Director. The fee paid was agreed at market value by the Trustees and was below that previously paid to the outgoing incumbent.

TAVAZIVA DANCE

England & Wales - Charity number 1135967

Accounts

TAVAZIVA DANCE

REPORT AND FINANCIAL STATEMENTS

31st March 2022

COMPANY REGISTRATION NUMBER: 5756833

CHARITY REGISTRATION NUMBER 1135967

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

TAVAZIVA DANCE

Legal and Administrative Information

31st March 2021

TRUSTEES/DIRECTORS

At date of approval of accounts

Mercy Nabirye	Director and Trustee
Marie Ellen Nixon also known as Marie McCluskey MBE	Director and Trustee
Mykaell Riley	Director and Trustee
Amanda Saunders	Director and Trustee

Others who served as trustees during the year

Colin Bourne	Removed from the Register on 4th June 2021 following his death.
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ARTISTIC DIRECTOR Bawren Tavaziva

PRODUCTION EXECUTIVE DIRECTOR Mercy Nabirye

REGISTERED OFFICE: Ensign House
Battersea Reach
Juniper Drive
London
SW18 1TA

EXAMINER Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH

CHARITY REGISTRATION NUMBER: 1135967

COMPANY REGISTRATION NUMBER: 5756833

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2022.

The Statutory information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/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 accounting 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements 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.

PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

The company's principal activity during the year continued to be to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of dance.

ORGANISATION AND CONSTITUTION

The company was registered as a charity on 17th May 2010 and is governed by its Memorandum and Articles of Association. The company registered charity number is 1135967.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. Company Registration number 5756833

The directors of the company form its Committee of Management and Governing Body and are empowered to act as necessary in order for the company to fulfil its objectives. Directors may be appointed by the members of the company or fellow directors at any time.

The directors/trustees set out below have held office during the whole year of this report unless otherwise stated on page 1.

At date of approval of accounts

Mercy Nabirye
Marie Ellen Nixon also known as Marie McCluskey MBE
Mykaell Riley
Amanda Saunders

DIRECTORS' AND TRUSTEES' REPORT (continued)

ACCOUNTS NARRATIVE 2021-2022

The company has been running for almost 20 years under the leadership of Bawren Tavaziva, a leading Black British Choreographer and musician, and has a repertoire of 15 original pieces. It is committed to producing his high quality and engaging work, fusing contemporary, ballet and African Dance styles, telling stories through movement, music and spoken word.

Tavaziva's mission is to bring these bold, socially engaged personal stories to audiences across the country, and equally important, a broad range of engagement and development programmes that feed directly from the themes of the creative work, to inspire, educate and motivate, sharing with audiences, participants, and artists important aspects of Bawren's lived experience of Black British and colonial history and highlighting issues in the world today.

Tavaziva is also passionate about supporting and nurturing artists, including contributing to the training of young and early career dancers, choreographers, musicians, and other creatives, believing it is important that they have diverse creative input during formative years of training and early professional careers. Its professional development training is not just about technique but also about embodying and raising awareness of histories of Black British Dance.

Based in London with strong connections to local communities in Wandsworth and South London as well as partnerships nationally and internationally, Tavaziva is local and global: A Zimbabwean artist, a national company and a London home.

Programme & Activity

Despite still facing challenges and extraordinary times the world over due to health, economic and race relations unrest, Tavaziva was able to continue to deliver its programme across the year.

The major project this year was the creation and touring of **BOY'S KHAYA**, a new work about Zimbabwe, loss, love and untold truths. Supported by Arts Council England, Foyle Foundation, Creative Scotland, Cockayne Grants for the Arts and The London Community Foundation, it successfully toured with 5 dancers and a production team to 8 venues across England, Scotland and Jersey in autumn 2021, following a technical production week in September at Theatre Peckham. Tavaziva also hosted a free student dancer placement for eight weeks during creation and rehearsals. The tour culminated with a sold-out performance, VIP reception and post-show talk at the Lillian Baylis Theatre at Sadler's Wells in London.

The piece incorporates sections created over the year including R&D for a new production Black Angel, a duet created for the memorial performance for Thea Barnes, and a solo created for dancer Freya Harris for the Big Top tent in Wandsworth in June. These solos and duets have proven ideal standalone performance pieces for other mixed bill performances, site specific spaces and festivals.

