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Dance United helps transform the lives of marginalised young people by offering them the discipline of learning and performing contemporary dance. This is not an easy option. It's physically and mentally demanding. It requires skills and attitudes that are often unfamiliar. But time and again they tell us that through our programme they have been surprised to discover their own potential for self-discipline, action, teamworking and above all... achievement. They find what they did not expect: they have a future ahead of them. This is truly a transformation for people who arrive at Dance United with little meaningful activity in their daily lives, without hope for themselves, and often with a criminal record and poor educational attainment.

Our many generous donors, partners and supporters share our ambition to continue to help young people in difficult situations. This year has been exciting in bringing to fruition our plans to set up an Academy in London, based on our pioneering work in Yorkshire. The generosity of our supporters has enabled us not only to provide free places for participants on the London programme, but also to launch a London Performance Company for our graduates and a mentoring scheme to support them well beyond the end of their time at the Academy.

The staff of Dance United are extraordinarily committed, enthusiastic and ambitious for what can be achieved, and the Board is very grateful to them for all they do to make the company so effective and successful.

May I also take the opportunity to thank Blair Davies for his work as a trustee and for his continuing support for Dance United in an advisory role, and to welcome Kim Evans to the Board.

**Kay Brock** Chair

Much of what has happened in 2010/11 affirms Dance United as a distinctive and radical leader operating at the heart of social concern for disengaged young people. We continue to confront the pointless waste of so many young lives in our society by providing them with a rite of passage; this is at the core of what we do and it is why we do it.

In this context, this year's Annual Report provides further evidence that we are well-known and respected across the arts, youth and justice sectors for our innovative work and its impact; that we are increasingly visible to Government and to a range of local authorities; and that we are now on the radar of the more serious broadcast media.

It has not been an easy year. The economic environment, including public sector cuts, has been very difficult for charities, but we are very pleased to have emerged with a healthy portfolio of funders for our current programmes, including donations from companies in the private sector and exciting developments such as being chosen by the royal couple as a beneficiary of the Royal Wedding Gift Fund. We sincerely thank all our funders for their sustained support for our work and believe that the successes recorded here offer clear evidence that their trust is well justified.

Two of the qualities upon which Dance United prides itself are resilience and flexibility. 2010/11 provided us with ample opportunities to display these virtues to the full.

**Andrew Coggins** Chief Executive

**“There is in this country the most outrageous, the most disgraceful, the most pointless waste of potential among teenagers... there is a gap in British society, the lack of a rite of passage from childhood to adulthood.”**

**David Cameron**

**“I feel more confidence, more than like ever before. I can talk to people and I feel great, I feel good.”**

Laura Academy Participant



We work with those who are marginalised in society and whose potential is often unrecognised or unfulfilled. Contemporary dance training and performance of the highest quality has the power to unlock this potential. Dance United delivers work that is tough, tightly-focused and highly disciplined. No hiding places, no shortcuts, no excuses.

We have seen it work with young offenders, street children in Ethiopia, across the divide in Berlin and Northern Ireland. We reach the hard-to-reach. Our participants experience moments of stillness and focus, a sense of confidence and power, and the exhilaration of achievement. In mastering the physicality of movement and daring to be creative, learning to trust and be trusted in return, something changes, something shifts. By pushing way beyond their own expectations, and those of others, they are inspired to define a new sense of self and, encouraged by their experience, to recognise and seize the opportunities that may now lie ahead.

## Our strategic aims

### Strategic aim 1

Develop our programmes with disadvantaged and hard to reach young people.

### Strategic aim 2

Develop outstanding choreography suited to the young people with whom we work.

### Strategic aim 3

Showcase the artistic achievements of the young people with whom we work.



## A unique approach

Over the past ten years, Dance United has established a unique position in the dance ecology as a flagship organisation able to deliver the highest quality contemporary dance experience in contexts where it can achieve the greatest social impact.

We have developed a distinctive and viable methodology based on contemporary dance training and performance. It is rigorously evaluated by independent academic research and our entire focus is on its development and replication. Dance United is now one of the UK's leading organisations working within dance and social inclusion.

The first application of our approach was with street children in Ethiopia in the 1990s. It was remarkably effective in instilling confidence and self-respect, and formed the basis for a small but thriving contemporary dance scene which continues to this day. In the UK our main focus has been the youth justice system. More recently we have shown that our approach can be applied just as powerfully with other constituencies such as young people excluded from school, those leaving care and young refugees.

## The power of dance

We have supreme respect for dance and prioritise quality and excellence in all aspects of teaching and performance. Our aim is not to produce dance professionals; rather we aim to instil embodied confidence. Dance demands teamwork, cooperation, negotiation, flexibility and resilience, precisely the qualities needed for successful engagement in education, training and employment.

Many of the people we work with have lost the support of their families or carers. More importantly, they have often given up on themselves. Without dramatic and successful intervention, ingrained hopelessness will persist and sustained change will be unlikely. This is the profound shift Dance United aims to deliver.

## Real transformation

The evidence gathered by independent academic evaluators (University of Manchester) suggests our work is changing lives. Our prototype Academy in Bradford, West Yorkshire has proved remarkably successful. Our targets for the first replications, in London and Wessex, reflect the University of Manchester's three-year evaluation of the Bradford pilot (2006-2009) in which 85% will complete the programme; 98% will gain a national qualification; 80-85% of these will re-engage in formal education, training or employment and less than 33% will reoffend as compared with national recidivism rates of 73%.



“Now when I look back on it, I just think to myself that everything I had never lasts, it will never last because I never work hard for it. And that’s the most important thing out of the whole of this project, it’s the most important thing. Not the fact that, yeah we’ve got a dance project, but the fact that someone can focus for that long, if you can focus for that long you can focus on your dream, your dream of what you want to be.”

Harry Academy Participant



## 2010/11

### Our objectives

### Our achievements

#### Academies

Replicate the Academy in a sustainable London location.

The Academy replication has taken place in premises at One KX near King's Cross.

Develop a London-based Performance Company.

The London Performance Company now meets twice weekly.

Continue the development of the Wessex Academy, including a showcase three-week performance project and accompanying film in April 2010.

We continued the development of the Wessex Academy showcasing the anticipated three-week performance project and accompanying film in April 2010.

Accredit the Academy programme with NOCN (National Open College Network).

The Academy Programme is now accredited with NOCN at levels 1 and 2.

#### Dance training

To recruit and train eight dance artists as the dance directors of tomorrow.

Nine dance artists have been recruited and trained as the dance directors of tomorrow.

#### Large-scale and international work

Continue the 12-year link with Ethiopia and Adugna Community Dance Theatre Company and support the development of new opportunities.

The 12-year link with Ethiopia and Adugna Community Dance Theatre Company continues and we have supported them in the development of new opportunities over the last year.

Research further large-scale projects for 2011/2012 and beyond.

Further large scale projects have been researched for 2011/2012 and beyond.

Complete the *Movable Barres* website and project.

The *Movable Barres* project and website have now been completed.

#### Film

Advance the use of film in advocacy work.

We continue to develop the use of film in our advocacy work.

Promote national and international broadcast opportunities, screenings and DVD distribution of *DESTINO: A Contemporary Dance Story*.

National and international broadcast opportunities, screenings and DVD distribution of *DESTINO: A Contemporary Dance Story*.

#### Evaluation

Create a monitoring and evaluation process for the Academy replications.

A monitoring and evaluation process for the Academy replications has been developed.

“Wow, on top of the world. Could do it all over again.”

