

Dance United

Annual Report and Accounts 2009/10



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Messages from the Chair, Executive Director & Artistic Director

This year, Dance United extended its work transforming the lives of marginalised young people by finding new ways and places to work.

In keeping with our strategic aims, we took the teaching model developed in Bradford over the last four years to new places. Pilot projects were successfully completed in Hackney and Hampshire, which have led to the foundations for fully fledged Academies to be developed together with the necessary fundraising to underpin them. Dazzling performances at London's South Bank and in Andover further demonstrated to our partners and funders the value of bringing this approach to wider communities.

In spite of the economic downturn, funders and youth justice referral agencies were very generous in supporting our work during the year. They point out that they are motivated both by the rigorous evaluations we carry out, demonstrating excellent long-term value for money, and by the moving evidence of the young people's own words when they say how their lives have been changed.

Excellence is the cornerstone of our work with young people: we demand high artistic standards and this is what stimulates them to achieve levels that astonish them and their families. Our staff and those who work behind the scenes are equally driven by this shared sense of excellence, and the Board is very grateful to all of them for their hard work, creativity and commitment.

Finally, I would like to thank all our supporters for their continuing contribution to Dance United's invaluable work.

Kay Brock
Chair

"It gets something across to you that you can't explain; it makes me feel like I've never felt before."

A participant, HMYOI Wetherby

The power of dance to affect and change - sometimes even to transform - damaged lives, is unparalleled. Our work over the last twelve months affirms this yet again and underlines the simple truth that the arts are uniquely powerful and transformative and can have a significant and lasting effect on some of our most profound social ills.

We offer ways of bringing this raw and often unexplored power into play to help individuals working within a group process. Our primary focus is young offenders, those at risk of offending and those not in education, training or employment. The Dance United approach is based on a proven methodology reflecting professional contemporary dance training and performance; and has been subjected to rigorous, independent academic evaluation.

It has been a long-term battle to prove that this seeming 'soft' arts-based process can bring about hard, long-lasting, personal and social change; and we still have a long way to go in achieving a more universal acceptance of such dance-led work being recognised as a mainstream intervention second to none.

But this is what gets us up in the mornings and we won't stop until such interventions become part of the fabric of the way society provides for people who struggle to thrive because of life circumstance.

Andrew Coggins
Executive Director

Tara-Jane Herbert
Artistic Director

“

I hope that our participants will be inspired and excited to take dance further and I hope it will inspire and excite some of them just to do something, something new, to take a risk, and be brave in their lives.

”

Tara-Jane Herbert
Artistic Director
Dance United



Mission statement

Dance United: Lives transformed through dance

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 short-cuts, 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 core aims

- Put the transformative power of dance into practice
- Develop exceptional dance artists who share our vision and can perform to exacting standards
- Pioneer our unique approach in new ways and in new situations
- Maintain the highest possible standards in everything we do

How we work

A unique approach

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

The first application of our approach was with street children in Ethiopia in the 1990's. This proved 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. Since then we have concentrated on the criminal justice system in the UK, and we believe our approach can be applied just as powerfully in other areas – notably, health, education, and social and family cohesion.

Real transformation

The evidence gathered by independent academic evaluators* suggests our work is having a dramatic effect in changing lives. Our flagship initiative, the Academy in Bradford, West Yorkshire has proved extraordinarily successful. From 2006 to 2008, less than 33% of young offenders who have had significant engagement with the Academy have reoffended. This remarkable improvement compares with average reoffending rates locally of 70%, and is why we aim to replicate the Academy model nationwide.

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, the next Billy Elliots, but rather to instil confidence in all our participants. Dance also demands high levels of teamwork, co-operation, negotiation, flexibility and resilience, precisely those 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 this results in ingrained hopelessness. If this is allowed to persist, sustained change will prove elusive. Dance United aims to change this.

*See *Successful Outcomes: the evidence* on page 17 for further information. *The Academy: A Report on Outcomes for Participants* (June 2006 – June 2008) by Dr Andrew Miles, with Dr Paul Strauss, is available in both hard copy and pdf formats. Please contact the Dance United office on +44 (0)20 7431 6647 to obtain a copy.



“

This project has been a shining light in her life giving her a new start.

”

A participant's family member

Our objectives in 2009/10

- Continue the development of the Academy programme
- Disseminate the results of the Academy research and evaluation
- Research and develop partnerships to replicate the Academy model
- Develop progression routes for Academy graduates
- Develop wider regional partnerships and projects in West Yorkshire
- Continue the development of a national training programme for dance in social inclusion
- Deliver a tour of *DESTINO* residencies, including one performance in Ethiopia
- Continue a sustained programme of advocacy
- Create a feature length documentary film on *DESTINO*



Our achievements in 2009/10

- Continued the effective delivery of the Academy action research model in Bradford, applying the method to young people who have been excluded or struggling in mainstream education.
- Developed United Studios in Bradford as part of a larger dance delivery environment, including the continuation of the weekly Youth Dance Group and a more challenging programme for the Performance Company.
- Sustained the in-depth evaluation of the Academy by the University of Manchester and disseminated the two-year independent academic research and evaluation report (2006-2008) to key policy-makers.
- Worked closely with potential Academy replication partners in Wessex and London, including a six-week performance project as the London pilot, working with Hackney Youth Offending Team (YOT), Croydon YOT, Flipside, Diamond Initiative and Southbank Centre's Learning and Participation department.
- Continued to provide practical support and advice to Academy graduates when they returned to education or progressed into work.
- Continued to develop partnerships and projects across the West Yorkshire region.
- Delivered training courses to prepare dance artists to work in social inclusion and contributed to the national debate on appropriate training and accreditation for dance artists working with challenging groups in the community.
- Delivered *DESTINO on the Road* with five national residencies culminating with three performances at the National Theatre in Ethiopia.
- Contributed to a wide range of conferences, presentations and advocacy events including performing at the opening of the Koestler Awards 2009 exhibition at London's Royal Festival Hall.
- Built on the impact of the *DESTINO* project by screening the broadcast documentary film of *DESTINO* (including at ICA and Sadler's Wells).
- Developed the company website and created a marketing plan.
- Maintained a relationship with the pan-European consortium of organisations engaged in arts-in-prison work.

Objectives in 2010-2011

Building on our success, priorities for the next 12 months will focus on the replication of the Academy programme, the development of our artistic programme (including large-scale, international and film work), the training of dance artists and the dissemination of the evaluation report.



Academies

- Replicate the Academy in a sustainable London location for young offenders, young people struggling with, or excluded from, mainstream education and young people on the fringes of gangs, guns and knives.
- Develop a London-based Performance Company based on the successful Bradford model.
- Continue the development of the Wessex Academy, the second Academy replication with managing partners Wessex Youth Offending Team and Hampshire County Council, including a showcase three-week performance project and accompanying film in April 2010.
- Accredit the Academy programme with Open College Network (OCN) from September 2010 providing a wider range of levels and standards. As many further education colleges and non-formal education courses offer OCN qualifications, this will also help the young people gain consistency in terms of progression and allow them to accumulate credits towards any further qualifications they undertake.

