

# Dance United Yorkshire



## BUSINESS PLAN 2023 to 2026

## Table of Contents

Description	Page	Description	Page
<b>Executive Summary</b> <ul style="list-style-type: none"> <li>• Our vision and mission 3</li> <li>• Our core and strategic aims 4</li> </ul>		<b>Financial and Organisational Management</b> <ul style="list-style-type: none"> <li>• Finance and fundraising 17</li> <li>• Risk management 19</li> <li>• Organisational development strategy 19</li> <li>• Communications development strategy 20</li> </ul>	
<b>Our Choreographic Vision</b> <ul style="list-style-type: none"> <li>• Choreographic vision for artistic excellence 5</li> </ul>		<b>Appendices</b> <ul style="list-style-type: none"> <li>• Appendix 1: SMART objectives 2023/24 21</li> <li>• Appendix 2: Summary Work Plan 2023/26 30</li> <li>• Appendix 3: Company risk assessment 37</li> <li>• Appendix 4: Financial budget 2023/26 39</li> </ul>	
<b>Our Company and Work Plan</b> <ul style="list-style-type: none"> <li>• What we do 8</li> <li>• Who we are 11</li> <li>• How we measure our work quality 13</li> <li>• Partners and stakeholder development 15</li> </ul>			

## EXECUTIVE SUMMARY

### Our Vision and Mission

[Return to the Contents Page](#)

Founded in 2011 under the Artistic Directorship of Helen Linsell and the Executive Directorship of Duncan Bedson, **Dance United Yorkshire (DUY)** connects the very best of the professional contemporary dance world with marginalised communities in the region. Proudly Bradford based and anchored within the city's Kala Sangam Arts Centre since the summer of 2014, DUY delivers widely across the city and surrounding county.

Our business plan for the next three years is our most ambitious. Not only will our established work continue at pace, but as a distinctive cultural leader, we are acutely aware of our responsibility to ensure the communities with whom we work can fully engage with Bradford's City of Culture in 2025. Across the life of this plan, we aim to increase participatory engagement, develop new audiences and grow our charity's income and financial resilience. Whilst continuing to enjoy excellent relationships with our funders, our business plan will outline our aspirations to attract new sources of revenue and best position the charity for continued and hopefully enhanced funding from Arts Council England in their next awarding cycle of National Portfolio Organisations.

**THE VISION of Dance United Yorkshire** is to deliver high-quality, contemporary dance projects and performances which engage members of the public who would not traditionally encounter this art form. We use the power of dance to have a lasting, positive impact on the lives of people accessing our work and give regional dance artists the skills and opportunities to work with people living in challenging circumstances. We inspire emerging and established choreographers to create high-quality artistic work for non-dancers.

With an established reputation for artistic excellence and innovation in cross-sector collaborations, **THE MISSION of Dance United Yorkshire** is to work with culturally excluded children and adults at risk of societal disengagement. We facilitate projects for young people detached from education and/or at risk of offending, victims of domestic abuse, people suffering from poor mental health and those living in some of the most impoverished areas of Yorkshire. We build partnerships with child and adult mental health services, HM Prisons, domestic violence charities, primary schools, and behaviour units within secondary schools. An integral aspect of DUY's mission is to ensure a high-quality choreographic vision and bespoke training of regional dance artists whilst offering progression routes for our young participants.

*'Dance United Yorkshire is committed to engaging the most vulnerable members of our community in contemporary dance and performance projects which are dynamic and meaningful. We reach beyond society's margins to shine a light on people who have limited experience in high-quality arts provision and are unaware of their creative potential. Helen Linsell, Artistic Director.'*

## Our Core and Strategic Aims

[Return to the Contents Page](#)

### Our Core Aims are to:

- Create artistic content of the highest possible standard.
- Reach communities who find it traditionally challenging to engage with the arts.
- Produce work that meets a demand for high-quality art and a need by statutory partners to address social issues.
- Provide unique expertise in helping young people and communities (non-dancers living in challenging life circumstances) to excel and create life-changing experiences using contemporary dance.
- Invest in the employment and training of locally based artists, specifically focusing on increasing the representation of those from protected characteristics in the arts.