Sophia Academy Participant



**Six years ago we created the award winning Academy programme in Bradford, West Yorkshire. It was here that we developed our 11-week contemporary dance training model working with young offenders and those marginalised in society. Academies are now operational in London and Yorkshire, with the Wessex Academy poised to run full time in January 2012.**

### The programme

The Academy programme is proven to work. Young people commit to attending five days a week, six hours a day. They discover the joy of learning and often return to education and training, studying all kinds of subjects leading to a wide range of career routes.

While maintaining contemporary dance training of a professional standard as the programme's main focus, we have designed and implemented a NOCN (National Open College Network) accredited 'stealth curriculum' leading to qualifications at levels 1 and 2, that includes basic literacy and numeracy skills. The Academy also works on the fitness, nutrition and health of participants.

### The process

The Academy demands professional standards of discipline and performance. In return, we provide a high quality environment which provides support and respect for participants. Mental discipline and control are vital parts of the process. They underpin the focus and embodied confidence that professional dance practice requires.

The programme culminates in public performances which demand cooperation and responsibility. This often leads to a sense of achievement, which in turn encourages ambition.



## The London Academy

We launched the London Academy in October 2010 with the first cohort based in a temporary space (the Tab Centre in Hackney). This location reinforced the importance of a dedicated, professional space free from interruption and watertight in terms of health and safety and risk. It also highlighted the importance of geographical 'neutrality' to ensure that young people do not face territorial issues when coming to the space. We finally found a location that met these requirements in large part: One KX near King's Cross, a building owned by the YMCA and the location of Y-Touring Theatre Company. The teams at One KX could not have been more welcoming and accommodating. The venue has the professional 'feel' that greatly assists the delivery of the work.

### The first two cohorts

The experience of the performance in a professional theatre at the end of the first three weeks has been described as 'magical', 'amazing', 'brilliant', 'buzzing' and 'the lick' by the participants. It was apparent that many had never had such an exhilarating experience and many participants were clearly overwhelmed by the event.

The audiences have been equally positive. The Head of the London Region of the Big Lottery said: 'Absolutely brilliant! The young people were amazing. I can't believe how much they have achieved' And the Koestler Trust: 'I felt the film and performance were amazing and transformed my opinions on how powerful and inspiring the project is. Hugely impressive'.

The young people took part in a schools project in week four where they taught dance workshops to pupils from three local primary schools.

**The children thought the workshop was fantastic...**

#### Teacher

St Mary's Islington CE Primary School

The final graduation performances at Hackney Community College in December and Westminster Kingsway College in April were as moving as ever.

London has also been the test-bed for the new NOCN (National Open College Network) accredited curriculum at levels 1 and 2 and the new mentoring scheme that will contribute to the sustainability of Academy graduates' progressions to Education, Training and Employment (ETE). The first moderation of the new NOCN course took place in January 2011. The moderator was extremely impressed with the young people's work, the course itself and our internal moderation systems.

We have identified a real need to pay particular attention to safeguarding and pastoral issues. The young people regularly presented a number of issues over the last cohort, leading us to review and develop policies, train staff in mild restraint techniques and develop the roles of our excellent support team.



## The volunteer mentoring scheme

In February 2011 we established a London based mentoring scheme, with advice and training from Catch22, with a view to the model being offered to our other Academies. Volunteers have been matched with young people with whom they will meet fortnightly for a total of one year. The aim is to provide one-to-one guidance, encouragement and support to help our young people plan and achieve their personal goals beyond the Academy. Every participant from future cohorts will be given the opportunity to work with a mentor.

## The London Academy advisory group

The London Academy advisory group was established at the end of 2010/11 and meets quarterly. The advisory group will offer specialist advice and support in the development of the London Academy. As a measure of the support of the Youth Justice Board (YJB), one of the senior Board members, Graham Robb, and the overall London Youth Offending Teams (YOTs) Manager, Jon Anthony, have both volunteered to be members of this advisory group along with Leroy Logan from the Metropolitan Black Police Association (MBPA). It is chaired by magistrate Jayanti Durai.

## The Bradford Academy

The factors that dominated the work in Bradford in 2010/11 were the state of the national economy and the status of the studio premises in Bradford.

We realised that we needed to explore and to understand what kind of different business model would ensure future sustainability for the Academy programme in Yorkshire whilst maintaining momentum on the ground and keeping the team together. We are delighted to report that we managed to achieve this.

We approached this period as a valuable opportunity to explore the application of our distinctive methodology in new contexts. It allowed us to create new referral partnerships from non mainstream education providers including the Behaviour Attendance Collaboratives (BACs) and Education Bradford (which manages the district pupil referral units). There were eight schools referring young people to the Academy programme through the BACs.

The Bradford Academy delivered three successful cohorts with these new partners, engaging over 40 young people. This proved to be a valuable learning opportunity in which we discovered that the Academy accredited curriculum would require significant modification for these much younger participants and that both the small group sizes and the number of support staff need for a younger group meant that the cohort was more expensive and therefore less viable as a long-term business model, particularly in the context of the current economic climate.

Through the spring and summer we weighed our options and decided that in 2011 we would establish a company to be called Dance United Yorkshire (DUY) as an independent, not-for-profit Community Interest Company (CIC) but which would be a wholly-owned subsidiary of Dance United, governed by a regional board of directors. It would be led by two of our most

experienced Academy dance directors and a highly experienced Academy Coordinator. A great deal of work from January – March 2011 went into creating a business plan for the new company.

## The Wessex Academy

The three-week launch project at The Lights in Andover, in April 2010, was a huge success and there was subsequently a great deal of demand to repeat the performance for those who could not attend. The young people were brought together again in the summer to deliver dance workshops in local primary schools before performing again, this time at the Theatre Royal in Winchester.

The development of the Wessex Academy programme within Hampshire County Council has been driven by some visionary and very determined individuals. Baseline funding from within the County Council has been secured to underpin two years of operational funding.

The Wessex team has also secured a bespoke building in Winchester. With some alterations, this will create a high quality training and performance environment and will help to ensure the Academy's long term success in the region.

The next six-week project will start in June 2011, with a full 11-week cohort planned for January 2012. These cohorts will be delivered in the bespoke Academy environment.

The Performance Company in Bradford take to the stage regularly and their performances are seen by family, other young people at risk, magistrates, youth justice-related staff and many others – many of whom have never seen contemporary dance before.

Last year's performances included the opening of the Koestler Annual Awards Exhibition and the Arts Alliance conference in October at the Southbank Centre in London.

The London Performance Company (LPC) was launched in February 2011 and already has 15 members, including six graduates from the first cohort and the prior pilot in November 2009.

One of our most senior Dance Directors, Carly Annable-Coop led the first intensive phase with a revival of Momentum. Renowned choreographer, Christopher Bruce, also spent time working with the London Performance Company in March 2011 teaching extracts from Rooster, a piece of work performed by many of the leading companies in the world including Rambert Dance Company.



**“I come to each performance excited and leave inspired by the talent, commitment and passion which is clearly changing lives.”**

Graham Robb Youth Justice Board



**Our aim is to train high-calibre dance practitioners and prepare them to work in the social inclusion sector.**

## Training Dance Directors (Stage 2)

There is no doubt that the real success of all our work is in the hands of our dance practitioners and directors and the future development and rolling out of Dance United's methodology depends on it. Each new Academy needs a strong delivery team.

