

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

TAVAZIVA DANCE

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
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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 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

TAVAZIVA DANCE

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
	16,736	41,852

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
	120,072	265,828	(321,526)	-	64,374

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
	2,390	61,984	64,374	120,072

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.