BOY'S KHAYA will continue to tour digitally, promoting the company's work alongside other films produced the previous year including I STILL BREATHE (winner of Reel 2 Reel International Film Festival 2021), and TWIN CITIES, an interactive film produced for SPARKS British Council festival in collaboration with Hong Kong Ballet and Jevan Chowdhury of Wind & Foster.

In June Tavaziva produced a very successful local community programme '**Tavaziva and Friends at The Big Top**' providing a platform for 11 groups and 101 artists. Participating groups included Beatbox Academy, Impact Dance, Artistry Youth Dance, AkomaAsa Youth Dance Company, and students from Royal Academy of Dance. Participants from Step Into Dance's half term workshop also performed a new piece created by Bawren Tavaziva. Ten students supported the stage management of the programme, curated by Tavaziva's Project Manager. Supported by a grant from Wandsworth Council, the Big Top event was important for building networks locally and London-wide, providing a platform for local and young dancers, developing strategic partnerships and strengthening Tavaziva's relationship with the council.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

A hybrid of live and online **Learning & Participation events** were delivered across 40 sessions to 1053 attendees, including:

- National workshop programme delivered alongside BOY'S KHAYA tour.
- Monthly movement to music sessions for young people with disabilities, delivered with Activity Station and led by Maria Cassar.
- Contemporary African Dance workshops for RAD students.
- Choreographic commission on Step Into Dance half term project.
- Technique and rep classes with students at the Brit School.
- Choreographic project for young dancers with Swindon Dance's CAT programme.
- Half term projects at Theatre Peckham including with their Young Gifted and Black programme, and offering work shadowing opportunities during BOY'S KHAYA technical rehearsals.
- Online workshops and Q&A for students and teachers' CPD at Dance Woking.
- Continued professional development for professional company dancers including in-person and online classes led by freelance teachers in ballet, contemporary African, Horton, improvisation, and drumming workshops.

Board & Management

The Board continues to provide guidance and oversight of the planning and running of Tavaziva, and has regular meetings with the senior executives and Development Consultant to interrogate the vision, mission (organisational and artistic) and governance as Tavaziva moves forward. There is currently a drive to increase Board membership, as well as to introduce a number of Associate members to enhance skillsets and experience, and to support the Board and team informally.

This year a new Board Development Committee was established to support the Executive Director with company strategy, and particularly for the process of application to the new round of Arts Council England NPO investment. This extensive process involved activity, financial and resource planning for the next 3 years, and incorporating ACE's Investment Principles into the organisation for a successful application to secure crucial core funding until 2026. (We have since been successful in securing this funding.)

A new quarterly Finance and Personnel (F&P) group was also established to explore and discuss financial matters arising with the team and to give recommendations to the Board for approval. It will involve the Chair, Executive Director, Finance Manager and Artistic Director.

Executive Director Beth Cinamon left Tavaziva in October 2021. A successful recruitment process was held with the new post holder to start in January 2022. However, a change in circumstances meant the role was not taken up. The Board and Artistic Director decided to appoint Mercy Nabirye (Chair) as Interim Executive Director to:

- lead the crucial process of ACE NPO application.
- oversee the production process for the new work, BOY'S KHAYA
- manage the recruitment process for a permanent ED (to recommence after news of the successful NPO application in 2022-23 financial year)

Freelance Development Consultant Polly Hunt also continued to work closely with the Interim ED and Board throughout the process.

Staff during the year were 3 part-time freelancers, 2-part-time employees and one full-time employee.

Modest pay increases for dancers' daily rehearsal rates and performances were negotiated and approved by the board as well as those for the workshops facilitators. This is to keep to the standard average industry recommended rates.

Financial review

Incoming resources for the year were £265,828. Total resources expended in the year were £321,526. Details of the sources of income and type of expenditure incurred during the year are given in the financial statements .

DIRECTORS' AND TRUSTEES' REPORT (continued)

The Company is funded by Arts Council England and has received regular annual funding for 17 years, and 2021-22 was the final year of a four-year NPO funding period. The Company reports to ACE through quarterly monitoring and an annual statistical survey and report. The majority of the rest of the Company's resources are generated through earned activity income, principally touring and educational work.

After the disruption of the COVID-19 pandemic, this year the Company was able to produce and tour the new work, Boy's Khaya, which was supported by a number of generous grants from charitable organisations. We also resumed our programme of educational work which generated a modest amount of income. Although the overall out-turn for the year shows a loss, this reflects a planned use of the working capital to produce and tour Boy's Khaya, and the Trustees are happy that the resulting balance sheet position of £64,374 puts us in a strong position for the following year's programme of activities.