Funded by Arts Council England, we responded to the dire shortage of suitably trained dance practitioners able to take on the challenges and high artistic standards of delivering dance in social inclusion settings. We provided our stage 2 on-the-job training for a selected group of dance practitioners who showed potential to become the dance directors of the future. We recruited and trained nine inspirational practitioners of the highest quality, integrity and resilience.

Dance United now has 15 exceptional dance practitioners with outstanding leadership skills, equipped to work effectively at the most challenging end of dance in the community.

## Stage 1 training

In 2010/11 we delivered our annual Stage 1 training course, 'How to deliver dance in social inclusion settings', to 23 dance practitioners (our largest group to date). Attendees included both successful applicants from our on-the-job training, invited guests and external interested practitioners.

The course gave a solid foundation and detailed insight into the work of Dance United with specific focus on the Academy programme, our methodology, systems and structures.

The evaluation of the course revealed:

- 89% of dance practitioners felt more confident about their repertoire of behavioural management tools.
- 79% of dance practitioners felt clearer about how their boundaries may be challenged when facilitating a group.

We also delivered our Stage 1 training course for Leeds University, Gloucester Dance and East Wales Dance.

## Continuous professional development

During the year, we also continued to provide continuous professional development for our integrated delivery teams of dance practitioners and support staff. For example, an event in April 2010 focused on skills for working with very challenging groups and was delivered by experts on managing young people with emotional and behavioural difficulties.

## Stage 3 training in choreographic development

In March 2011 our senior dance artists began to train in how to create new work for our core client group by working with national choreographers who are interested in extending the reach of their work.

## Learning Outside the Classroom (LOtC)

Two members of our training team were commissioned and trained by Arts Council England to run a one-day course in June and July 2010 on 'The Learning Outside the Classroom (LOtC) Quality Badge' for 40 dance organisations that had expressed an interest in gaining this kite-mark.



“Being in a position where I can let someone down, it’s always been the other way round. So for once I have to be an adult and say OK, I know what it’s like to be let down, let me not let someone else down.”

Zoe Academy Participant



**“A very informative film that dramatically puts across the extraordinary wider benefits of dance engagement. Interesting how film is a powerful medium that draws together the transient elements of live dance production, visionary and profound!”**

**Maria Koripas** Director of Dance at Birkbeck College

## Film

Dance United is fortunate to have the in-house skills to produce film work of high quality as part of our core artistic output. Film is central to our advocacy, influencing Government, the arts community, the social inclusion field and the public.

There have been many screenings of *DESTINO: A Contemporary Dance Story*, our 56-minute broadcast documentary film, which celebrates the power of dance to bring people together across generations and across ethnic divide. It explores the artistic process and the experiences of those involved in our ground-breaking Destino project at Sadler’s Wells in March 2009. The ‘stars’ are the cast of 140 aged 9 – 89 many of whom had never danced before juxtaposed with two adult international dancers: Junaid Jemal Sendi and Addisu Demissie, former street children from our original Adugna project in Ethiopia that first began in 1996.

This film is such a valuable advocacy tool and with an ambitious distribution strategy, a much wider audience has been able to engage with our work.

The film was screened on the Community Channel in June and July 2010. It was then selected as part of the RSA ‘Screens’ series (in partnership with Arts Council England and as part of Big Dance festival) which took place on July 12th 2010. It reached a very broad audience across business, media, arts and social enterprise and was followed by a debate with speakers including: Alan Davey, CEO, Arts Council England and Matthew Taylor, CEO, Royal Society of Arts (RSA) on how Destino can inform arts policy and practice at national and international levels.

The film was also screened at a range of festivals in 2010/11 both in the UK (Cambridge Film Festival; Portobello Film Festival; Brighton SEE festival) and internationally (dance film festivals in Amsterdam and New York; film festivals in South Africa and in Red Rock, Nevada).

The film was also made available (as a complimentary DVD) to a wide range of dance and performing arts educational and training establishments.



## Large-scale and international work

Throughout 2010/11 we have been researching large-scale projects for 2011/12, 2012/13 and beyond and we have taken Rite of Passage as our overarching theme.

Planning for future productions has taken place throughout the year with our key partners, including the Southbank Centre, Koestler Trust, Only Connect, Kids Company and the Royal Philharmonic Orchestra and our new project partnerships with the Royal Albert Hall, The Peabody Trust, Candoco, People's Palace Projects and the National Youth Theatre.

## Adugna Community Dance Theatre Company

Dance United's first project took 18 children from the streets of Addis Ababa and created The Adugna Community Dance Theatre Company. Members of the company have since gone on to achieve international acclaim and the initiative served as the genesis and early inspiration for Dance United's Academy construct.

In November 2010 the international choreographer Dam van Huynh and dance artist Dominic Czapski were engaged to work with Adugna and this partnership culminated in performances at the National Theatre in Addis Ababa.

During late 2010 and early 2011, Blair Davies (a former Dance United Trustee and now the Strategic Advisor on Organisational Development) visited Ethiopia to facilitate teambuilding and business planning workshops with Adugna.

The aim of the workshops was to help position the company for future autonomy and sustainability. Some 24 developmental recommendations emerging from the workshops are being progressed, including

exemplary operating ground rules, a coherent and viable leadership/management structure, a mission statement that is profound, moving and inspirational whilst realistic and achievable, and strategic objectives/action plans that are focused on the realisation of that mission.

## The Rotterdam project

Dance United delivered a three-week intensive performance project in The Hague for the International Community Arts Festival (ICAF) in March/April 2011.

The project brought together 12 young people who had no previous experience of contemporary dance, including refugees from Somalia, Sierra Leone and Ethiopia, as well as young mothers with babies and children. Four of our young Academy graduates travelled over to Rotterdam with the Dance United team to act as role models for the group. All of the young people completed the project.

The film, *DESTINO: A Contemporary Dance Story*, was screened at the festival presented by Junaid Jemal Sendi who also performed a solo.

Four dance artists from the Netherlands and Greece trained in our dance methodology during this project.

"You demonstrated a new standard for community dance in our country. Dance United is at a level that the Dutch community arts world and the community-based theatre in the Netherlands can only look at with great envy. 450 of us from all over the world were left staring at 'Momentum' with our mouths wide open in awe."

Eugene Van Erven, Artistic Director  
International Community Arts Festival



## International training

### *Movable Barres*

*Movable Barres* was a pan-European initiative funded by the European Commission to disseminate information and advice and encourage the use of dance and music within the criminal justice systems of Norway, Denmark, Ireland, Italy, England, Greece and Bulgaria. The *Movable Barres* website was launched at a conference held in Belfast in September 2010.

## Awards

Last year we received The Duke of York's Community Initiative Award, the Yorkshire Society Charity of the Year Award 2010 and the Koestler Jennifer Sieff Platinum Award for Dance (their highest award).

## Website

This year we redesigned the company website ([www.dance-united.com](http://www.dance-united.com)). A conscious effort has been made to ensure that the needs of all our current and potential stakeholders have been considered in the creation of the new site. The aim was to create a place for visitors to get a realistic feel for our work and have access to key statistics, latest news, performance information, images and films.

The development of a social networking dimension to the Dance United website will reinforce our participants' individual journeys and help the company gather soft evidence. This strand will be completed in 2011/12.

## Media Relations

In April 2011, Dance United was chosen by Prince William and Miss Catherine Middleton as one of 26 charities to benefit from the Royal Couple's wedding gift fund. Following the announcement, Dance United has appeared in the body of numerous newspaper articles, including the Telegraph and the Times. Since

then we have given interviews to the Financial Times; the Telegraph & Argus in Bradford; Reuters; Dutch radio station, NOS and Japanese film broadcaster, Nippon Television.

