

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**

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COMPANIES HOUSE

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
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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

TAVAZIVA DANCE

DIRECTORS' AND TRUSTEES' REPORT

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

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

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 revived 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

2023 and signed on their behalf by Marie Ellen Nixon

Marie Ellen Nixon

Marie Ellen Nixon

06.12.23

TAVAZIVA DANCE

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

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
	96,216	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.