### Our Strategic Aims are to:

- Maintain and develop new programmes with vulnerable, disadvantaged and disengaged communities (living in challenging life circumstances) in Yorkshire.
- Commission outstanding choreography and develop projects suited to the young people and communities we work with.
- Showcase the artistic achievements of the young people and communities with whom we work and increase the exposure of the art form to a diverse audience network.
- Build partnerships across the dance sector: identifying and meeting training, support, and guidance needs to ensure the more significant regional and national dance provision to excluded individuals and communities.
- Build partnerships within the cultural and social sectors.
- Ensure that our organisational leadership, management and governance reflect the same standards of excellence and diversity demanded by the expectations of our artistic work.

These aims have been integrated and developed to inform our latest SMART objectives [[see Appendix 1](#)], which detail DUY's key priorities and ambitions.

*“As Bradford focuses with excitement upon our year as the UK’s City of Culture, we welcome Dance United Yorkshire’s demonstrable expertise in working with some of Bradford’s hardest-to-engage and the most culturally excluded community members. I robustly support the ambitious creative collaborations they have forged and the contribution they will make to ensure people from across our district can celebrate 2025.”* **Councillor Susan Hinchcliffe, Leader Bradford Council - 2023**

## OUR CHOREOGRAPHIC VISION FOR ARTISTIC EXCELLENCE



*“What DUY does is truly remarkable, and there is a real need for the work to continue. The team create important bridges between the arts and disadvantaged communities and removes significant barriers for marginalised children and young people. I am proud to be affiliated with the organisation”*  
**Gary Clarke, Artist and Choreographer.**

## ARTISTIC EXCELLENCE

[Return to the Contents Page](#)

A cornerstone of our work is to produce original work for non-dancers living in challenging circumstances, so they can perform exceptional choreography and excel on stage. Over the next three years, our artistic team (all of whom are female) will continue creating new ‘in-house’ choreography for our performance events.

DUY remains committed to bringing extraordinary talent to Yorkshire to create original work. During the lifecycle of this business plan, DUY will work in partnership with Akram Khan Dance Company to develop and deliver a large-scale intergenerational community project, culminating with a Bradford 2025 City of Culture showcase performance on the main stage of the Alhambra Theatre.

We will continue our collaborative artistic process with renowned choreographers and exciting emerging artists to ensure we remain aware of the constantly shifting choreographic developments within the professional contemporary dance sector. This ‘**choreographic laboratory**’ model immerses and artistically stretches DUY artists and guest choreographers. Our experience reflects that choreographers value this collaborative model for their core artistic practice, paradoxically restricting yet extending what is possible and demystifying the choreographic tendencies necessary when shaping work for challenging non-dancers.

Talent development is at the forefront of DUY’s artistic vision. We have partnered with HE institutes to involve undergraduate dance students across the region, i.e. Northern School of Contemporary Dance and Leeds Beckett University. These partnerships allow us to trial new work, develop artistic ideas and offer placement opportunities for students.

We are also developing more ‘mentoring’ opportunities with choreographers. This model invites choreographers to offer the DUY team guidance along a creative process in more specific areas such as intergenerational work and dance film. These have included Tom Roden (New Art Club), Gary Clarke, Lea Anderson and Boca Films.

*“My time working with DUY’s young people was unforgettable and invaluable. Unforgettable simply because of the transformation I witnessed when the youth expressed themselves, and invaluable because my artistic ethos believes this is what art is made for. I didn’t only teach. I learnt from the staff and young people alike.”* **Akeim Toussaint-Buck**

## OUR COMPANY AND WORK PLAN



*“DUY remains one of the best examples of organisations that use their extensive understanding of the barriers faced by vulnerable people and communities, especially young people, to increase access to high-quality dance experiences with absolute integrity, imagination, and commitment. Wieke Eringa, Former CEO of Yorkshire Dance*

## WHAT WE DO

[Return to the Contents Page](#)

DUY believes that everyone, regardless of their background, should have the opportunity to experience a rich cultural life and participate in high-quality artistic experiences. We have compelling academic evidence that it can catalyse sustainable positive change for those most troubled and chaotic lives. Through creative processes which are both ambitious and nurturing, DUY's radical and specialist work encourages personal growth, social interaction and, in particular, physical and mental well-being.