## The Centre for Social Justice (CSJ)

In 2010/11 Dance United was invited to become a member of the CSJ Poverty Fighter's Alliance a grouping of British charities working in the field of poverty relief and uniquely positioned to understand what does and doesn't work as national policy. Iain Duncan Smith says, "It takes time to change the system but we are confident that by listening to our Alliance members we can bring about policy changes that will help in the fight against poverty."

## The Arts Alliance

Dance United is on the Steering Committee for the Arts Alliance, a coalition of arts organisations working in the criminal justice system. The Arts Alliance provides practitioners and service users with a voice through which to influence policy, a forum in which to exchange views, and a stand on which to promote and raise the profile of the arts in the criminal justice sector.

## Evaluation

During the year we continued to harness the expertise of Dr. Sarah Staves, a researcher from the University of Manchester, who was involved in the three-year evaluation of the Bradford Academy. Sarah has developed the evaluation methodology to suit each of our Academies in Yorkshire, London and Wessex.



**“I have long felt that engagement in the arts can change people’s lives for the better. I was therefore delighted to discover Dance United and the wonderful work this organisation performs with troubled young people. Culture is important to society and especially one under so much pressure. It is the mark of a civilised society and we neglect it at our peril.”**

**Christopher Bruce** Choreographer and Dance United Ambassador



Creating a rite of passage from a difficult childhood to a potentially more fulfilling adulthood is our determining narrative for the next four years. It defines a bold artistic programme in which artistic quality and social concern are seamlessly fused.

Our aim is that hundreds of young people will get their lives on a sustainable track, radically transformed through an experience of outstanding contemporary dance.

To this end, we have reorganised our artistic activities within three departments, each one working to deliver one of Dance United's Strategic Aims (reproduced from the company's Strategic Plan 2011 – 2015).

The three departments are led by senior managers within the Artistic Management Team (AMT).

## Our strategic aims

### Strategic aim 1

Develop our programmes with disadvantaged and hard to reach young people.

### Strategic aim 2

Develop outstanding choreography suited to the young people with whom we work.

### Strategic aim 3

Showcase the artistic achievements of the young people with whom we work.



## Strategic aim 1: Developing our programmes with disadvantaged and hard to reach young people.

### Developing the Academies in Yorkshire, London and Wessex within a national federation structure.

The three independent Academies - Yorkshire, London and Wessex - will be supported by Dance United within a 'federation' offering a suite of resources and quality assurance mechanisms in areas such as marketing, choreography, curriculum, monitoring, evaluation, fundraising and training.

Dance United Yorkshire (DUY) and the London Academy will run as Community Interest Companies (CIC).

The Wessex Dance Academy's first six-week cohort will run in June 2011 with 21 young people from across the county referred by Youth Offending Teams (YOTs), Children in Care teams, the Education and Inclusion Service and a secure unit. The priority in 2011/12 is to secure a three-year tenure on the Academy building.

#### Research and evaluation

We will be adding new evaluative strands. For example, examining how far the mentoring of our young peoples' transitions from the Academies through to a range of ETE (Education, Training and Employment) routes can improve the sustainability of personal and social changes and how far the Academy, as an alternative curriculum, fosters emotional literacy as a core building block for transformation.

#### Regional performance companies in Yorkshire, London and Wessex

Academy graduates who successfully audition for a place in each of the regional performance companies will be taught by our dance directors, practitioners and professional choreographers throughout the year.

### The recruitment, training and support of dance practitioners of calibre to work with resistant and challenging young people.

#### We will:

- Deliver our introductory training course: An Introduction to Dance United's Practice in Social Inclusion (Stage 1) at least once a year.
- Play a key national role in introducing undergraduate dance students to the rewards and challenges of this work (for example, at Leeds University and Laban).
- Accredit our Stage 1 training course with the National Open College Network (NOCN) at Level 3 (working towards level 5).
- Help to shape the new 'Diploma in Dance Teaching and Learning' with Trinity Laban
- Act as the lead partner on a new two-year European-funded dance training and skills-exchange project, Removable Barres, with partners from Norway, Denmark, Sweden and Bulgaria. If the EU bid is successful, this will start in October 2011.

**Strategic aim 2: Developing outstanding choreography suited to the young people with whom we work.**

**The creation of new work for challenging non-dancers through the engagement of professional choreographers and the knowledge and experience of our senior dance practitioners.**

**The choreographic innovation programme.**

The consequence of scaling up the Academy programme and regional performance companies is that we now have a staggering number of performances to present annually (the three Academies alone, when all fully functioning, will generate 18 performances a year) and that means we need more choreographic works of quality for a wide range of dance skill levels, not just more choreography but cutting edge choreography commissioned from contemporary leaders in the field. Six to nine new works this coming year will begin to create an inspirational repertoire.

Dance United has had interest from leading and emerging artists and planning is underway with Balletboyz, Ben Duke (Place Prize winner), Freddie Addaie, (Place Prize finalist, choreographer and Laban lecturer), Lizzi Kew Ross (choreographer and dancer with Richard Alston Dance Company), Darren Ellis, Henri Oguike, Dam Van Hunyh, Sarah Dowling and Sarah Linstra (dancer and choreographer).

**The creation and sustaining of a National Performance Platform for our outstanding Academy graduates.**

**The National Performance Platform.**

Our new National Performance Platform (NPP) will provide graduates from all the Academies with a bridge across the chasm to professional dance training. It will recruit 15 young people from the regional youth dance companies attached to each Academy. NPP participants will meet at residential programmes during academic holidays to deepen their skills, broaden their horizons and connect to innovative contemporary dance by performing the new repertoire.

**Strategic aim 3: Showcasing the artistic achievements of the young people with whom we work.**

**The development of broader artistic collaborations to extend the reach of the company's work.**

#### **Rite of Passage 2011-12**

A major focus of our artistic activity in 2011/12 under the banner of Rite of Passage will be the build-up, delivery and legacy of a cross-generational dance and music event which will celebrate the 150th Anniversary of Peabody in partnership with Peabody Estates. A cast of dancers and singers will perform a new work developed within the Choreographic Innovation Programme throughout 2011/12. The event will also feature the Royal Philharmonic Orchestra and a large choir.

#### **The Southbank Centre**

As part of the build up to the Rite of Passage large-scale project, the London Academy and NPP will present a preview of material created in the Choreographic Innovation Programme in the Ballroom at the Southbank Centre (SBC) in October 2011. This will reinforce our partnership with their Learning and Participation Department, with the Koestler Trust and with the Arts Alliance.

**The production and distribution of the work through live performance, film and digital media supported by an effective marketing programme.**

#### **Live performance and touring opportunities**

We will tour to new venues, both traditional and site-specific, to ensure that opportunities for our work to be seen and opportunities for participation, are maximised.

#### **Film**

The development of a long-form documentary concept (or short series) with the Current Affairs department at the BBC to bring the work of our London Academy programme to the screen in 2012 (discussions began in late 2010 and continue).

The development, with partners, of broadcast programme opportunities arising from the Royal Albert Hall/Peabody Estates large-scale project (in 2012).

The development with C4 and Menthorn Films of a documentary focused on restorative justice (2012/13).

BBC4 and Sky Arts are interested in screening *DESTINO: A Contemporary Dance Story*

ITV1 will screen an Antony Thomas documentary in summer 2011 which will feature young people taking part in the London Academy project (this was filmed during the autumn 2010 cohort).