Reserves

The existing policy is for the Company to maintain a consistent level of ringfenced reserves, equivalent to the value of 3 months of shutdown costs, which currently stands at £25k. Trustees have continued to receive financial forecasts and remain confident that the current level of reserves will protect the company from any income shortfalls over the coming year.

The movement in reserves is shown in note 9 to the accounts.

Risks

The Company is currently heavily reliant on the Arts Council's NPO funding programme. Income from touring and education work does not generate profits to support the Company's running costs, so we rely on fundraising. Due to the current economic climate, fundraising is becoming harder, and we are working with a fundraiser to identify new sources of funds to ensure our longevity. The Trustees are looking to balance funding across multiple sources beyond Arts Council, and they are kept regularly updated on the Company's financial affairs.

Examiner

A resolution proposing the re-appointment of Frank S Lachman as Independent Examiner will be submitted at the Annual General Meeting.

Assets

The movement in fixed assets is shown in Note 6 to the accounts.

Related Parties

Except as otherwise disclosed in note 11 to the financial statements, there were no transactions with related parties during the year.

Public benefit

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

Small company exemption

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

This report was approved by the board on 5 December 2022

and signed on its behalf by Mercy Nabirye
Director



Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2022 which are set out on pages 7 to 13 .

Responsibilities and basis of report

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

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

Independent examiner's report

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 Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting 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.



Frank S Lachman
Chartered Accountant
Independent Examiner

16b North End Road
London NW11 7PH

TAVAZIVA DANCE

Statement of Financial Activities (incorporating an Income and Expenditure Account) For the Year Ended 31st March 2022

	Notes	Restricted Funds £	Unrestricted Funds £	Total Funds 2022 £	Restricted Funds	Unrestricted Funds	Total Funds 2021 £
Income							
Donations and legacies	2	39,996	193,472	233,468	-	191,973	191,973
Investment income		-	10	10	-	31	31
Charitable activities		11,864	20,486	32,350	-	2,813	2,813
Total incoming resources		51,860	213,968	265,828	-	194,817	194,817
Expenditure on:							
Charitable Activity Costs	4	117,485	204,041	321,526	-	155,113	155,113
Total resources expended		117,485	204,041	321,526	-	155,113	155,113
Net Income/(Expenditure)		(65,625)	9,927	(55,698)	-	39,704	39,704
Funds brought forward		-	120,072	120,072	-	80,368	80,368
Transfers		65,625	(65,625)	-	-	-	-
Funds carried forward	9	-	64,374	64,374	-	120,072	120,072

TAVAZIVA DANCE

Balance Sheet at 31st March 2022

	Notes	Restricted £	Unrestricted £	2022 TOTAL £	2021 TOTAL £
FIXED ASSETS					
Tangible assets	6	-	2,390	2,390	2,168
CURRENT ASSETS					
Debtors	7	-	23,583	23,583	11,212
Cash at bank and in hand		-	55,137	55,137	148,544
		-	78,720	78,720	159,756
CREDITORS- AMOUNTS FALLING DUE WITHIN ONE YEAR					
	8	-	(16,736)	(16,736)	(41,852)
NET CURRENT ASSETS		-	61,984	61,984	117,904
TOTAL ASSETS LESS CURRENT LIABILITIES		-	64,374	64,374	120,072
FUNDS					
Restricted Funds		-	-	-	-
Unrestricted Funds		-	64,374	64,374	120,072
	9	-	64,374	64,374	120,072

For the year ended 31 March 2022 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386 of the Companies Act 2006; and
- ii. preparing accounts 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 deficit for the financial year in accordance with section 393, and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under the Companies Act 2006.

Approved by the directors on 5 December 2022 and signed on their behalf by Mercy Nabirye



Mercy Nabirye

**Notes to the Financial Statements
For the Year Ended 31st March 2022**

1 Accounting Policies

(a) The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Tavaziva Dance meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
----------------------------------	-------------------

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 1116776) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Notes to the Financial Statements
For the Year Ended 31st March 2022

ACCOUNTING POLICIES (continued)

(g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(h) Going concern

The company's forecasts and projections, taking account of confirmed ACE funding for 2022-23, reasonably achievable fund-raising prospects for the coming year and allowance for potential sensitivities in trading performance, show that the company should be able to continue to operate without recourse to borrowings.