Large scale and international work

- Research further large-scale projects for 2011 and 2012 and beyond (possibilities include international partnerships and the Cultural Olympiad in London).
- Continue our 12-year link with the Adugna Community Dance Theatre Company to develop a professional touring company in Ethiopia.
- Complete the Movable Barres website featuring the work of partner organisations in England, Norway, Denmark, Italy, Greece and Ireland, which will focus on the dance and music methods that have proved successful across Europe in prison environments.

Films

- Advance the use of film in Dance United's advocacy work. For example, exploring the possibility of using the Academy in East London as a platform for a significant broadcast film to bring the work of the company to a much wider audience.
- Disseminate the film *DESTINO: A Contemporary Dance Story* via national and international broadcast opportunities, screenings and DVD distribution.

Dance training

- Recruit eight dance artists who have the potential to become the dance directors of tomorrow within this challenging field of work and train them over 15 days, followed by 60 days of paid placement within one of the Academy programmes.

Evaluation

- Publish and disseminate the three-year University of Manchester Evaluation Report on Bradford Academy (2006 – 2009).
- Create a monitoring and evaluation process for the Academy replications.

Innovation: the work of the Artistic Management Team

The Artistic Management Team (AMT) innovates, develops and delivers Dance United's mission and core aims.

The Artistic Management Team (AMT) is based in London and comprises the Artistic Director, the Executive Director, the Head of Programme Development and the Head of Artists' Development and Training. It is supported by a Projects Manager and Marketing Co-ordinator and by consultant expertise in networking, fundraising and advocacy.

The AMT's core responsibility is to deliver Dance United's mission and to maintain high quality standards in all the company's operations. The team has eight key, interrelated areas of activity.

- Creation and development of new opportunities, new partnerships and new work
- Co-ordination of front-line delivery of programmes (primarily the Academy action research project in Bradford, the Academy replication programme and associated research and evaluation)
- Delivery of special projects and productions (*DESTINO* and our international work are good examples)
- Training and development of artists
- Marketing and public relations
- Advocacy
- Development and production of films
- Fundraising

Mission funding

Dance United embraces a 'mission funding' strategy, i.e. the direct funding by donors of the costs of the Artistic Management Team (see *Fundraising, page 24*). This is designed to make the company more resilient than if the AMT was dependent on income streams from specific projects, an approach which can be unreliable, especially in an economic downturn. In the company's developmental role, this has created more adaptability and responsiveness and an enhanced ability to take risks. It also leaves the heart of the company's core activities much less vulnerable to events outside its control.

“

*Possibly the most
important dance work
happening in the UK*

*Vena Ramphal,
Choreographer*

”



Academy

Five years ago we created the Academy in specially adapted professional dance studios in Bradford, West Yorkshire. It was here that we developed our radical and intensive 12-week contemporary dance training model to work with offenders and those at risk of offending.

Partnerships were developed, initially with Bradford Youth Offending Team and NACRO, and subsequently with Leeds Youth Offending Service and three custodial facilities in the region. United Studios now operates as a unique regional hub with young people attending five days a week, six hours a day for full 12-week programmes. We continue to enjoy an excellent working relationship with Bradford YOT and have developed successful partnerships with the regional Behaviour Attendance Collaboratives (BACs). There are currently eight schools referring young people to the Academy programme through the BACs.

The programme

While maintaining contemporary dance training of a professional standard as the programme's main focus, together with Trinity College, London, we have designed and implemented a 'stealth curriculum' leading to a Level 1 qualification that includes basic literacy and numeracy skills. The Academy also works on the fitness, nutrition and health of participants.

Dr Andrew Miles of Manchester University, a leading assessor of arts-led work, agreed to lead an independent evaluation using specially designed tools. The resulting model means we now have a full-time ethnographer embedded in the programme who works alongside the participants providing invaluable independent data.

Simultaneously we have recruited and trained high-calibre dance artists; people who can work to our high standards with often very challenging clients. Successful replication of the Academy model will depend on the recruitment of exceptional talent. Dance United is contributing significantly to training in this area, both regionally and nationally.

The planned Academy replication programme continues in both Wessex and East London.

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 bodily 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 co-operation and responsibility, and lead to a sense of achievement, which in turn encourages ambition.

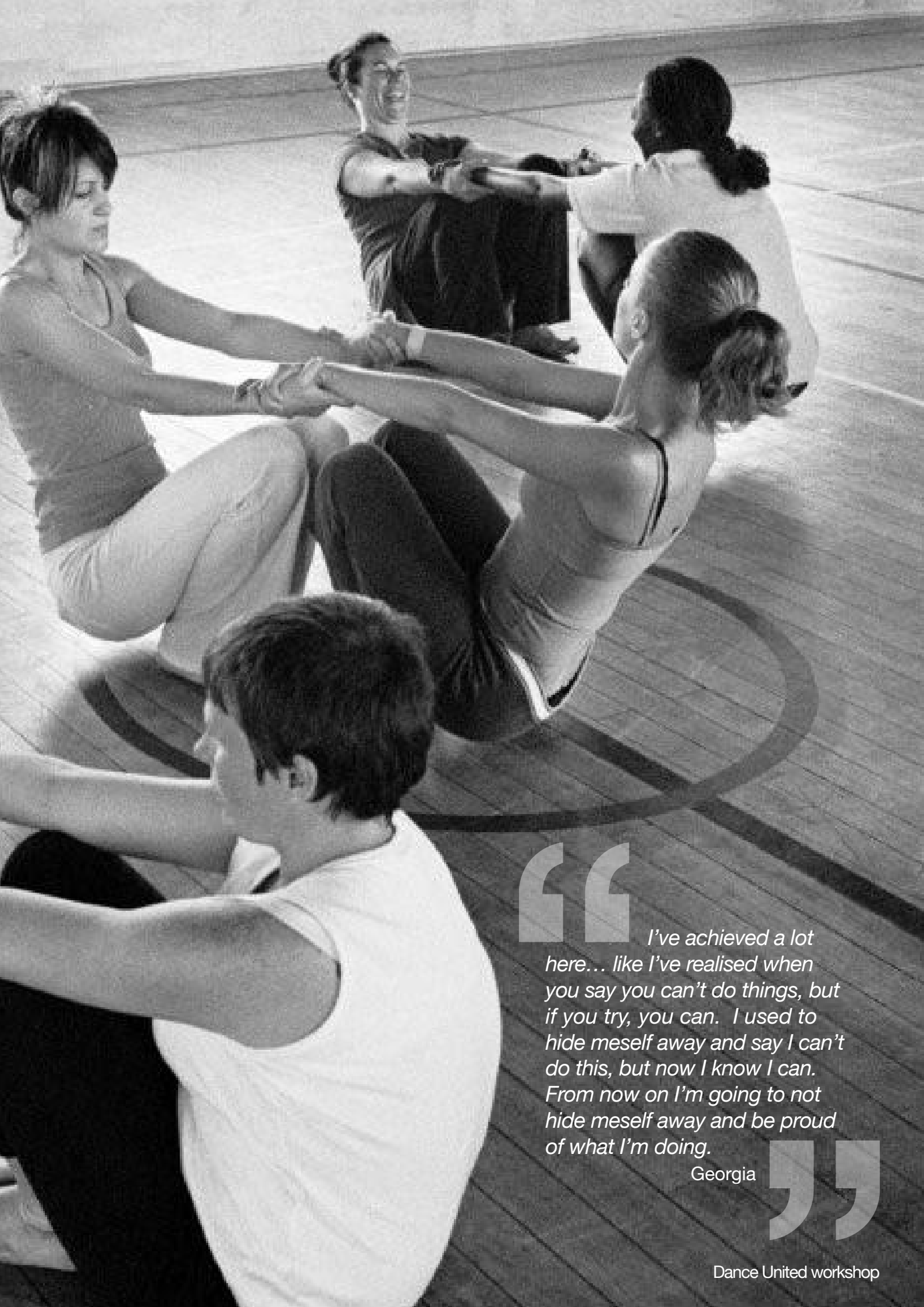
The Bradford Academy 2009/2010

The Academy delivered three cohorts this year.