### Engagement and Recruitment

DUY practises a distinct and effective recruitment strategy. A fundamental part of this process is to build meaningful partnerships with referral agencies, e.g. schools, PRUs, prisons, voluntary organisations etc. While recruiting for our intensive work with young people specifically, our support team meets every potential participant referred by our partners. We aim to do this at the young person's home alongside a parent/carer. Whilst this is a time-consuming exercise, it is vital to successful recruitment and retention.

### Intensive Programmes for Young People

The Cohort Training Model consists of an intensive five-week intervention modelled on professional contemporary dance training for young people aged 14-25 who are disengaged or excluded from mainstream education, at risk of offending and suffering from poor mental health. The project invites 20 young people from a range of referral partners to work towards a community-facing performance in a professional theatre and the completion of a Bronze or Silver Arts Award.

To achieve transformative outcomes, it is vital to immerse the young people in an intensive full-time process that is highly disciplined and unrelentingly ambitious in the quality of its choreography and dance teaching: no shortcuts, no hiding places, no mediocrity. DUY develops and adapts the core teaching methodology that encapsulates 42 proactive strategies to fit each client group and maximise a project's potential to succeed.

### Resi/Dance (Community Embedded Arts Initiative)

A four-year programme of work funded by the Paul Hamlyn Foundation and based in the Holme Wood estate in Bradford. Working with up to 80 people a week, the Resi/Dance project engages local people of all ages – most of whom often find themselves invisible, written off and defined by difficult circumstances - in high-quality dance classes, workshops, projects and performances.

### Progression Routes

We offer two in-house open-ability performance companies: Bradford Youth Company (BYC) and the DUY Performance Company (DUY PC). Through these weekly (during term-time) provisions, young people continue to develop their core dance skills taught by DUY's lead artists and work towards performance both at DUY events and prominent local and regional youth dance forums.



### Work with Adult Women

Bradford Women's Company has been active since 2015 and targets women who have experienced domestic abuse, suffer from poor mental and are socially isolated. The company runs weekly, and the group works towards performance events, including the main stage at the Bradford Alhambra and an audience of 1200 at St George's Hall. Building confidence and self-esteem is one of the most significant elements of the programme. Referral partners have included Staying Put, Together Women, the 'Enough is Enough' project and Refugee Action.

Working within Criminal Justice (women's prisons) remains an essential focus of our programme. We aim to deliver an annual intensive week-long project with ten residents who, within five days, learn, create and perform a short piece of contemporary dance for their peers and prison staff.

### Intergenerational/Cross-Community Projects

DUY piloted its first intergenerational community project in Bradford in 2016. The project was artistically mentored by Gary Clarke and culminated in 67 dancers (aged 4-64 years) performing at the Riley Theatre. Since then, we have mounted various community projects bringing together people of different ages and backgrounds. Whether on a small or large scale, the projects are designed to break down social, religious and cultural barriers and enable people to unite through an exceptional dance and performance experience.

During the lifetime of this business plan, DUY will significantly increase the delivery of this strand of our work. 2023-24 will witness our most ambitious project with a finale event on the main stage at St George's Hall to our largest-ever audience. However, our vision for 2024-2025 will substantially supersede this ambition.

**'Memories of the Future'** – will be our main focus of work during Bradford's year as 'City of Culture'. Working in collaboration with Akram Khan Dance, we will engage with participants from across the district to create an intergenerational project which will place DUY at the forefront of the City's festivities in 2025. The showcase event of the collaboration will be a 40-minute community piece performed on the main stage at the Alhambra Theatre in June 2025, including images from Bradford's multi-award-winning photographer, Ian Beesley.

### Primary School Projects

In addition to our community projects, DUY continues to offer an increased range of provisions to children attending primary schools located in socially marginalised areas of Bradford. These projects aim to introduce Key Stage 1 and 2 children to high-quality, contemporary dance within their school setting but outside the school's usual curriculum, often leading to a performance and Arts Award qualification. Our most recent programme of work reached vulnerable children from 4 different primary schools in some of the most deprived areas of Bradford, all of whom achieved a Discover Arts Award qualification.