The risk of a material unforeseen revenue shortfall giving rise to a solvency problem is mitigated by the regularity of financial reporting against detailed income and expenditure budgets for the year ahead which will allow the directors adequate scope to take corrective action, in consultation with the company's principal funder, should circumstances require.

The directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

2 Grants and Donations

	Restricted Funds	Unrestricted Funds	2022	Restricted Funds	Unrestricted Funds	2021
Grants for Specific Purposes	£	£	£	£	£	£
ACE - Core Funding	-	191,973	191,973	-	191,973	191,973
London Borough of Wandsworth	-	1,499	1,499	-	-	-
Creative Scotland	3,749	-	3,749	-	-	-
Deferred grants carried forward	-	-	-	(36,247)	-	(36,247)
Deferred grants brought forward	36,247	-	36,247	36,247	-	36,247
	39,996	193,472	233,468	-	191,973	191,973

Income from Charitable activities is from performances, workshops, company class and Theatre Tax Relief.

3 Net Income/(Expenditure)

Income/(expenditure) is after charging:	2022	2021
	£	£
Depreciation of tangible assets	593	404
Examiner's fee	1,750	1,750

Notes to the Financial Statements
For the Year Ended 31st March 2022

4 Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2022 £
Direct costs						
Artistic direction & creative development	-	-	-	48,619	-	48,619
Production & performance	-	-	70,323.00	3,464	-	73,787
Touring	-	-	47,162.00	3,040	-	50,202
Marketing	-	-	-	15,565	-	15,565
Education programme materials	-	-	-	3,130	-	3,130
Fundraising expenses	5,800	-	-	-	-	5,800
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	99,263	-	99,263
Office & general running costs	20,657	-	-	-	1,750	22,407
Depreciation	-	-	-	-	593	593
Bad debts	-	-	-	-	2,160	2,160
Total 2022	26,457	-	117,485	173,081	4,503	321,526

2021 Comparatives

Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2021 £
Direct costs						
Artistic direction & creative development	-	-	-	34,670	-	34,670
Production & performance	-	-	-	1,216	-	1,216
Marketing	-	-	-	1,560	-	1,560
Education programme materials	-	-	-	485	-	485
Fundraising expenses	3,162	-	-	-	-	3,162
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	79,734	2,300	82,034
Office & general running costs	29,832	-	-	-	1,750	31,582
Depreciation	-	-	-	-	404	404
Total 2021	32,994	-	-	117,665	4,454	155,113

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2022

5 Employees

	2022 £	2021 £
Wages and salaries	79,081	68,976
Pension contributions	2,456	2,801
Social security costs	7,118	7,919
	88,655	79,696
Dancers fees	39,274	-
	127,929	79,696

The average number of employees, analysed by function, was:

	No.	No.
Production	3	2
Administration	1	1
	4	3
Dancers	5	0
	9	3

No employee earned more than £60,000 during the year. (2021 none)

6 Tangible Fixed Assets

	Office equipment £	Total £
Cost		
At 1st April 2021	11,281	11,281
Additions / disposals	815	815
At 31st March 2022	12,096	12,096
Depreciation		
At 1st April 2021	9,113	9,113
Charge for the year	593	593
At 31st March 2022	9,706	9,706
Net Book Values		
At 31st March 2022	2,390	2,390
At 31st March 2021	2,168	2,168

7 Debtors

	2022 £	2021 £
Trade debtors	234	126
Other debtors	4,648	2,940
Prepayments and accrued income	18,701	8,146
	23,583	11,212

Notes to the Financial Statements
For the Year Ended 31st March 2022

8 Creditors - Amounts falling due within one year

	2022	2021
	£	£
Trade creditors	10,034	500
Other Taxation and Social Security	2,005	1,675
Deferred grants	-	36,247
Accruals and deferred income	4,697	3,430
	<u>16,736</u>	<u>41,852</u>

9 Reconciliation of Movement of Funds

	Balance at 1st April 2021	Income	Expenditure	Transfers	Balance at 31st March 2022
	£	£	£	£	£
Restricted Funds	-	51,860	(117,485)	65,625	-
Unrestricted Funds					
- General	120,072	213,968	(204,041)	(65,625)	64,374
	<u>120,072</u>	<u>265,828</u>	<u>(321,526)</u>	<u>-</u>	<u>64,374</u>

The above funds comprise:

Restricted Funds: Restricted fund balances represent unexpended grants from funders towards special projects

General Fund: Represents resources which can be used by the Trustees at their discretion for any purpose and which have not been designated to particular priorities.