We continued to be supported by Bradford YOT, Leeds Youth Offending Service, HMP/YOI Wetherby, HMP/YOI Askham Grange, and we formed partnerships with eight local schools that referred young people to us who were not engaged with or were struggling in mainstream education.

We continued to enlist role model students from Bradford College to support the first three weeks of cohorts.

This year a highlight of the performance calendar took place at Bradford Council's Bradford Young Citizens Awards, where the audience witnessed an outstanding performance of *Falling Apart*.



“

I've achieved a lot here... like I've realised when you say you can't do things, but if you try, you can. I used to hide myself away and say I can't do this, but now I know I can. From now on I'm going to not hide myself away and be proud of what I'm doing.

Georgia

”

“

It's kind of opened up my mind. It's different. I can see myself getting a qualification... I'd go to college after this to study dance. I never thought I'd say that.

Fernando

”



The Dance United London Academy 2009/2010

The Academy in East London continues to take shape and will commence in September 2010. We delivered a six-week performance project, *Momentum*, with London partners in November 2009 as a pilot project. We worked with the Learning and Participation department at the Southbank Centre and in partnership with Hackney Youth Offending Team, Flipside, Croydon Youth Offending Team and the Diamond Initiative. We also recruited role models from Kensington and Chelsea College and Southwark College, who worked for the first three weeks of the project alongside the participants.

For three weeks the group worked intensively on a new piece of choreography, *Momentum*, before performing the piece in the Clore Ballroom at the Royal Festival Hall as part of the Koestler Awards annual event. Dance United's Performance Company was invited to contribute to the evening's events and performed a site-specific piece entitled Prelude, which led into the performance of *Momentum*. This took place in front of 400 audience members, including friends and family.

Following the success of the performance at the Royal Festival Hall the group continued for three more weeks, with participants working on achieving their Arts Council Bronze Arts Award. They also rehearsed for a final performance of *Momentum* at Hackney Community College where the group performed for an audience of 110 in what was a fantastic achievement for these young people; the whole project serving as an excellent pilot for the London Academy.

The Wessex Academy 2009/2010

Considerable planning, development and fundraising work has been taking place in Wessex in preparation for the establishment of the Wessex Academy. Regular steering groups are held with representation from a number of organisations including Hampshire County Council, Winchester City Council, Southampton City Council, Arts Service, Prevention Service and Wessex Youth Offending Team.

A suitable Academy building has been located in Winchester and designs have been drawn up for its redevelopment and refurbishment. Initial work on the preparation of this building is now taking place.

The three week launch project for the Wessex Academy commenced on Monday 29th March 2010. It was a high profile event with a joint emphasis on raising the Academy's profile and fundraising, and was accompanied by a film documenting the young people's progress over the course of the project, screened just before the live performance.

The Wessex team is planning for the first full cohort to start in 2011.

Academy

Dance United Performance Company 2009/2010

The Performance Company was created as a progression route for young people who complete the 12-week Academy programme and for young people from the locality who are interested in contemporary dance. The company meets weekly to work on building technical and creative dance skills as well as attending intensive weekends and an annual summer school. The group works with Dance United artists and other professional choreographers, and has developed a number of stunning dance pieces which have been performed in both community and professional dance settings.

As a direct result of their astonishing performances in *DESTINO* at Sadler's Wells in March 2009, the young people were invited to open the highly prestigious Koestler Awards UK exhibition 2009 at London's Royal Festival Hall. Here, the company performed *Falling Apart*, a beautiful and challenging work choreographed by Douglas Comley to the music of Vivaldi.

The company returned to the Royal Festival Hall in December 2009 and worked alongside a group of hard-to-reach young people from Hackney, Lambeth and Croydon in the London Academy pilot. The company's performance was stunning in *Prelude*, a site specific piece choreographed by Robert Guy, which drew special attention to the company's very sophisticated dance skills. This set an excellent and inspiring example to the other young dancers, where the sharing of knowledge, group encouragement and the increase in people's confidence gave them an insight to a possible future in dance training, showing them that 'it can be done'.

Progression

We are delighted and extremely proud that two of the company members were accepted into the Scottish School of Contemporary Dance, while a third was accepted into Yorkshire Young Dancers. A number of other company members have also gone on to be accepted on high quality dance foundation courses.

During the summer five outstanding company members spent a week in London, taking part in the Rambert Dance summer school. This was an amazing opportunity for the young people to work with Rambert Company dancers studying contemporary, jazz and ballet.

Other Performances

- Yorkshire Society Annual event, 15/05/09, *A duet*
- Academy cohort E, 2009 graduation performance, 3/06/09: *Trespass*
- Saltaire Festival, 20/09/09: *Full Circle*
- Bradford YOT showcase, 8 & 9/11/09: *Falling Apart*
- Wessex YOT staff conference, 04/12/09: *Falling Apart*
- University of Central Lancashire, 27/01/10: *Duet* (created by 2 Academy students)
- Bradford Young Citizens Awards, 17/03/10: a duet from *Falling Apart*



Adam has been involved in crime since he was ten years old and has a history of gang related issues. We (the team) were completely amazed to see him not only dancing, but performing on stage as he has never been engaged in anything in his life.

Hackney Youth Offending
Team staff member





Momentum, London Academy pilot project

Successful outcomes: the evidence 2009/2010

The socio-economic impact of our work with young offenders was highlighted in a report by New Philanthropy Capital (NPC) in February 2010 and was subsequently profiled in Society Guardian:

*“A report out today by New Philanthropy Capital (NPC), analysing the most cost effective youth offending programmes, highlights the work of Dance United. The report estimates that the charity, by **stopping even one person reoffending, saves the public purse about £82,000.**”*

Society Guardian, 24th February 2010

*“A study by Manchester University found that **half of the students** who engaged with the programme **didn’t re-offend**, and of those who did re-offend, the frequency and severity of their offending was reduced. Dance United’s approach has been so successful that it is opening an East London Academy later this year.”*

NPC Trial and error report press release, 24th February 2010

*“By targeting support at organisations that are making a real difference, charities and **funders can prevent children from a life of crime** and get offenders back on track.”*

NPC Trial and error report, 2010

A full copy of the Guardian Society article and the NPC report can be obtained from Dance United.

Professional training & development 2009/2010

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

National training programme for dance in social inclusion

Part of Dance United's mission, and a key objective, is to help solve a national problem: There are too few high-calibre dance artists who can meet the exacting standards this work requires. This puts a very real restraint on the expansion of our activities in social inclusion.

Despite progress being made there is still an urgent need to expand our current training initiatives into a national programme. To meet that need we are committed to designing, marketing and delivering a modular programme, with placements and residencies that will work on a number of levels.