### Arts Award

DUY is an enthusiastic supporter and effective deliverer of the Arts Award, securing over 1000 awards across the Yorkshire region. Many of our young people are at risk of reaching 16yrs without qualifications, so the Bronze Arts Award has proven to be an entirely appropriate qualification for the nature of our groups and the length of our projects. We have witnessed how the programme develops young people's creativity, leadership and communication skills and facilitates more challenged young people to emerge as artists and arts leaders. In addition, we now regularly deliver the Silver Arts Award to those attending our performance companies and the Discover Arts Award for primary-aged children.

### Workforce Development

DUY is committed to training dance artists inspired by cultural access. Our work is demanding and highly specialised, and the people we work with exhibit various challenging behaviours. Every year, DUY will invest time and resources towards developing a body of skilled practitioners who can respond effectively to individual and group needs whilst maintaining artistic ambition. We will ensure in-house training for emerging practitioners and deliver our bespoke 4-day Stage One Training ("An Introduction to Dance United Yorkshire's Practice in Social Inclusion") annually to at least 30 regional artists.

### Further and Higher Education Training

DUY will continue to work closely with the Northern School of Contemporary Dance (NSCD), Leeds Beckett and Bradford College. Regularly inputting to courses and offering intensive role model placements as career-defining learning opportunities, we provide placements for 10+ students/per annum.

### Audience Development

DUY audiences straddle a broad spectrum of engagement with contemporary dance. Nearly 90% of our audiences (mainly family and friends of participants) are excluded cultural consumers who have never previously attended contemporary dance, with 85% not attending any live performance event in the previous 12 months. DUY also attracts audiences from the professional dance sector and broader arts community (around 5% of the audience) who have become passionate supporters of this accessible, high-quality, contemporary dance provision. This bridge between professional dance and social concern is central to our mission. The family, friends and neighbours of the young people who enter our unfamiliar environment are typified by entrenched economic and social marginalisation. Over the past five years, 90% of the young people participating in DUY projects have had at least one family member attend their final performance. To remove access barriers, all of our performances are free to attend.

### Digital Strategy

DUY's digital presence has continued to grow since 2011, and we now have dedicated social media accounts on Twitter, Facebook, YouTube, TikTok and Instagram. We recently launched our new website, which enables us to keep our digital content updated, exciting and relevant to our audience.

Across the life of this plan, we will upload at least two dance performances annually. Also, over the same period, our digital strategy will focus on showcasing content created by the young people participating in our evening activities and our community-based participants.

## WHO WE ARE

[Return to the Contents Page](#)

### Our Executive and Operational Teams:

**Helen Linsell** and **Duncan Bedson** are the executive directors of Dance United Yorkshire. Respectively fulfilling the roles of Artistic Director and General Manager, they both have significant regional knowledge and networks, having worked within inclusive arts in the Yorkshire region since 2006. Launching DUY in 2011, Helen and Duncan have proved themselves dedicated, adaptive and resilient by:

- Leading the organisation towards and achieving independence
- Innovating new programme models
- Raising sufficient core and project funding
- Diversifying partner relationships
- Commissioning artistic excellence
- Contributing to the development of the sector
- Recruiting and training the front-line delivery team

Our day-to-day operational staff team include two full-time Dance Programme Managers, **Romina Thornton** and **Adrienne Melling**. Romina's portfolio includes cohort and bespoke programme delivery, whilst Adrienne leads our rolling evening provisions - balanced with the development and delivery of the Resi/Dance programme. **Abbie Padgett**, our Project Manager, works closely with the Executive team on recruitment, partnership development, funder reporting and safeguarding.

We also place reliance on the valued and invaluable support of volunteers and freelance support team members.

