

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**

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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

TAVAZIVA DANCE

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

Cost

	Office equipment £	Total £
At 1st April 2024	12,996	12,996
Additions / disposals	275	275
At 31st March 2025	13,271	13,271

Depreciation

	Office equipment £	Total £
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

	Office equipment £	Total £
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.