The recruitment and training of dance artists

We encourage dance artists to see this area of work as an inspiring and viable vocational career route rather than as something to fall back on. We do this by helping them to face and overcome fears and, in the process, build a substantial bank of facilitation skills.

We introduce dance artists to the practicalities and challenges of working in the social inclusion sector. We ran a one-week training course, *An Introduction to Dance United's Work in Social Inclusion*, for 17 dance artists in London in October 2009 as part of our recruitment drive. Some of the dance artists went on to complete placements working on six-week performance projects in London and Bradford. We also delivered one-day training events for Gloucester Dance in July 2009 and for North East Wales Dance in March 2010.

We have been successful in gaining funding from Arts Council England for an extensive training programme for eight dance artists with a view to them leading and directing future projects. The aim is to increase

our team of strong, confident and informed artists experienced at delivering the methodology which underpins everything we do. This will also enable our most experienced artists to be involved in new ventures such as our large-scale international projects.

In order to identify the strongest candidates, we are holding two recruitment days in June 2010 which will include observing them teaching. Each of the successful applicants will undertake a tailor-made training programme of up to 75 days, including direct on-the-job training in the studio with young people working alongside existing Dance United artists. Each artist will be assigned to one or more of the three Academies: Bradford, Wessex or London. They will also have the opportunity to complete our stage 1 training course and spend a number of days outside the studio where they will receive additional/ supplementary training, support and mentoring from Tara-Jane Herbert, Michelle Bynoe and Pauline Gladstone.

“

I will use these skills every day – 100% within work, university and teaching situations. I see this as a major learning curve and a wonderful experience.

York St John
University student

”

The national and international debate on the training of dance artists to work in social inclusion settings

In April 2009 we commissioned the internationally renowned UK theatre company, *Improbable*, to facilitate an Open Space Event at Interchange Studios exploring a central question: “*What do dance artists need to know besides dance to work with challenging groups?*” The responses were written up into a report which fed into the national debate on accredited training for the community dance sector, spearheaded by DTAP (the Dance Training and Accreditation Project), and appeared as an article in *Animated*.

Building on the training relationship between Dance United and the University of Leeds, we gave a joint presentation *Dance and Social Inclusion: Facilitating the Process- Developing Graduate Employability* at the international Arts in Society conference in Venice in July 2009.

Learning Outside the Classroom (LOtC)

The Learning Outside the Classroom (LOtC) Quality Badge is a Government scheme for assuring quality training in non-classroom contexts and for the teaching of young people aged 0-19. The LOtC Quality Badge signifies the holder’s commitment to providing quality learning experiences and is recognised and trusted by local authorities and schools, who will increasingly be looking to use only those organisations whose members hold this badge.

Having trained as a course deliverer in May 2009, Dance United was commissioned by the Arts Council to run this one-day course in June and July 2010 for 40 dance organisations that had expressed an interest in gaining this kite-mark.

Integrated team training

Dance United provides continuous professional development for our integrated delivery teams of dance artists and support staff. For example, an INSET event in January 2010 focused on skills for working with very challenging groups and was delivered by experts on managing young people with emotional and behavioural difficulties.



Class at the Bradford Academy

DESTINO

DESTINO was a landmark production for Dance United. Delivered in co-production with Sadler's Wells, three performances on the main stage of one of the dance world's most prestigious venues in March 2009 were followed by a six-week UK tour involving local communities in each residency. For the first time mainstream UK audiences saw Dance United's unique way of working and this raised the company's profile significantly.

A remarkable journey

It is often difficult for a wider audience to see our work first hand. *DESTINO* at Sadler's Wells in March 2009 was a main stage co-production with the UK's principal contemporary dance theatre. *DESTINO* brought our work to the general public, raising our profile in the cultural sector and in the media. The performance broke down barriers, showing how high quality community and professional dance can be entirely complementary. This brought our work with marginalised individuals emphatically into the arts mainstream.

DESTINO featured two dancers who appeared in every part of the programme. Junaid Jemal Sendi and Addisu Demissie were members of the original Adugna project in Ethiopia in 1995 when they were children working on the street with no future ahead of them. Today they have forged internationally recognised careers as dance artists. Their lives have been radically transformed by dance and the pioneering work of Dance United.

Residencies

DESTINO on the Road involved five residencies at established arts centres in Eastleigh, Cambridge, Leeds, Manchester and London (Laban) and each residency was one to three weeks long. Each residency was used to develop a community project in which new, inexperienced, emerging and established dancers could work collaboratively. These pieces were then performed alongside the commissioned pieces from *DESTINO* at Sadler's Wells.

Demanding and intensive, the residencies established a new model of touring. They actively engaged communities in rehearsals and put them centre stage, alongside the work commissioned for Sadler's Wells. The boundaries between the professional and the community were blurred so successfully that the feedback from audience members was unanimously positive with many people being unable to distinguish between the professional and non-professional work.

DESTINO on the Road, which ran through to May 2009, was Dance United's first-ever scheduled tour and created an intensive engagement for the 150 young people from the communities who took part. Fittingly, the journey ended in Addis Ababa, Ethiopia, with special performances and workshops featuring *DESTINO*'s principal performers, Junaid and Addisu.

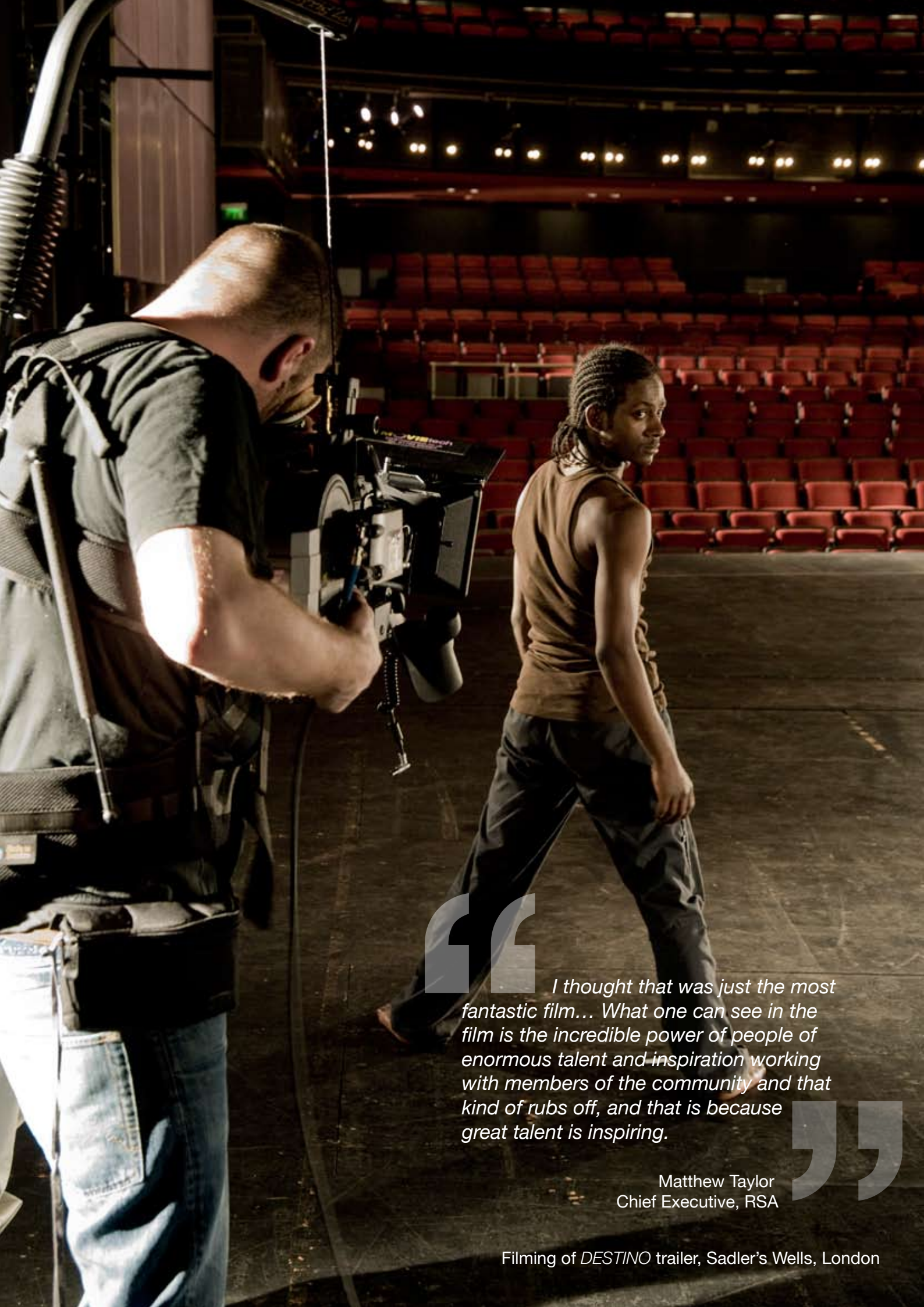
Addis Ababa, Ethiopia: a uniquely moving story