*“Dancing makes me happy. I suffer a lot with my mental health, but I have found something I look forward to, which keeps me motivated. I never thought I could dance or get on a stage, but I overcame my anxiety and found the confidence to perform. I loved it and feel so proud of what I have achieved.”*

**Member of the Bradford Women's Dance Company**

## Our Board of Trustees:

[Return to the Contents Page](#)

As of 1 April 2023, the Board of DUY consists of 6 trustees, fully committed to a bespoke Governance Code and close collaboration with DUY's Executive Team. The trustees represent exceptional experience in organisational management, personnel development, artistic delivery and effective governance.

Our trustees are 1) **our chair, Ann-Marie Teed**, the HR Director for Factory International, who has worked at a senior level in both HR Operations and change management programmes for over 20 years; 2) **Nikki Crane**, a trained dancer with over thirty years of experience working in the arts, first as a practitioner and then in strategy and funding. Whilst at Arts Council England, Nikki led the development of the Arts Council's first national strategies for Arts and Criminal Justice and Arts and Health; 3) **Blair Davies** served with the UK Police for over 30 years in operational and command roles and was subsequently engaged by HM Government for 12 years in Africa, leading democratic policing reform projects in Ethiopia, Botswana and Nigeria. Blair was chair of DUY from 2014 to 2023; 4) **Stephanie Derrick**, working for the East Riding of Yorkshire Council within children's social care, Stephanie was previously employed by DUY as their Programmes Manager for several years; 5) **Keira Martin**, native to Yorkshire and an independent dance artist, choreographer and director of international repute, Keira's work has featured at such prestigious venues as the Royal Opera House and Sadler's Wells; 6) **Gemma Pearson**, currently works as a Mental Health Peer Support Worker and is a resident of Bradford. Gemma began her association with DUY in 2016 when two of her children became involved with DUY's work in Holme Wood, and she joined our Women's Dance Company; 7) **Julia White**, an experienced marketing and communications professional based in the North of England, working across the arts and charity sectors. She is currently Head of Communications at HOME in Manchester and was previously the Marketing & Communications Manager for Yorkshire Dance.

The board is supported by Samantha Hutton, Audit Manager of the KJA Group of Chartered Accountants, to ensure the prudence and accountability of our financial management. We are further advantaged by the pro-bono consultative support of our Honorary President, Andrew Coggins, a former director of DUY and founder/CEO of the original Dance United.

We intend to continue strengthening the board through the participation of individuals who offer expertise and entrée regarding legal oversight and the local business/commercial network. We are fully committed to pursuing a board composition representative of contemporary Britain. We will be prioritising appointments of those living in and around the areas where we deliver our work. Our emphasis will remain on quality rather than quantity to ensure the Board remains constituted only of members fully committed to DUY's philosophy, are action-oriented and bring tangible added value to the company's management and evolution.

*"In March 2022, recognising my skills and knowledge, DUY asked me to become a Trustee on their board. I have seen and experienced the organisation's impact on marginalised communities across the district. The difference they make in people's lives is astounding, and I have seen the effort they put into ensuring that each participant feels supported and heard. Now I can help shape and support them in their endeavours and give back a little of what they have given me and my family," Gemma Pearson, Trustee.*

## HOW DO WE MEASURE OUR WORK QUALITY

[Return to the Contents Page](#)

### Societal Impact

We undertake rigorous evaluation methods to assess our work's efficacy and social impact. This has included collaborations with the University of Manchester, the University of Bristol and PHD independent researchers. Our four-year community programme 'Resi/Dance' (2019 - 2023) is undergoing an evaluative process conducted by independent researcher Dr Louise McDowall with an overview provided by Dr Shelia Marsh of Opus Consultants. This research will assess the impact of DUY's distinctive methodology on the physical, psychological, and social health and well-being of residents based in a large council estate in Bradford.

Overall, DUY has always aimed to ensure programmes are optimising their potential by interrogating what is working and not working well, reflecting on any changes in circumstance, deciding what adaptation needs to be made and taking appropriate action. We maintain ambitious internal evaluation processes, and our approach is consistently informed and improved through consultation/feedback from participants, partners and audiences.