#### **Film festivals**

*DESTINO: A Contemporary Dance Story* will be screened in June 2011 in Addis Ababa at the 5th Addis International Film Festival (the 10th festival screening for this film). We will continue to market it throughout 2011/12.

**“You need the discipline if you want to achieve something. You can’t just be easy on yourself, you need to give yourself firm boundaries.”**

Aisha Academy Participant



# 1 2 3

## **Strategic aim 1: Develop our programmes with disadvantaged and hard to reach young people:**

By developing the Academies in Bradford, London and Wessex within a national federation structure.

By continuing to put as many young people as possible through our Academies.

By recruiting, training and supporting dance practitioners of calibre to work with resistant and challenging young people.

## **Strategic aim 2: Develop outstanding choreography suited to the young people with whom we work:**

By engaging professional choreographers and drawing upon the knowledge and experience of our senior dance practitioners, to create new work for challenging non-dancers.

By creating and sustaining a National Performance Platform for our outstanding Academy graduates.

## **Strategic aim 3: Showcase the artistic achievements of the young people with whom we work:**

By extending the reach of the company's work through the development of broader artistic collaborations.

By producing and distributing the work through live performance, film and digital media supported by an effective marketing programme.

## Fundraising Strategy

Dance United has an exceptional track record for fundraising and for 11 years has successfully funded all of its activities. We have a commitment to developing a healthy reserve which at 5.5% of turnover is considerably higher than a sample set of 30 non-venue based organisations and some 20% higher than a sample of some 75 organisations which includes many of the largest London based institutions.

We are already substantially funded for 2011/12 including a large part of the Academy programme. Over the next few years we will substantially increase CSR (both in cash and in kind), we will be cautious as to what public sector funding is available (particularly in the first two years of this plan) and moderately realistic about accessing private giving. Dance United has demonstrated that a company primarily focused on the development and scaling up of programmes cannot rely on its business model of central funding based on marginal income from projects. For four years now, the 'mission funding' model has been highly successful and the company already has significant forward commitments from funders well into the life of this plan. This has enabled us to weather the recent storms. This strategy has been successfully pursued through trusts and foundations but we recognised some time ago that there would need to be a substantive programme of securing more diverse sources of investment.

To this end, Dance United has had measurable success over the past few years in raising funds from the Corporate Social Responsibility (CSR) sphere with funding partnerships with Network Rail, Bloomberg and Barclays Capital. Other relationships are in development; we are currently targeting leading City firms. We have already taken our first steps in creating a programme for private giving including a Friends Scheme to be launched in November 2011. We are also exploring connections with individuals in a broader international context.

We maintain close contacts with Models Mission Money (MMM), the Youth Justice Board, the Cabinet Office Innovation Unit and New Philanthropy Capital (NPC) and we are a member of the Centre for Social Justice. We are tracking the progress of Social Impact Bonds and NPC has already calculated that our Academy, by stopping just one person reoffending, saves the public purse approximately £82,000 per year.

Every contribution, however small, makes a difference to the number of young peoples' lives we can help to change.

[justgiving.com/danceunited/donate](http://justgiving.com/danceunited/donate)

Arts Council England  
 Barclays Capital  
 Big Lottery Fund  
 Bloomberg  
 Bradford District Council  
 Bradford Bronte Rotary Club  
 Bulldog Arts Fund  
 City Bridge Trust  
 Emerald Foundation  
 Esmée Fairbairn Foundation  
 Home Office Community Fund  
 J Paul Getty Jnr Charitable Trust  
 John Ellerman Foundation  
 LankellyChase Foundation  
 London Brokerage Partnership  
 M&G  
 Monument Trust  
 Moveable Barres  
 Network Rail  
 Paul Hamlyn Foundation  
 R E Chadwick Trust  
 Sofronie Foundation  
 The Learning Trust  
 The Wyn & Ken Lo Memorial Foundation  
 Tudor Trust  
 Vandervell Foundation  
 Youth Justice Board

Bradford Youth Offending Team  
 Catch22  
 Centre for Social Justice  
 CUE  
 Duet Pictures  
 Hackney Community College  
 Hackney Youth Offending Team  
 Hampshire County Council  
 Integra Art  
 Kensington and Chelsea College  
 Koestler Trust  
 Leeds Youth Offending Service  
 Music in Prisons – The Irene Taylor Trust  
 Newham Youth Offending Team  
 One KX  
 Open College Network  
 Statsfaengslet ved Sdr. Omme (Sonder Omme prison)  
 Southbank Centre  
 Wessex Youth Offending Team  
 Westminster Kingsway College



## Governing document and constitution

Dance United is a charitable company limited by guarantee no. 4119410, incorporated under and governed by its Memorandum and Articles of Association dated 4 December 2000, and as amended on 4 June 2001. Dance United was registered with the Charity Commission as a charity in England and Wales on 28 June 2001, No. 1087232.

The administrative details of the charitable company are detailed on page 39 for the year ended 31 March 2011.

## Objects

The objects of the company, as set out in the Memorandum of Association, are:

For the advancement of education and training in dance and related subjects particularly amongst children, young people, prisoners (as to further their relief and rehabilitation), refugees and others who may, for whatever reason in the opinion of the Company, be excluded from society; and for such other charitable purposes as the Company may from time to time decide.

## Public benefit

The Trustees have referred to the guidance in the Charity Commission's general guidance on Public Benefit when reviewing our aims and objectives and in planning our future activities. In particular, the planned activities have had a direct and positive benefit for the attendees of the Academy, the general public who attend Dance United's performances and for society at large through the improved social behaviour of the participants and the resulting reduction in crime. Benefits are also acquired by the dance artists appointed by Dance United who gain experience in training and delivering work with marginalised groups.

## Recruitment and appointment of Trustees

The Trustees, who are also Directors of the company, are listed on page 39 and together constitute the Board that manages the company. Trustees are recruited according to a range of skills and experience required to ensure the organisation's objectives are achieved. The minimum number of Board members is three. Trustees must retire at each annual general meeting, but are all eligible for re-election. Normally, Trustees may serve a maximum of nine years. The Chair serves for a three-year term, renewable for one further term of three years.

## Induction and training of Trustees

Newly appointed Trustees are provided with an information pack detailing the company's work, its partnerships and its current policies. This includes Dance United's Governance Guidelines for Trustees which set out the roles and responsibilities of the Board and Trustees, and the customs and practices of the Board including appraisal. A programme of meetings is set up for new Trustees with the Chair and key members of staff. They are also encouraged to visit projects and performances demonstrating the company's work.

## Organisational structure and decision making

The Board is responsible for the policy and strategy of Dance United, ensuring the long-term sustainability of the organisation along with its financial and legal probity. It is also responsible for the appointment of Trustees. The Artistic Management Team is responsible for implementing policies and strategies that have been approved by the Board, and for progressing organisational objectives. The Artistic Management Team consists of Chief Executive - Andrew Coggins; Artistic Director, Dance - Tara Herbert; Director, Academies & Training - Michelle Bynoe; and Director, Artistic Programme Development & Marketing - Rob Lynden.

## Board

The Board meets quarterly and receives financial and operational reports from the Artistic Management Team. Between them the Trustees provide experience of youth justice, performing arts, communications, law, accountancy, fundraising, and training and professional development. Blair Davies stepped down from the Board during the year due to his increasing work as an advisor to Dance United, which he deemed to be a conflict of interest. Kim Evans was welcomed as a new member of the Board on 25 November 2010.