The genesis of Dance United was a pioneering project that began in Addis Ababa in the mid-1990s. Here, we worked with street children whose lot in life was regarded as something they were powerless to change. Dance training embedded focus, discipline and self-belief in their lives. The project was called Adugna (meaning “destiny” in Amharic) and it continues to thrive to this day as a fully fledged contemporary dance company. The tour ended with three sold-out performances at the National Theatre in Addis Ababa, which was supported by the British Council.

Dance United continues to support the development and sustainability of the Adugna dance company in Ethiopia under the artistic direction of Junaid and Addisu.



Adugna Community Dance Theatre Company, Addis Ababa, Ethiopia



“

I thought that was just the most fantastic film... What one can see in the film is the incredible power of people of enormous talent and inspiration working with members of the community and that kind of rubs off, and that is because great talent is inspiring.

”

Matthew Taylor
Chief Executive, RSA

Filming of *DESTINO* trailer, Sadler's Wells, London

DESTINO: the film

DESTINO: A Contemporary Dance Story was commissioned by Arts Council England and premiered at Sadler's Wells on March 4th 2010.

A further screening was held at the Royal Society of Arts on July 12th 2010 for a broad audience drawn from across the arts and social justice sectors, media and business. The film will be broadcast on the Community Channel during the summer and will tour to a number of high profile festivals including Cambridge, Cinedans (Amsterdam), the International Film Festival: South African, Portobello Film Festival and Red Rock Festival of Xion Canyon.



Beautiful, inspiring, uplifting.
TIM BARBER, BBC

Beautifully told... dance is universal
and can enrich any life no matter what.
ADAM COOPER, DANCER/CHOREOGRAPHER

DESTINO

A CONTEMPORARY DANCE STORY

FEATURING
**ADDISU DEMISSIE
JUNAID JEMAL SENDI**

Dance really can change lives.

DUET PICTURES IN ASSOCIATION WITH ARTS COUNCIL ENGLAND PRESENTS "DESTINO: A CONTEMPORARY DANCE STORY"
ADDISU DEMISSIE JUNAID JEMAL SENDI RUSSELL MALIPHANT ADAM BENJAMIN HOFESH SHECHTER
SUSANNAH BROUGHTON TARA-JANE HERBERT FEATURING ADUGNA COMMUNITY DANCE THEATRE COMPANY
DANCE UNITED SADLER'S WELLS ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY RICHARD BERNAS
CAMERA STEIN STIE DAN WILLIAMS SOUND MIKE LINFORTH EXECUTIVE PRODUCERS NIKKI CRANE JOHN HIRST
PRODUCER ANDREW COGGINS EDITOR JULIAN RODD DIRECTOR CASWELL COGGINS

WWW.DESTINOFILM.ORG

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Fundraising

To thrive, we constantly have to focus on sustaining Dance United as a responsive, businesslike and mission-led company delivering quality, impact, risk and change.

In these challenging economic times, in addition to mission funding (see page 10) the company is undertaking significant research into diversifying its funding base. This includes building and extending long-term relationships with trusts and foundations, building new relationships with businesses seeking to increase their social responsibility, targeting high net worth individuals and setting up a Friends Scheme.

During 2009/2010 the company benefited from a small number of significant, three-year, mission-focused investments. These complement and enhance the impact of the Arts Council England Regularly Funded Organisation (RFO) grant.



Crossing the Light, HMP&YOI Bullwood Hall



Crossing the Light, HMP&YOI Bullwood Hall

Funders & partners

Dance United is deeply grateful to the many funders and partners whose generosity and engagement make our work possible, thereby helping transform many young people's lives.

Funders

Arts Council England
Bradford District Council
Bradford Bronte Rotary Club
Bradford Youth Offending Team
Bulldog Arts Fund
Charles Dunstone Foundation
Diamond Initiative
Futurebuilders
Hackney Youth Offending Team
Home Office Community Fund
J Paul Getty Jnr. Charitable Trust
JRSST Charitable Trust
LankellyChase Foundation
Leeds Youth Offending Service
Moveable Barres
Paul Hamlyn Foundation
Rayne Foundation
R E Chadwick Charitable Trust
Southbank Centre
Tudor Trust
West Yorkshire Grants
Youth Justice Board

Partners

Bradford Youth Offending Team
CUE
Diamond Initiative
Duet Pictures
Hackney Youth Offending Team
Hampshire County Council
HMP/ YOI Wetherby
Koestler Trust
Leeds Youth Offending Service
Manchester City College
Southbank Centre
Trinity College
Wessex Youth Offending Team

Marketing

A rigorous marketing approach contributes significantly to the successful engagement of stakeholders, inspiring their commitment and support.

Key developments for 2009/2010 included:

- The creation of a core script (*page 3*) to describe Dance United's purpose and aspirations in a credible, distinctive and sustainable way. The script is printed on promotional documents which are distributed at all Dance United events. It is also written on the website under the 'Who we are' section.
- Identifying key stakeholders to improve the efficient development and maintenance of key relationships.
- Agreeing and maintaining a cohesive marketing plan to support strategic goals and guide future marketing activities.
- Improving the effectiveness of the website by collaborating with website designers to create a new, functional website that will appeal to all stakeholders.
- Upskilling and resourcing the internal team to improve self-sufficiency in the delivery of future marketing activity, including having a separate marketing budget.
- Maintaining consistency of Dance United branding on all marketing material that is designed and produced, including the marketing for the Wessex Academy

Work is underway to:

- Launch and test the new Dance United website over the summer of 2010 with the official promotion to fall in line with the promotion of the London project in September 2010.
- Research 'Friends' schemes by talking to current stakeholders and similar organisations with schemes already in place, with a view to developing a 'Friends of Dance United' scheme to support fund-raising and profile development.
- Create and maintain an events calendar to be used internally to ensure that Dance United is represented at all relevant events as appropriate.