10 Analysis of Assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2022	Total 2021
	£	£	£	£
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	2,390	36,984	39,374	95,072
Designated	-	25,000	25,000	25,000
	<u>2,390</u>	<u>61,984</u>	<u>64,374</u>	<u>120,072</u>

11 Trustees

No trustee received remuneration for services provided to, or reimbursement of expenses incurred on behalf of, the company while a trustee/director during the year except as noted below.

Mercy Nabirye	Freelance Production Executive Director	£20,805
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In November 2021 Mercy Nabirye replaced Beth Cinamon as Production Executive Director. The fee paid was agreed at market value by the Trustees and was below that previously paid to the outgoing incumbent.

TAVAZIVA DANCE

England & Wales - Charity number 1135967

Accounts

TAVAZIVA DANCE

REPORT AND FINANCIAL STATEMENTS

31st March 2021

COMPANY REGISTRATION NUMBER: 5756833

CHARITY REGISTRATION NUMBER 1135967

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**

TAVAZIVA DANCE

Legal and Administrative Information

31st March 2021

TRUSTEES/DIRECTORS

At date of approval of accounts

Mercy Nabirye
Marie Ellen Nixon
Mykaell Riley
Amanda Saunders

Others who served as trustees during the year

Tina Mermiri	Resigned 8th December 2020
Colin Bourne	Removed from the Register on 4th June 2021 following his death.

ARTISTIC DIRECTOR

Bawren Tavaziva

EXECUTIVE DIRECTOR

Beth Cinamon

REGISTERED OFFICE:

Ensign House
Battersea Reach
Juniper Drive
London
SW18 1TA

EXAMINER

Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH

CHARITY REGISTRATION NUMBER:

1135967

COMPANY REGISTRATION NUMBER:

5756833

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2021.

The Statutory information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

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The directors/trustees set out below have held office during the whole year of this report unless otherwise stated on page 1.

At date of approval of accounts

Mercy Nabirye
Marie Ellen Nixon
Mykaell Riley
Amanda Saunders

DIRECTORS' AND TRUSTEES' REPORT (continued)

ACCOUNTS NARRATIVE 2020-21

Tavaziva is renowned for its beautiful and dynamic performances, bringing a unique synthesis of contemporary, ballet and African dance to the UK stage. Led by Zimbabwean choreographer Bawren Tavaziva, the company has been producing and touring his powerful, political, and deeply personal work for 16 years, producing 15 original touring works. One of only a handful of African Diasporic dance companies in the Arts Council's National Portfolio, the organisation plays a crucial role both in nurturing and training the next generation of dance artists, and in reaching audiences across the UK and beyond. Our work celebrates vibrant cultural diversity, and the organisation represents and advocates for the importance of the arts as a tool for social cohesion. Tavaziva is also a 'go-to' place for professional and post-graduate training, offering training, placement and apprenticeship opportunities as career routes into the industry. Our distinct artistic voice contributes to the empowerment of Black communities and audiences, and is loved by people of all cultural backgrounds. Equality, diversity, inclusion, challenging discrimination, and professional excellence are at the heart of our policies and priorities throughout all of our activities, and the Black Lives Matter movement is an important anchor for this work.

During 2020-21, despite the challenges of a global pandemic and cancellation of live performances, live workshops and educational work, we were able to maintain our engagement with audiences through online work, build partnerships for future creative projects, touring and Learning & Participation work, and provide opportunities for professionals and dancers in training to maintain their skills and fitness. Bawren Tavaziva also continued to develop his creative ideas, planning for a new production to premiere in September 2021. We remained committed to our core vision and to engaging and enriching people's lives through dance, creating dynamic and bold artistic work and providing opportunities for a diverse range of people to participate.

PROGRAMME & ACTIVITY

We launched *Discover Tavaziva*, an online programme which showcases re-discovered archival material and new content showing Bawren Tavaziva's body of work, life and influences, and plots the company's history at each stage of its development. A resource to engage audiences for both entertainment and educational purposes, it demonstrates Tavaziva's important contribution to the UK dance industry.

Throughout the year Bawren Tavaziva delivered classes on Zoom for professional dancers, and "TavTutorials", open access warmup and technique classes distributed through our social media networks.

We also delivered Learning & Participation workshops online with our partner Royal Academy of Dance's Step Into Dance programme, initiated a new project with Activity Station leading inclusive dance sessions on Zoom for young people with disabilities, and continued our partnership with Swindon CAT.