## Board committees

There is a permanent finance and audit sub-committee chaired by the Treasurer that provides advice on financial management. It also carries out the audit committee function of reviewing any financial statements published by the company to ensure they follow approved accounting principles and give a true and fair account of the company's affairs prior to their submission to the full

Board. In addition, the Board sets up ad hoc task forces to advise the Artistic Management Team on areas where they can offer expertise, such as human resources and marketing/communications. These are voluntary functions and not part of the statutory obligations of Trustees.

## Related parties

Dance United works in partnership with, and collaborates with, a range of other organisations in the public and voluntary sectors to deliver its objectives. Dance United has received grants from various grant-giving charities during the financial year. These bodies are listed on page 27.

## Risk management

The Board continually examines the principal areas of the company's operations and it regularly considers the major risks that may arise in each of these areas. It records these risks in a risk register. Under normal conditions, the established resources and systems should allow the risks identified to be mitigated to an acceptable level in day-to-day operations.

In view of the difficult economic climate, and as part of measures introduced by the Board to strengthen general governance practices, the monitoring of financial risk has been an area of continued focus in the year of review. The finance and audit sub-committee has been working with the finance team at Dance United to monitor carefully the financial outcome of projects and initiatives undertaken during the year. It has done this in the knowledge that reserve funds need to increase in line with the charity's reserves policy. This is an area that will continue to be monitored carefully in light of future plans.

## Total income for the year amounted to: £1,182,283 (2010 £996,928)

The increase in income for the year is a reflection of the expanding remit of Dance United's work, including the Academy programme, which in the current year 2010/11 accounted for 49% of restricted funding, as against 16% in the prior year. Despite the difficult economic background and an extremely challenging funding environment, the magnificent fundraising efforts by the Dance United team have resulted in increased income streams from trusts, foundations and the statutory sector, which have helped to counter the drop in funding from referral partners.

Unrestricted income has also increased in the year ensuring that the charity's reserves are now fully in line with target at the balance sheet date.

## Total expenditure for the year amounted to: £1,070,892 (2010 £944,935)

Of this expenditure, 97% is directly spent on carrying out charitable activities, with a further 2% of costs spent on generating income and the remaining 1% on governance.

The charity generated a net surplus for the year of £111,391 which, after transfers between funds, has resulted in a closing unrestricted funds balance of £210,488 and £86,001 on restricted funds. £90,000 of unrestricted funds has been designated at the year end to cover anticipated costs of developing the federated academy structure (£60,000) and the investment in the new choreographic innovation programme (£30,000), in the coming year.

## Reserves

Dance United requires a level of unrestricted reserves that will allow it sufficient stability to plan ahead for future ventures, whilst knowing that it can continue its operations and meet its commitments to its staff and others, in the event of an unexpected shortfall in income.

The Trustees' aim is to hold free reserves, which are its unrestricted funds excluding those tied up in fixed assets or otherwise designated, at a level which will allow the charity to continue to deliver core operating activity in the event of an unexpected shortfall in income, and to continue to meet its obligations to its employees and others in the short term.

The reserves policy was set in 2009/10 with a longer term aim to increase unrestricted reserves to cover three months operating costs. This has been calculated at a current level of around £108,000. The free reserves at 31 March 2011 amount to £119,418, ensuring that the free reserves target has been fully met this year.

It is the Trustees' intention to ensure that, at all times, the core cost of the Artistic Management Team are fully funded and that new projects are undertaken only where there is sufficient specific additional funding available to cover related costs

## Trustees' responsibilities

The Trustees (who are also the directors of Dance United for the purposes of company law) are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Board of Directors/ Trustees to prepare financial statements for each financial period that give a true and fair view of the state of affairs of the Charitable Company as at the balance sheet date, and of its incoming resources and application of resources, including income and expenditure, for the financial period. In preparing these financial statements, the Board of Directors/ Trustees are required to:

- select suitable accounting procedures and apply them consistently.
- observe the methods and principles in charity SORP.
- make judgments and estimates that are reasonable and prudent.
- state whether applicable UK accounting standards and statements of recommended practice have been followed subject to any material departures disclosed and fully explained in the financial statements, and
- prepare the financial statements on the 'going concern' basis unless it is inappropriate to presume that the charity will continue in operation.

The Board of Directors/Trustees are responsible for maintaining proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charitable Company, and enable them to ensure the financial statements comply with the Companies Act 2006. The Board of Directors/Trustees are also responsible for safeguarding the assets of the Charitable

Company and hence for taking reasonable steps to prevent fraud and other irregularities

## Disclosure of information to auditors

In accordance with company law, the Charitable Company's Directors/Trustees who held office at the date of the approval of this Trustees' Report certify that:

- so far as they are aware, there is no relevant audit information of which the Charitable Company's auditors are unaware; and
- as the Directors of the Charitable Company they have taken all the steps that they ought to have taken in order to make themselves aware of any relevant audit information and to establish that the Charitable Company's auditors are aware of that information.

## Auditors

A resolution to reappoint HPH, Chartered Accountants, as auditors to the company was taken at the annual general meeting.

## Special exemptions

This report is prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (issued in March 2005), and in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small entities.

This report was approved by the Board of Trustees and signed on their behalf by:

**Kay Brock**  
Dance United *Chair*  
**20 September 2011**

We have audited the financial statements of Dance United for the year ended 31 March 2011 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes numbered 1 to 16.

The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinion we have formed.

## Respective responsibilities of Directors, Trustees and Auditor

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purpose of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

## Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the directors; and the overall presentation of the financial statements. We read all the information in the Trustees' Annual Report to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

## Opinion on financial statements

- In our opinion the financial statements: give a true and fair view of the state of the charitable company's affairs as at 31 March 2011 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been properly prepared in accordance with the requirements of the Companies Act 2006.

## Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Trustees Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements

## Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the trustees annual report.

**A. C. Rodaway**  
*Senior Statutory Auditor*

for and on behalf of:  
HPH, Chartered Accountants  
Statutory Auditors  
21 Victoria Avenue, Harrogate, HG1 5RD  
**20 September 2011**

**Including the income and expenditure account for the year ended 31 March 2011.**

	Note	Unrestricted funds £	Restricted funds £	2011 total £	2010 total £
<b>Incoming resources</b>					
<i>Incoming resources from generated funds</i>					
Voluntary income	2	446,055	571,924	1,017,979	695,788
Investment income		385	-	385	340
Other income		1,500	-	1,500	201
<i>Incoming resources from charitable activities</i>	3	162,419	-	162,419	300,599
<b>Total incoming resources</b>		<b>610,359</b>	<b>571,924</b>	<b>1,182,283</b>	<b>996,928</b>
<b>Resources expended</b>					
<i>Costs of generating funds</i>					
Costs of generating voluntary income	5	21,488	-	21,488	14,559
<i>Charitable activities</i>	4	176,255	867,177	1,043,432	923,692
<i>Governance costs</i>	6	5,972	-	5,972	6,684
<b>Total resources expended</b>		<b>203,715</b>	<b>867,177</b>	<b>1,070,892</b>	<b>944,935</b>
Net incoming/(outgoing) resources before transfers		406,644	(295,253)	111,391	51,993
Transfers between funds		(271,656)	271,656	-	-
Net movement in funds		134,988	(23,597)	111,391	51,993
Fund balance at 1 April 2010		75,500	109,598	185,098	133,105
<b>Fund balance at 31 March 2011</b>		<b>210,488</b>	<b>86,001</b>	<b>296,489</b>	<b>185,098</b>

The notes on pages 33 to 36 form an integral part of these accounts.

The accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 applicable to small companies and the Financial Reporting Standards for Smaller Entities (effective April 2008).

The notes on pages 33 to 38 form an integral part of these accounts.

	Note	2011 £	2010 £
<b>Fixed assets</b>	8	1,070	38,451
<b>Current assets</b>			
Debtors	9	159,396	40,479
Cash at bank and in hand		258,465	319,549
		417,861	360,028
<b>Creditors: amounts falling due within 1 year</b>	10	(122,442)	(63,381)
Net Current Assets		295,419	296,647
Total Assets less Current Liabilities		296,489	335,098
<b>Creditors: amounts falling due after more than 1 year</b>	11	-	(150,000)
<b>Net Assets</b>	13	<b>296,489</b>	<b>185,098</b>
<b>Funds</b>			
Unrestricted funds	13	210,488	75,500
Restricted funds	12	86,001	109,598
		<b>296,489</b>	<b>185,098</b>

Approved by the Trustees and authorised for issue on 20 September 2011 and signed on their behalf by:

**Sandra De Lord** *Trustee/ Treasurer*

A company limited by guarantee. Registered in England & Wales No 4119410.

## 01 Accounting policies

### a) Basis of Accounting

The financial statements are prepared under the historical cost convention and in accordance with the Companies Act 2006, Financial Reporting Standards for Smaller Entities (effective April 2008) and the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

### b) Fixed Assets and Depreciation

Assets are included at cost and are capitalised where the cost exceeds £1,000. Depreciation is provided on all tangible fixed assets in use at rates calculated to write off the cost or valuation, less estimated residual value, of each asset over its expected useful life, as follows:

Leasehold improvements-straight line over 5 years.

Fixtures and fittings-straight line over 5 years.

AV & computer equipment-straight line over 3 years.

### c) Income from Charitable Activities

Income is recognised over the period of the service provided.

### d) Voluntary Income

Grant income is recognised when the income is receivable.

Grants received for specific purposes are allocated against the expenditure to which they relate within restricted funds.

### e) Investment Income

Investment income is recognised when the income is receivable.

### f) Resources Expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Charitable expenditure includes all expenditure directly relating to the objects of the Charitable Company, and is allocated on an actual cost basis.

Costs of generating voluntary income include those costs that can be directly associated with the promotion of the activities for the purpose of obtaining grants for the Charitable Company.

Support costs are those costs incurred in connection with the central and administration function of the Charitable Company and are allocated to charitable functions on a proportionate basis to the direct costs of running them (as set out at Note 4 to the accounts).

Governance costs are those costs incurred for the compliance with constitutional and statutory requirements, and are allocated on an actual cost basis.

### g) Restricted Fund

Restricted funds are funds that may only be used for particular purposes within the objects of the Charitable Company. Restrictions arise when specified by the donor.

### h) Designated Fund

Designated funds are funds set aside by the Trustees out of unrestricted general funds for specific future purposes or projects.

### i) Unrestricted Fund

Unrestricted funds are funds available for use in accordance with the charitable objects.

### j) Taxation

As a registered Charity, the Charitable Company is exempt from the payment of income and corporation tax in respect of its charitable activities.

## 02 Voluntary income

	Development £	Academy £	Training £	Advocacy £	2011 £	2010 £
<b>Restricted</b>						
Arts Council England (G4A)	-	56,167	3,833	-	60,000	80,333
Arts Council England Yorkshire (G4A)	-	6,767	-	-	6,767	-
Barclays Capital	-	24,500	-	-	24,500	-
Big Lottery Fund	-	80,000	-	-	80,000	-
Bloomberg	-	6,800	-	13,200	20,000	-
Bradford District Council	-	-	-	-	-	3,000
Bulldog Arts Fund	-	-	-	10,000	10,000	13,000
Charles Dunstone Charitable Trust	-	-	-	-	-	75,000
City Bridge Trust	-	17,076	-	-	17,076	-
Diamond Initiative	-	-	-	-	-	10,000
Emerald Foundation	-	5,000	-	-	5,000	-
Esmée Fairbairn Foundation	70,000	-	-	-	70,000	-
Home Office Community Fund	-	10,000	-	-	10,000	10,000
LankellyChase Foundation	-	7,500	-	-	7,500	17,500
Monument Trust	70,000	-	-	-	70,000	-
Movable Barres	-	-	-	4,001	4,001	2,500
M&G	-	10,080	-	-	10,080	-
Paul Hamlyn Foundation	80,000	-	-	-	80,000	80,000
Rayne Foundation	-	-	-	-	-	10,000
R E Chadwick Trust	-	-	-	-	-	500
Sofronie Foundation	-	24,500	-	-	24,500	-
The Rotary Club	-	-	-	-	-	2,500
The Spooner Charitable Trust	-	-	-	-	-	400
Tudor Trust	-	-	-	-	-	70,000
Vandervell Foundation	2,500	-	-	-	2,500	-
West Yorkshire Grants	-	-	-	-	-	10,000
WKLMF	-	20,000	-	-	20,000	-
Youth Justice Board	40,000	10,000	-	-	50,000	50,000
	<b>262,500</b>	<b>278,390</b>	<b>3,833</b>	<b>27,201</b>	<b>571,924</b>	<b>434,733</b>
<b>Unrestricted</b>						
Arts Council England					213,617	209,045
John Ellerman Foundation					30,000	-
London Brokerage Partnership					1,000	-
J Paul Getty Jnr Charitable Trust					50,000	50,000
The JRSST Charitable Trust					-	1,000
Futurebuilders					150,000	-
Other (Gift Aid and Donations)					1,438	1,010
					<b>446,055</b>	<b>261,055</b>
<b>Total voluntary income</b>					<b>1,017,979</b>	<b>695,788</b>

**03 Income from charitable activities**

	Development £	Academy £	Training £	Advocacy £	2011 £	2010 £
Referral partners and sponsorships	-	106,550	-	-	106,550	232,000
Training classes	-	-	1,750	-	1,750	7,475
Film	-	-	-	35,000	35,000	-
Training workshops	-	-	2,260	-	2,260	48,000
Wessex project	-	5,339	-	-	5,339	-
Tab centre	-	1,400	-	-	1,400	-
Sale of drapes	-	1,400	-	-	1,400	-
Duet Pictures	-	-	-	2,300	2,300	-
Studio rental	-	6,420	-	-	6,420	4,280
Dance performances	-	-	-	-	-	5,094
Conference fees	-	-	-	-	-	3,750
	-	<b>121,109</b>	<b>4,010</b>	<b>37,300</b>	<b>162,419</b>	<b>300,599</b>

**04a Resources expended charitable activities**

Rent	-	39,084	-	-	39,084	31,042
Printing and stationery	-	3,053	-	-	3,053	2,086
Telecommunications	-	1,761	-	-	1,761	2,889
Maintenance	-	1,724	-	-	1,724	2,936
Miscellaneous	-	-	-	-	-	228
Staff costs	195,110	61,577	-	-	256,687	252,704
Travel and subsistence	17,377	7,584	-	-	24,961	39,015
Artistic costs	-	84,926	-	-	84,926	108,118
Performance costs	-	49,615	-	-	49,615	21,185
Programme delivery	102,601	92,188	75,708	62,225	332,722	218,718
Films production	-	-	-	36,847	36,847	38,560
Depreciation	-	35,797	-	-	35,797	36,390
<b>Total restricted</b>	<b>315,088</b>	<b>377,309</b>	<b>75,708</b>	<b>99,072</b>	<b>867,177</b>	<b>753,871</b>
Support costs (note 4b)	64,042	76,689	15,388	20,136	176,255	169,821
	<b>379,130</b>	<b>453,998</b>	<b>91,096</b>	<b>119,208</b>	<b>1,043,432</b>	<b>923,692</b>