Crossing the Light, HMP&YOI Bullwood Hall

Structure, governance & management

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 pages 44 to 45 for the year ended 31 March 2010.

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 44 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 Executive Director, Andrew Coggins; Artistic Director, Tara Herbert; Head of Artists' Training and Development, Michelle Bynoe; and Head of Programme Development, 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. Pauline Gladstone stepped down from the Board during the year due to her increasing work as an advisor to Dance United, which she deemed to be a conflict of interest. In November 2009, the Board, together with the Artistic Management Team, held an awayday to review recent performance of the company and to discuss long term strategy.

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 25.

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.

Financial review

Total income for the year amounted to £996,928 (2009: £1,254,072).

The reduction in income in the current year 2009/10 is as expected, given that 2008/09 reflected increased activity specifically related to *DESTINO*, together with an exceptional year for fundraised income from trusts and foundations. Despite the ongoing depressed economic climate during 2009/10, Dance United has again managed to attract unrestricted funding from a wide range of sources including trusts, foundations and the statutory sector, together with a significant contribution from partner funding for places on the expanding Academy programme and directly generated income from dance performance, projects and related activity. Full details are set out at Notes 2 and 3 to the accounts.

Total expenditure amounted to £944,935 (2009: £1,184,761).

Almost 98% of the charity's expenditure is spent on carrying out its charitable activities, with under 2% of costs spent on generating income and the remaining 1% on governance. The charity generated a net surplus for the year of £51,933 which, after transfers between funds, has resulted in a closing unrestricted funds balance of £75,500 and £109,598 on restricted funds. The majority of these funds are committed against expenditure in the coming financial year and the trustees are mindful of the need to ensure that sufficient reserves are retained longer term in line with the charity's reserves policy.

The working capital of the charity is positive with over £296,000 of net current assets at the balance sheet date. However, the long-term creditor of £150,000 remains, representing funding from Futurebuilders towards the development of the Academy programme business model. The loan was interest-free during the financial year 2009/10 and further terms are currently in negotiation.

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 believe that the charity should aim 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 it 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 Trustees have carefully considered the charity's objectives for the coming year 2010/2011 and the financial constraints within which these must operate. In following its policy of mission funding, which ensures that the core cost of the Artistic Management Team are always fully funded, the charity will seek to manage its general operations within known levels of committed unrestricted funding, and to undertake new projects only where there is sufficient specific additional funding available to cover related costs. The intention is to retain reserves at a level which will ensure that the charity increases its free reserves to a minimum target level of £25,000 by the year 2011/12 and that it continues to meet all obligations as they fall due. The longer term aim is to increase unrestricted reserves to cover three months operating 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
- made 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 on 9 September 2010 and signed on their behalf by:

Kay Brock
Dance United Chair

Independent auditors' report

We have audited the financial statements of Dance United for the year ended 31 March 2010 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes, set out on pages 32 to 40. These financial statements have been prepared in accordance with the accounting policies set out therein.

This report is made solely to the charitable company's Directors and Trustees, as a body, in accordance with Section 495 and 496 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's Directors and Trustees 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 Directors and Trustees as a body, for our audit work, for this report, or for the opinion we have formed.

Respective responsibilities of Directors, Trustees and Auditors

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

Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland).

We report to you our opinion as to whether the financial statements give a true and fair view, have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice and have been prepared in accordance with the Companies Act 2006. We also report to you if in our opinion the information given in the Trustees' Report is consistent with the financial statements.

In addition we report to you if, in our opinion the charitable company has not kept adequate accounting records, if the charitable company's financial statements are not in agreement with those records, if we have not received all the information and explanations we require for our audit, or if certain disclosures of Trustees' remuneration specified by law are not made.

We read other information contained in the Annual Report and consider whether it is consistent with the audited financial statements. The other information comprises only Trustees' Annual Report, Chair's Statement and Company Information. We consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the financial statements. Our responsibilities do not extend to other information.

Basis of opinion

We conducted our audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgments made by the Trustees in the preparation of the financial statements, and of whether the accounting policies are appropriate to the charitable company's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance as to whether the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion:

- the financial statements give a true and fair view to the state of the charitable company's affairs as at 31 March 2010 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- the financial statements have been properly prepared in accordance with United Kingdom and Generally Accepted Accounting Practice;
- the financial statements have been properly prepared in accordance with the Companies Act 2006;
- the information provided in the Trustees' Annual Report is consistent with the financial statements.

A. C. Rodaway
Senior Statutory Auditor

for and on behalf of:
HPH Chartered Accountants
Statutory Auditor
Chartered Accountants

21 Victoria Avenue
Harrogate
North Yorkshire
HG1 5RD
9 September 2010

Statement of financial activities

Including the income and expenditure account for the year ended 31 March 2010

| | Note | Unrestricted Funds £ | Restricted Funds £ | 2010 Total £ | 2009 Total £ |
|---|------|----------------------------|--------------------------|--------------------|--------------------|
| Incoming resources | | | | | |
| <i>Incoming resources from generated funds</i> | | | | | |
| Voluntary income | 2 | 261,055 | 434,733 | 695,788 | 904,451 |
| Investment income | | 340 | - | 340 | 3,414 |
| Other income | | 201 | - | 201 | 2,432 |
| <i>Incoming resources from charitable activities</i> | 3 | 300,599 | - | 300,599 | 343,775 |
| Total incoming resources | | 562,195 | 434,733 | 996,928 | 1,254,072 |
| Resources expended | | | | | |
| Costs of generating voluntary income | 5 | 14,559 | - | 14,559 | 17,876 |
| Charitable activities | 4 | 169,821 | 753,871 | 923,692 | 1,158,167 |
| Governance costs | 6 | 6,684 | - | 6,684 | 8,718 |
| Total resources expended | | 191,064 | 753,871 | 944,935 | 1,184,761 |
| Net incoming/(outgoing) resources before transfers | | 371,131 | (319,138) | 51,993 | 69,311 |
| Transfers between funds | | (297,547) | 297,547 | - | - |
| Net movement in funds | | 73,584 | (21,591) | 51,993 | 69,311 |
| Fund Balance at 1 April 2009 | | 1,916 | 131,189 | 133,105 | 63,794 |
| Fund balance at 31 March 2010 | | £ 75,500 | £ 109,598 | £ 185,098 | £ 133,105 |

The notes on page 36 to 42 form an integral part of these accounts.

