

# **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**

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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 20<sup>th</sup> 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 1<sup>st</sup> 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.

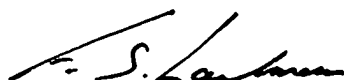
### Independent examiner's report

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 £
<b>Income</b>							
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
<b>Total incoming resources</b>		-	227,792	227,792	-	207,453	207,453
<b>Expenditure on:</b>							
<b>Charitable Activity Costs</b>	4	-	251,647	251,647	-	189,109	189,109
<b>Total resources expended</b>		-	251,647	251,647	-	189,109	189,109
<b>Net Income/(Expenditure)</b>		-	(23,855)	(23,855)	-	18,344	18,344
Funds brought forward		-	82,718	82,718	-	64,374	64,374
Transfers		-	-	-	-	-	-
<b>Funds carried forward</b>	9	-	58,863	58,863	-	82,718	82,718

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

	Notes	Restricted £	Unrestricted £	2024 TOTAL £	2023 TOTAL £
<b>FIXED ASSETS</b>					
Tangible assets	6	-	1,851	1,851	2,468
<b>CURRENT ASSETS</b>					
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
<b>CREDITORS- AMOUNTS FALLING DUE WITHIN ONE YEAR</b>					
	8	-	(33,494)	(33,494)	(12,854)
<b>NET CURRENT ASSETS</b>		-	57,012	57,012	80,250
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		-	58,863	58,863	82,718
<b>FUNDS</b>					
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
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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 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**

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

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:	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible assets	617	822
Examiner's fee	1,750	1,750