Examples of Outcomes (derived from quantitative and qualitative research and in-house/external evaluation):

- Improved confidence and self-worth
- Improved mental health and well-being
- Increased physical fitness and skills
- Gained problem-solving skills
- Increased levels of creativity and imagination
- Better social skills, e.g. teamwork, empathy, conflict resolution, self-control
- Improved literacy skills
- Improved capacity to learn
- Improved attendance at school
- Re-engaged with education
- Re-engaged with society
- Progressed into FE and/or HE
- NOT reoffended or returned to custody
- Gained skills in self-reflection
- Improved sense of self-awareness/understanding of how their behaviour affects others

## Artistic Impact

In 2020, DUY welcomed the publication of Arts Council England's 'Let's Create' Strategy. As a National Portfolio Organisation, DUY is proud to work to deliver the four key principles of the strategy, namely:

- 1) Ambition & Quality
- 2) Dynamism
- 3) Environmental Responsibility
- 4) Inclusivity & Relevance

We incorporate the principles into all our strategic planning, and key activities include :

- Conducting sessions with Board and staff to agree on how best to embed/retain the Let's Create strategy within DUY's strategic aims.
- Convening quarterly steering group meetings of stakeholders and participants in each area where we deliver substantial parts of our work to ensure we continue representing the communities we work most effectively.
- Regular meetings of our Artistic Subcommittee to oversee DUY's artistic contribution to the key principles.
- Discussions with existing creative and funding partners, participants and community groups to review our practice and discuss evolving ambitions and priorities.
- Prioritising substantive freelance roles within all funding applications above £50k to promote and secure freelance creative talent in the region.
- Evaluating our Audience Development plan to assess its relevance to the key principles of 'Let's Create' and to ensure we collect audience data from all participants and performance attendees.
- Deploying a Green Champion within the DUY team to oversee the company's environmental impact. Administrator Abbie Padgett has taken the role, and this has been reflected in her role description. Abbie's championing will see her monitor company energy usage, ensure better recycling and re-usage of our charity's resources, identify/utilise public transport opportunities for the company and provide quarterly feedback to the Board against companywide green targets.
- Integrating the investment principles into our SMART objectives enables us to demonstrate our plan's effectiveness.

## PARTNER AND STAKEHOLDER DEVELOPMENT

[Return to the Contents Page](#)

Since 2011 DUY has demonstrated its ability to cultivate and maintain strong working partnerships across the region: we rely on the expertise and support of many agencies to make sure we find our participants and, longer term, our partners help us ensure that we can work with people in a supportive and productive way, identifying additional support and opportunities beyond our creative remit.

We now enjoy excellent relationships with multiple school referral partners in Bradford and Calderdale. We continue working effectively in Bradford with other partners across health, youth support, housing, refugee and women's aid.

The awarding of 'City of Culture' to Bradford in 2025 has already created exciting new partnerships with Akram Khan Dance and Ian Beesly whilst reinvigorating existing partnerships with New Adventures and the theatres across the district.

Another prospect of significant consequence is that we are in the final stages of producing a pilot documentary with Max Joseph, the acclaimed filmmaker and star of MTV's 'Catfish'. Commissioned by Apple TV+, the executives of this international streaming service have already expressed a strong wish to create a multi-episode series for their worldwide platform, reflecting DUY's work in Yorkshire. This additional strand of work has granted us the opportunity to reconnect with the Youth Justice Service in Leeds and create a substantial network of new referral partners across the city.

## FINANCIAL AND ORGANISATIONAL MANAGEMENT



*“Working with Dance United Yorkshire as part of my university placement has been an insightful experience. I have learnt so much about community practice and working with vulnerable people. DUY create entirely non-judgemental spaces, and this is something I will take forwards into my work.”* **Leeds Beckett University Student**



## FINANCE AND FUNDRAISING

[Return to the Contents Page](#)

### Current financial position

The Arts Council NPO status awarded to us until 2026 will help maintain DUY's financial stability regarding most of our core costs. However, in the absence of additional investment, particularly during a 'cost of living crisis', our financial position is not wholly secure. We may have to temper our ambitions somewhat if we cannot attract alternative income streams.