Notes to the accounts

For the year ended 31 March 2010

1. 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 |
| Audio visual and 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.

| 2. VOLUNTARY INCOME | <i>Development</i> | <i>Academy</i> | <i>Training</i> | <i>Advocacy</i> | 2010 | 2009 |
|---|--------------------|----------------|-----------------|-----------------|-------------|-------------|
| Restricted | £ | £ | £ | £ | £ | £ |
| Arts Council England | 10,000 | 10,333 | 60,000 | - | 80,333 | 37,193 |
| Bradford District Council | - | - | 3,000 | - | 3,000 | 57,795 |
| Bulldog Arts Fund | 13,000 | - | - | - | 13,000 | - |
| Calouste Gulbenkian Foundation | - | - | - | - | - | 6,500 |
| Charles Dunstone Foundation | 75,000 | - | - | - | 75,000 | 133,000 |
| Creative Partnerships | - | - | - | - | - | 32,415 |
| Diamond Initiative | - | 10,000 | - | - | 10,000 | - |
| Hampshire County Council | - | - | - | - | - | 10,000 |
| Hilden Charitable Fund | - | - | - | - | - | 5,000 |
| Home Office Community Fund | - | 10,000 | - | - | 10,000 | - |
| JAC Trust | - | - | - | - | - | 14,695 |
| LankellyChase Foundation | - | 17,500 | - | - | 17,500 | 27,500 |
| Leeds Youth Offending Service | - | - | - | - | - | 2,500 |
| Linbury Trust | - | - | - | - | - | 25,000 |
| Lloyds TSB Foundation for England & Wales | - | - | - | - | - | 25,000 |
| Moveable Barres | 2,500 | - | - | - | 2,500 | 9,894 |
| Network Rail | - | - | - | - | - | 25,000 |
| NESTA Innovation Exchange | - | - | - | - | - | 40,000 |
| Paul Hamlyn Foundation | 80,000 | - | - | - | 80,000 | 80,000 |
| Rayne Foundation | - | 10,000 | - | - | 10,000 | 10,000 |
| R E Chadwick Trust | - | - | - | 500 | 500 | - |
| South East Dance | - | - | - | - | - | 4,000 |
| Susila Dharma (Britain) | - | - | - | - | - | 3,000 |
| The Rotary Club of Bradford Bronte | - | - | - | 2,500 | 2,500 | - |
| Tudor Trust | 70,000 | - | - | - | 70,000 | 70,000 |
| W W Spooner Charitable Trust | - | - | - | 400 | 400 | - |
| West Yorkshire Grants | - | 10,000 | - | - | 10,000 | 10,000 |
| Youth Justice Board | 50,000 | - | - | - | 50,000 | 50,000 |
| Yorkshire Forward | - | - | - | - | - | 13,000 |
| Other | - | - | - | - | - | 3,623 |
| | 300,500 | 67,833 | 63,000 | 3,400 | 434,733 | 695,115 |
| Unrestricted | | | | | | |
| Arts Council England | | | | | 209,045 | 203,550 |
| Burson Marsteller | | | | | - | 2,686 |
| CAFOD | | | | | - | 500 |
| Koestler Trust | | | | | - | 100 |
| ORR Mackintosh Foundation | | | | | - | 2,500 |
| J Paul Getty Jnr Charitable Trust | | | | | 50,000 | - |
| J R S S T Charitable Trust | | | | | 1,000 | - |
| Other | | | | | 1,010 | - |
| | | | | | 261,055 | 209,336 |
| Total voluntary income | | | | | £ 695,788 | £904,451 |

Notes to the accounts

For the year ended 31 March 2010

3. INCOME FROM CHARITABLE ACTIVITIES

| | <i>Development</i> | <i>Academy</i> | <i>Training</i> | <i>Advocacy</i> | <i>2010</i> | <i>2009</i> |
|-------------------------|--------------------|----------------|-----------------|-----------------|-------------|-------------|
| | £ | £ | £ | £ | £ | £ |
| Academy places | - | 232,000 | - | - | 232,000 | 265,030 |
| Training and class fees | - | - | 7,475 | - | 7,475 | 5,215 |
| Dance performances | - | 3,644 | - | 1,450 | 5,094 | 1,276 |
| Dance projects | 25,000 | 23,000 | - | - | 48,000 | 59,475 |
| Studio rental | - | 4,280 | - | - | 4,280 | 7,001 |
| Bradford careers | - | - | - | - | - | 3,528 |
| Conference fees | - | - | - | 3,750 | 3,750 | 2,250 |
| | £ 25,000 | £ 262,924 | £ 7,475 | £ 5,200 | £ 300,599 | £ 343,775 |

4a. RESOURCES EXPENDED - CHARITABLE ACTIVITIES

| | <i>Development</i> | <i>Academy</i> | <i>Training</i> | <i>Advocacy</i> | <i>2010</i> | <i>2009</i> |
|-------------------------|--------------------|----------------|-----------------|-----------------|-------------|-------------|
| | £ | £ | £ | £ | £ | £ |
| Rent | - | 31,042 | - | - | 31,042 | 32,300 |
| Printing and stationery | - | 2,086 | - | - | 2,086 | 3,080 |
| Telecommunications | - | 2,889 | - | - | 2,889 | 3,906 |
| Maintenance | - | 2,936 | - | - | 2,936 | 2,365 |
| Miscellaneous | - | 228 | - | - | 228 | 2,383 |
| Staff costs | 201,089 | 51,615 | - | - | 252,704 | 269,664 |
| Travel and subsistence | 28,071 | 10,944 | - | - | 39,015 | 40,341 |
| Artistic costs | - | 94,242 | - | 13,876 | 108,118 | 115,225 |
| Performance costs | - | 21,185 | - | - | 21,185 | 39,861 |
| Programme delivery | 91,431 | 80,853 | 21,561 | 24,873 | 218,718 | 271,800 |
| Films production | - | 7,202 | - | 31,358 | 38,560 | 27,450 |
| Depreciation | - | 36,390 | - | - | 36,390 | 36,164 |
| <i>DESTINO</i> | - | - | - | - | - | 145,553 |
| Total restricted | 320,591 | 341,612 | 21,561 | 70,107 | 753,871 | 990,092 |
| Support costs (note 4b) | 72,218 | 76,953 | 4,857 | 15,793 | 169,821 | 168,075 |
| | £ 392,809 | £ 418,565 | £ 26,418 | £ 85,900 | £ 923,692 | £ 1,158,167 |

4b. RESOURCES EXPENDED - CHARITABLE ACTIVITIES (continued)

| | <i>Support</i> | <i>Fundraising</i> | <i>Governance</i> | <i>2010</i> | <i>2009</i> |
|------------------------------|----------------|--------------------|-------------------|-------------|-------------|
| Details of core costs | £ | £ | £ | £ | £ |
| Staff costs | 83,564 | - | - | 83,564 | 76,332 |
| Consultancy fees | 9,571 | 12,271 | - | 21,842 | 16,424 |
| Rent | 34,391 | - | - | 34,391 | 29,417 |
| Travel costs | - | - | 1,500 | 1,500 | 5,939 |
| Printing and stationery | 7,264 | - | - | 7,264 | 10,333 |
| Telecommunications | 7,962 | - | - | 7,962 | 11,275 |
| Professional fees | 10,958 | 2,288 | 5,184 | 18,430 | 27,479 |
| IT costs | 9,123 | - | - | 9,123 | 7,532 |
| Relocation costs | - | - | - | - | 2,699 |
| Depreciation | 3,679 | - | - | 3,679 | 4,532 |
| Miscellaneous costs | 3,309 | - | - | 3,309 | 2,707 |
| | <hr/> | <hr/> | <hr/> | <hr/> | <hr/> |
| | £ 169,821 | £ 14,559 | £ 6,684 | £ 191,064 | £ 194,669 |

5. COSTS OF GENERATING VOLUNTARY INCOME

| | | |
|-------------------------|----------|----------|
| Consultancy costs | 12,271 | 14,381 |
| Publicity and marketing | 2,288 | 3,495 |
| | <hr/> | <hr/> |
| | £ 14,559 | £ 17,876 |