Artistic development and programme planning took place for live performances to happen later in the year, including the new production *BOY'S KHAYA* (premiered September 2021) and a dance event at Wandsworth Arts Festival's Big Top curated and produced by Tavaziva featuring local dance companies and youth organisations (June 2021).

We worked in a consultant producer role for Alfred George Bailey's film *I STILL BREATHE*, a powerful response to the killing of George Floyd and racial injustice, which was broadcast multiple times on Sky Arts in October 2020 to an audience of 30,000.

ENGAGEMENT

Over the year we delivered online Learning & Participation projects for 183 participants, and delivered 7 online classes for professional dancers. Our new digital programme reached online audiences of over 3,000. We provided temporary employment for 20 freelancers, including dancers and creatives delivering online Learning & Participation programmes.

Our social media presence continued to develop, including significant growth on YouTube (81% increase in subscribers, 103% increase in views) and Instagram (36% increase in followers). We now have a total of over 9,700 subscribers and followers across all platforms, and had over 7,600 views of video content over the year across platforms.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

BOARD AND MANAGEMENT

This year the organisation was led by a core team of two full-time staff (Artistic Director, Executive Producer & Chief Executive), three part-time staff (Company Manager, Project Manager & Learning & Participation Lead, Arts Administrator), and supported by freelancers (Finance Manager, Development Consultant).

From April 2021 we welcome Mercy Nabirye FRSA, FWL as our new Chair of Trustees. Mercy takes over from Marie McCluskey MBE who has been an instrumental supporter of the company and Bawren Tavaziva since the beginning of his career, and will be continuing as a trustee. We are very grateful for Marie's dedication and commitment as chair, and for her continued support.

Mercy Nabirye is Founder and Director of Kauma Arts which is dedicated to supporting and connecting talent across diasporas rooted in Africa. Until recently she was Head of Dance of the African Diaspora (DAD) at One Dance UK, producing programmes such as Re:generations International Conference and the Trailblazers Fellowship for professional development, enriching our future dance leaders and our industry. Her advocacy work is driven by a passion for change on a national and international scale and her combined knowledge and experience as a strategic manager and former performing artist, choreographer, producer and writer for stage and screen, makes her an outstanding leader and visionary. Mercy has been a valued trustee since 2017 and Deputy Chair since 2020, and we all look forward to the next stage of Tavaziva's creative story under her leadership.

We learnt with great sorrow, in early March, of the sudden death of our very valued Trustee Colin Bourne. Colin's contribution to Tavaziva's Board, since 2016, will be much missed.

FINANCE AND FUNDRAISING

Incoming resources for the year were £194,817 (2020 - £198,189). Total resources expended in the year were £155,113 (2020 - £207,751). Details of the sources of income and type of expenditure incurred during the year are given in the financial statements.

The company maintains a designated shutdown reserve fund of £25,000. The level of the reserve is reviewed annually by the Trustees.

COVID-19 RESPONSE

The creation of the new production and tour of *BOY'S KHAYA* was postponed due to the Covid-19 pandemic, and instead premiered in September 2021. Throughout the year we remained in close communication with our venues to re-programme dates as soon as restrictions were lifted, and with production funders (Cockayne – Grants for the Arts and The London Community Foundation, Foyle Foundation, Creative Scotland) regarding the evolving circumstances. All the funders we were happy to transfer their funding to the 2021-22 financial year when the production would take place.

Due to reduced activity, we took advantage of the Government furlough scheme for short periods. Thanks to this and our stable financial position we did not need to make any redundancies.

Since we couldn't deliver live work, we transferred Learning & Participation work online, and developed both live-to-digital activity and curated and created new film work online for digital audiences.

We were committed to supporting artists through the pandemic, and recognised the importance of continuing training and employment opportunities. We delivered classes online for professionals, and employed freelance dancers to deliver our online Learning & Participation work.

FINANCIAL REVIEW

Incoming resources for the year were £194,817 (2020 - £198,189). Total resources expended in the year were £155,113 (2020 - £207,751). Details of the sources of income and type of expenditure incurred during the year are given in the financial statements.

A balance of £120,072 is carried forward on general funds at the balance sheet date, of which £25,000 is held as a ring-fenced reserve.

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT (continued)

RESERVES POLICY

The Board of Trustees has set a target of holding free reserves equivalent to 3 months' operating expenditure.

EXAMINER

A resolution proposing the re-appointment of Frank S Lachman as Independent Examiner will be submitted at the Annual General Meeting.