## 04b Resources expended

charitable activities (*continued*)

	Support £	Fundraising £	Governance £	2011 £	2010 £
<b>Details of core costs</b>					
Staff costs	94,967	-	-	94,967	83,564
Consultancy costs	9,998	21,488	-	31,486	21,842
Rent	34,532	-	-	34,532	34,391
Travel and meetings costs	-	-	1,041	1,041	1,500
Printing and stationery	7,894	-	-	7,894	7,264
Telecommunications	7,217	-	-	7,217	7,962
Professional fees	6,365	-	4,931	11,296	18,430
IT costs	8,718	-	-	8,718	9,123
Depreciation	1,584	-	-	1,584	3,679
Miscellaneous costs	4,980	-	-	4,980	3,309
	<b>176,255</b>	<b>21,488</b>	<b>5,972</b>	<b>203,715</b>	<b>191,064</b>

## 05 Costs of generating voluntary income

Consultancy costs				21,488	12,271
Publicity and marketing				-	2,288
				<b>21,488</b>	<b>14,559</b>

## 06 Governance costs

Auditors' remuneration – Audit				4,000	3,759
Auditors' remuneration – Non-audit services				931	1,425
Trustees' travel costs				1,041	1,500
				<b>5,972</b>	<b>6,684</b>

## 07 Staff costs

No employee earned over £60,000 in the year to 31 March 2011 (2010 – none).

Salaries				307,213	305,802
Social security costs				31,220	31,823
				<b>338,433</b>	<b>337,625</b>

### Full-time equivalent employees

Artistic				No. 5	No. 6
Academy				2	2
Administration				3	3
				<b>10</b>	<b>11</b>

**08 Tangible fixed assets**

	Leasehold improvements £	Fixtures, fittings & equipment £	Total £
<b>Cost</b>			
As at 1 April 2010	161,429	57,862	219,291
Additions at cost	-	-	-
<b>At 31 March 2011</b>	<b>161,429</b>	<b>57,862</b>	<b>219,291</b>
<b>Depreciation</b>			
At 1 April 2010	128,822	52,018	180,840
Charge for the year	32,285	5,096	37,381
<b>At 31 March 2011</b>	<b>161,107</b>	<b>57,114</b>	<b>218,221</b>
<b>Net book Value</b>			
At 31 March 2011	322	748	1,070
<b>At 31 March 2010</b>	<b>32,607</b>	<b>5,844</b>	<b>38,451</b>

All fixed assets are used in the furtherance of the Charity's objects.

**09 Debtors**

	2011 £	2010 £
Trade debtors	74,124	7,545
Other debtors	6,250	560
Prepayments	12,231	19,356
Accrued income	66,791	13,018
	<b>159,396</b>	<b>40,479</b>

**10 Creditors: amounts falling due within 1 year**

Trade creditors	25,859	15,890
Accruals and deferred income	96,583	47,491
	<b>122,442</b>	<b>63,381</b>

**11 Creditors: amounts falling due after more than 1 year**

Loan from Futurebuilders	-	150,000
	<b>-</b>	<b>150,000</b>

Deferred income relates to specific termed grants and income received in advance of cohorts being delivered. All deferred income from 2010 was released during this year.

## 12 Funds

The restricted funds are held for particular projects, details of which are shown in the Directors' and Trustees' Report. The transfers into the restricted funds in the year relate to unrestricted income being used to support these particular projects.

During the year £16,767 was transferred from general to designated funds to increase the closing designated funds balance at 31 March 2011 to £90,000. This figure represents: £30,000 set aside for investment in the new Choreographic Innovation Programme and £60,000 towards the development of the Federated Academy Structure. These funds will be utilised during the financial year 2011/12.

	Opening balance 01/04/2010 £	Incoming resources £	Outgoing resources £	Transfers in/(out) £	Closing balance 31/03/2011 £
<b>Restricted funds</b>					
Development	52,500	262,500	(315,088)	88	-
Academy	850	278,390	(377,309)	184,070	86,001
National training programme	56,248	3,833	(75,708)	15,627	-
National advocacy programme	-	27,201	(99,072)	71,871	-
	<b>109,598</b>	<b>571,924</b>	<b>(867,177)</b>	<b>271,656</b>	<b>86,001</b>
<b>Unrestricted funds</b>					
Designated	73,233	-	-	16,767	90,000
General	2,267	610,359	(203,715)	(288,423)	120,488
	<b>185,098</b>	<b>1,182,283</b>	<b>(1,070,892)</b>	<b>-</b>	<b>296,489</b>
		<b>Restricted funds £</b>	<b>Unrestricted designated £</b>	<b>Unrestricted general £</b>	<b>Total £</b>
Fixed Assets		-	-	1,070	1,070
Net Current Assets		86,001	90,000	119,418	295,419
Long term Creditors		-	-	-	-
		<b>86,001</b>	<b>90,000</b>	<b>120,488</b>	<b>296,489</b>

## 13 Analysis of net assets between funds

## 14 Trustees' expenses and remuneration

During the year 2 trustees (2010 – 3) were reimbursed travel expenses incurred in attending Trustees' meetings, totalling £625 (2010 - £1,192). No Trustees' received nor waived any remuneration during the year.

## 15 Liability of members

Dance United is a company limited by guarantee. The liability of each member is limited to a sum not exceeding £1.

## 16 Other financial commitments

At 31 March 2011, the company had annual commitments of £27,170 under licences, which will expire within a year.

Chair	Kay Brock LVO DL
Vice Chair	Lindsay Driscoll
Treasurer	Sandra De Lord
Trustees	Derek Barnes Blair Davies ( <i>until 21 February 2011</i> ) Kim Evans OBE ( <i>from 25 November 2010</i> ) Emma Isaac Professor Rod Morgan
Ambassador	Christopher Bruce CBE
Company Secretary	Kyla Irwin Williams

## Artistic Management Team

Chief Executive	Andrew Coggins MBE
Artistic Director, Dance	Tara Herbert
Director, Academies & Training	Michelle Bynoe
Director, Artistic Programme Development & Marketing	Rob Lynden
Strategic Adviser, Artistic Programme & Media	Nikki Crane
Strategic Adviser, Organisational Development & Partnerships	Blair Davies
Strategic Adviser, Policy, Planning & Funding	Pauline Gladstone

## Dance United

Is a company limited by guarantee registered in England and Wales

**Company number** 4119410

**Registered Charity number** 1087232

### Registered and principal office

Hampstead Town Hall Centre,  
213 Haverstock Hill, London, NW3 4QP

### Auditors

HPH, Chartered Accountants,  
21 Victoria Avenue, Harrogate, HG1 5RD

### Bankers

The Co-operative Bank PLC,  
1 Balloon Street, Manchester, M4 4BE

### Solicitors

Russell-Cooke Solicitors,  
2 Putney Hill, London, SW15 6AB

Bates, Wells & Braithwaite,  
2-6 Cannon Street, London, EC4M 6YH

Beachcroft,  
100 Fetter Lane, London, EC4A 1BN

## Credits

Logo: Sparkle

### Photography in sequence

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## Dance United

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