6. GOVERNANCE COSTS

| | | |
|---|---------|---------|
| Auditors' remuneration - Audit | 3,759 | 5,599 |
| Auditors' remuneration - Non-audit services | 1,425 | 887 |
| Trustees' travel costs | 1,500 | 2,232 |
| | <hr/> | <hr/> |
| | £ 6,684 | £ 8,718 |

Notes to the accounts

For the year ended 31 March 2010

7. STAFF COSTS

| | 2010 | 2009 |
|--------------------------------|-----------|-----------|
| | £ | £ |
| Salaries | 305,802 | 302,345 |
| Social security costs | 31,823 | 31,456 |
| | <hr/> | <hr/> |
| | £ 337,625 | £ 333,801 |
| | <hr/> | <hr/> |
| Full-time equivalent employees | No. | No. |
| Artistic | 6 | 4 |
| Academy | 2 | 2 |
| Administration | 3 | 3 |
| | <hr/> | <hr/> |
| | 11 | 9 |
| | <hr/> | <hr/> |

No employee earned over £60,000 in the year to 31 March 2010 (2009 - none).

8. TANGIBLE FIXED ASSETS

| | <i>Leasehold Improvements</i> | <i>Fixtures, Fittings & Equipment</i> | <i>Total</i> |
|-----------------------|-----------------------------------|---|--------------|
| Cost | £ | £ | £ |
| At 1 April 2009 | 161,429 | 56,799 | 218,228 |
| Additions at cost | - | 1,063 | 1,063 |
| | <hr/> | <hr/> | <hr/> |
| At 31 March 2010 | 161,429 | 57,862 | 219,291 |
| | <hr/> | <hr/> | <hr/> |
| Depreciation | | | |
| At 1 April 2009 | 96,536 | 44,235 | 140,771 |
| Charge for the year | 32,286 | 7,783 | 40,069 |
| | <hr/> | <hr/> | <hr/> |
| At 31 March 2010 | 128,822 | 52,018 | 180,840 |
| | <hr/> | <hr/> | <hr/> |
| Net book Value | | | |
| At 31 March 2010 | £ 32,607 | £ 5,844 | £ 38,451 |
| | <hr/> | <hr/> | <hr/> |
| At 31 March 2009 | £ 64,893 | £ 12,564 | £ 77,457 |
| | <hr/> | <hr/> | <hr/> |

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

| | 2010 | 2009 |
|--|-----------|-----------|
| | £ | £ |
| 9. DEBTORS | | |
| Trade debtors | 7,545 | 164,904 |
| Other debtors | 560 | 5,837 |
| Prepayments | 19,356 | 17,346 |
| Accrued income | 13,018 | 27,238 |
| | £ 40,479 | £ 215,325 |
| 10. CREDITORS: amounts falling due within one year | | |
| Trade creditors | 15,890 | 57,474 |
| Other taxes and social security costs | - | 7,704 |
| Accruals and deferred income | 47,491 | 151,785 |
| | £ 63,381 | £ 216,963 |
| 11. CREDITORS: amounts falling due after more than one year | | |
| Loan from Futurebuilders | £ 150,000 | £ 150,000 |

The repayment terms of this loan are to be negotiated and the funds are interest-free until June 2012.

| 12. FUNDS | <i>Opening Balance 01/04/2009</i> | <i>Incoming Resources</i> | <i>Outgoing Resources</i> | <i>Transfers In/(Out)</i> | <i>Closing Balance 31/03/2010</i> |
|-----------------------------|---|-------------------------------|-------------------------------|-------------------------------|---|
| | £ | £ | £ | £ | £ |
| Restricted Funds | | | | | |
| Development | 61,394 | 300,500 | 320,591 | 11,197 | 52,500 |
| Academy | 69,795 | 67,833 | 341,612 | 204,834 | 850 |
| National Training Programme | - | 63,000 | 21,561 | 14,809 | 56,248 |
| National Advocacy Programme | - | 3,400 | 70,107 | 66,707 | - |
| | £ 131,189 | £ 434,733 | £ 753,871 | £ 297,547 | £ 109,598 |
| Unrestricted Funds | | | | | |
| Designated | - | - | - | 73,233 | 73,233 |
| General | 1,916 | 562,195 | 191,064 | (370,780) | 2,267 |
| Total funds | £ 133,105 | £ 996,928 | £944,935 | £- | £185,098 |

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 £73,233 was transferred from undesignated funds to designated funds. This figure represents the monies reserved for Bradford Academy to be spent in the forthcoming year.

Notes to the accounts

For the year ended 31 March 2010

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

| | <i>Restricted Funds</i> | <i>Unrestricted Designated</i> | <i>Unrestricted General</i> | <i>Total</i> |
|---------------------|-----------------------------|------------------------------------|---------------------------------|--------------|
| | £ | £ | £ | £ |
| Fixed Assets | - | - | 38,451 | 38,451 |
| Net Current Assets | 109,598 | 73,233 | 113,816 | 296,647 |
| Long term Creditors | - | - | (150,000) | (150,000) |
| | | | | |
| | £ 109,598 | £ 73,233 | £ 2,267 | £ 185,098 |

14. TRUSTEES' EXPENSES AND REMUNERATION

During the year 3 trustees (2009 - 2) were reimbursed travel expenses incurred in attending trustees' meetings, totalling £1,192 (2009 - £1,715).

During the year P. Gladstone, a trustee, was paid £14,260 (2009 - £25,180) for services provided other than for her duties as a trustee, in respect of professional fees for fundraising, HR and training work. B. Gladstone, the son of P.Gladstone, was also paid £825 (2009 - £3,227) for specialist European fundraising assistance.

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 2010, the company had annual commitments of £50,956 under licences, of which £25,000 will expire within a year and £25,956 will expire in one to two years.



Company Information

Directors and Trustees

Chair
Vice Chair

Kay Brock LVO DL
Lindsay Driscoll

Trustees

Derek Barnes
Maggie Baxter
Blair Davies
Pauline Gladstone (until October 2009)
Emma Isaac
Professor Rod Morgan

Treasurer

Sandra De Lord

Company Secretary

Kyla Irwin Williams (from September 2009)

Artistic Management Team

Executive Director
Artistic Director
Head of Programme Development
Head of Artists' Development and Training
Special Advisor
Special Advisor

Andrew Coggins
Tara-Jane Herbert
Rob Lynden
Michelle Bynoe
Nikki Crane
Pauline Gladstone



Filming of *DESTINO* trailer, Sadler's Wells, London

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

Credits

Design

Design and art direction: Gini Coates
Logo: Sparkle

Photography in sequence

Cover: Stephanie Sian Smith
Pg 2: Stephanie Sian Smith
Pg 5: Stephanie Sian Smith
Pg 6: Nick Gurney
Pg 9: Pari Naderi
Pg 11: Brian Slater
Pg 13: Nick Gurney
Pg 14: Stephanie Sian Smith
Pg 17: Stephanie Sian Smith
Pg 19: Brian Slater
Pg 21: Rosa Verhoeve
Pg 22: Nick Gurney
Pg 24: Nick Gurney
Pg 25: Nick Gurney
Pg 27: Pari Naderi
Pg 43: Stephanie Sian Smith
Pg 44: Nick Gurney