INVESTMENTS

The charity has no investments.

ASSETS

The movement in fixed assets is shown in Note 6 to the accounts.

RELATED PARTIES

Except as otherwise disclosed in note 11 to the financial statements, there were no transactions with related parties during the year.

RISK MANAGEMENT

The company undertakes periodic reviews for different areas of risk including insurance cover, health and safety policies in the workplace and whilst performing, working with young children, financial affairs; personnel practices; ICT technology.

RESERVES

The movement in reserves is shown in note 9 to the accounts.

PUBLIC BENEFIT

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

SMALL COMPANY EXEMPTION

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

This report was approved by the board on 9 December 2021

and signed on its behalf by Mercy Nabirye



Mercy Nabirye
Director

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2021 which are set out on pages 7 to 13 .

Responsibilities and basis of report

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

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

Independent examiner's report

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 Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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

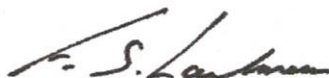
(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting 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.



9 December 2021

Frank S Lachman
Chartered Accountant
Independant Examiner

16b North End Road
London NW11 7PH

TAVAZIVA DANCE

Statement of Financial Activities (incorporating an Income and Expenditure Account) For the Year Ended 31st March 2021

	Notes	Restricted Funds £	Unrestricted Funds £	Total Funds 2021 £	Restricted Funds	Unrestricted Funds	Total Funds 2020 £
Income							
Donations and legacies	2	-	191,973	191,973	1,650	188,505	190,155
Investment income		-	31	31	-	52	52
Charitable activities		-	2,813	2,813	3,300	4,682	7,982
Total incoming resources		-	194,817	194,817	4,950	193,239	198,189
Expenditure on:							
Charitable Activity Costs	4	-	155,113	155,113	6,563	201,188	207,751
Total resources expended		-	155,113	155,113	6,563	201,188	207,751
Net Income/(Expenditure)		-	39,704	39,704	(1,613)	(7,949)	(9,562)
Funds brought forward		-	80,368	80,368	1,613	88,317	89,930
Funds carried forward	9	-	120,072	120,072	-	80,368	80,368

TAVAZIVA DANCE

Balance Sheet at 31st March 2021

	Notes	Restricted £	Unrestricted £	2021 TOTAL £	2020 TOTAL £
FIXED ASSETS					
Tangible assets	6	-	2,168	2,168	1,136
CURRENT ASSETS					
Debtors	7	-	11,212	11,212	10,108
Cash at bank and in hand		-	148,544	148,544	111,303
		-	159,756	159,756	121,411
CREDITORS- AMOUNTS FALLING DUE WITHIN ONE YEAR					
	8	-	(41,852)	(41,852)	(42,179)
NET CURRENT ASSETS		-	117,904	117,904	79,232
TOTAL ASSETS LESS CURRENT LIABILITIES		-	120,072	120,072	80,368
FUNDS					
Restricted Funds		-	-	-	-
Unrestricted Funds		-	120,072	120,072	80,368
	9	-	120,072	120,072	80,368

For the year ended 31 March 2021 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386 of the Companies Act 2006; and
- ii. preparing accounts 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 deficit for the financial year in accordance with section 393, and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime under the Companies Act 2006.

Approved by the directors on 9 December 2021 and signed on their behalf by Mercy Nabirye



Mercy Nabirye

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2021

1 Accounting Policies

(a) The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Tavaziva Dance meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Fixtures, fittings and equipment	25% straight line
----------------------------------	-------------------

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 5 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 1116776) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Notes to the Financial Statements
For the Year Ended 31st March 2021

ACCOUNTING POLICIES (continued)

(g) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(h) Going concern

The company's forecasts and projections, taking account of confirmed ACE funding for 2021-22, reasonably achievable fund-raising prospects for the coming year and allowance for potential sensitivities in trading performance, show that the company should be able to continue to operate without recourse to borrowings.

The risk of a material unforeseen revenue shortfall giving rise to a solvency problem is mitigated by the regularity of financial reporting against detailed income and expenditure budgets for the year ahead which will allow the directors adequate scope to take corrective action, in consultation with the company's principal funder, should circumstances require.

The directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

2 Grants and Donations

Grants for Specific Purposes	Restricted Funds	Unrestricted Funds	2021	Restricted Funds	Unrestricted Funds	2020
	£	£	£	£	£	£
ACE - Core Funding	-	191,973	191,973	-	188,505	188,505
Enable	-	-	-	1,650	-	1,650
Cockayne Foundation	-	-	-	15,000	-	15,000
Foyle Foundation	-	-	-	10,000	-	10,000
Creative Scotland	-	-	-	11,247	-	11,247
Deferred grants carried forward	(36,247)	-	(36,247)	(36,247)	-	(36,247)
Deferred grants brought forward	36,247	-	36,247	-	-	-
	-	191,973	191,973	1,650	188,505	190,155

Income from Charitable activities is from performances, workshops and company class.

3 Net Income/(Expenditure)

Income/(expenditure) is after charging:	2021	2020
	£	£
Depreciation of tangible assets	404	263
Examiner's fee	1,750	1,750

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2021

4 Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2021 £
Direct costs						
Artistic direction & creative development	-	-	-	34,670	-	34,670
Production & performance	-	-	-	1,216	-	1,216
Marketing	-	-	-	1,560	-	1,560
Education programme materials	-	-	-	485	-	485
Fundraising expenses	3,162	-	-	-	-	3,162
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	79,734	2,300	82,034
Office & general running costs	29,832	-	-	-	1,750	31,582
Depreciation	-	-	-	-	404	404
Total 2021	32,994	-	-	117,665	4,454	155,113

2020 Comparatives

Charitable Activity Costs	Support Costs Unrestricted £	Support Costs Restricted £	Charitable Costs Restricted £	Charitable Costs Unrestricted £	Governance Costs £	Total 2020 £
Direct costs						
Artistic direction & creative development	-	-	-	79,967	-	79,967
Production & performance	-	-	6,563	1,199	-	7,762
Marketing	-	-	-	2,431	-	2,431
Education programme materials	-	-	-	1,533	-	1,533
Fundraising expenses	2,492	-	-	-	-	2,492
Support costs						
Company management, programme delivery & admin staff costs	-	-	-	88,303	2,712	91,015
Office & general running costs	20,538	-	-	-	1,750	22,288
Depreciation	-	-	-	-	263	263
Total 2020	23,030	-	6,563	173,433	4,725	207,751

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2021

5 Employees

	2021 £	2020 £
Wages and salaries	68,976	79,178
Pension contributions	2,801	3,183
Social security costs	7,919	8,654
	79,696	91,015
Dancers fees	-	21,183
	79,696	112,198

The average number of employees, analysed by function, was:

	No.	No.
Production	2	2
Administration	1	2
	3	4
Dancers	0	4
	3	8

No employee earned more than £60,000 during the year. (2020 none)

6 Tangible Fixed Assets

	Office equipment £	Total £
Cost		
At 1st April 2020	9,845	9,845
Additions / disposals	1,436	1,436
At 31st March 2021	11,281	11,281
Depreciation		
At 1st April 2020	8,709	8,709
Charge for the year	404	404
At 31st March 2021	9,113	9,113
Net Book Values		
At 31st March 2021	2,168	2,168
At 31st March 2020	1,136	1,136

7 Debtors

	2021 £	2020 £
Trade debtors	126	729
Other debtors	2,940	2,940
Prepayments and accrued income	8,146	6,439
	11,212	10,108

TAVAZIVA DANCE

Notes to the Financial Statements For the Year Ended 31st March 2021

8 Creditors - Amounts falling due within one year

	2021	2020
	£	£
Trade creditors	500	750
Other Taxation and Social Security	1,675	3,432
Deferred grants	36,247	36,247
Accruals and deferred income	3,430	1,750
	41,852	42,179

9 Reconciliation of Movement of Funds

	Balance at 1st April 2020	Income	Expenditure	Balance at 31st March 2021
	£	£	£	£
Restricted Funds	-	-	-	-
Unrestricted Funds - General	80,368	194,817	(155,113)	120,072
	80,368	194,817	(155,113)	120,072

The above funds comprise:

Restricted Funds: Restricted fund balances represent unexpended grants from funders towards special projects

General Fund: Represents resources which can be used by the Trustees at their discretion for any purpose and which have not been designated to particular priorities.

10 Analysis of Assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2021	Total 2020
	£	£	£	£
Restricted Funds	-	-	-	-
Unrestricted Funds:				
General	2,168	92,904	95,072	55,368
Designated	-	25,000	25,000	25,000
	2,168	117,904	120,072	80,368

11 Trustees

No trustee received remuneration for services provided to, or reimbursement of expenses incurred on behalf of, the company while a trustee/director during the period.