DUY will continue to enjoy support from the Maria Marina Foundation for at least three more years, and we applied successfully for an increase in annual income from Bradford Council's art and heritage department. During the first year of this business plan, we will be reapplying to the Paul Hamlyn Foundation for continuation funding of our Resi/Dance Project in Holme Wood.

We have grown our free cash reserves from £30,000 to £40,000 and are ahead of schedule to reach our target of £50,000. However, such an increase will be secured only if congruent with the company's ethos that as much of our funding as practicable will be focused on front-line delivery.

### Our planned budget

Our project and core costs over the next three years are projected at £891,104 and are broken down as follows:

**2023/24: £260,392 2024/25: £297,856 2025/26: £332,856**

The budgets have been prepared on the following basis:

- A 10% inflationary increase in salary costs from April 2024
- No changes in employer National Employer contributions
- No additional taxes or legislative reliefs apply
- All income is exempt from VAT
- All income listed is received or replaced by grants of similar amounts from other funders.

Full details of these costs appear in [Appendix 4](#).

### Fundraising and sponsorship strategy

Our projected 3-year budgets appear in [Appendix 4](#). We aim to secure fundraising targets from various sources, including Arts Council England, Trusts and Foundations, Local Authority statutory funding, and project partnership contributions.

With additional creative and administrative members on the DUY team, our Artistic Director has more capacity to lead much of our advocacy and fundraising work. We are optimistic that this will pay dividends in securing greater regional corporate awareness and funding for our work. One of the unexpected benefits of the lockdown was the space it allowed for greater development engagement across the DUY staff team, with staff members successfully taking the lead on some smaller funding bids. We plan to build upon these in-house competencies during this plan.

The Executive Team works closely with freelance strategic development consultants to develop the charity's large-scale applications. They will be supporting the senior team during the upcoming year to identify opportunities and help the charity navigate what we know will be an increasingly challenging funding environment.

### **Financial sustainability**

We are a relatively small organisation (in scale rather than ambition or achievement!). We must remain lean and efficient with diverse funding streams to thrive in a competitive economic climate. The NPO award significantly boosts our sustainability, but it is essential to emphasise that this is additional to what DUY has already achieved. The continued financial benefits from working in partnership with local authorities and deriving revenues from Trusts and Foundations strengthen the prospect of that sustainability. We are targeting potential new funders like Big Lottery to diversify our income further. The matched funding that we can demonstrate adds real credibility to our applications.

### **Financial controls**

The Board has established a finance subgroup to help set and monitor budgets and expenditures. We have engaged a local company, the KJA Group of Chartered Accountants, to help prepare management accounts, cash flow and balance sheets for quarterly reporting purposes and to independently organise and verify our annual reports.

### **Acknowledgements**

Over the past five years, DUY's progress has been directly attributable to stakeholders' faith in our ability to deliver successful projects. We are hugely indebted to Arts Council England, Bradford Council (Arts and Culture Investment Fund, Response Funding, LIT Festival Funding), Tudor Trust, Esmée Fairbairn Foundation, The Andrew Lloyd Webber Foundation, The Maria Marina Foundation, Paul Hamlyn Foundation, The Evan Cornish Foundation, Bradford Chamber of Commerce and Department for Education 'Healthy Holidays' Fund.

## RISK MANAGEMENT

[Return to the Contents Page](#)

Our Board undertakes at regular intervals an assessment of risk factors that have the potential to disrupt our intentions, given the size of our company, the specialist nature of our provision and our reliance on raising funds in a challenging economic environment. These factors are discussed in [Appendix 3](#), together with the steps we take to manage those threats and ensure effective contingency planning.

## ORGANISATIONAL DEVELOPMENT STRATEGY

We pride ourselves on being a learning organisation that is constantly pursuing excellence. Whilst the day-to-day delivery team is focused on helping dance artists and young people, we engage to realise their potential; we are equally committed to improving our personal and professional effectiveness. During the lockdown, we commenced a timely and in-depth ‘taking stock’ exercise involving the whole DUY team to identify and apply our learning from the intensive operational activity of recent years. Having to necessarily rely upon remote social media interaction (rather than a preferred team building workshop), we were nonetheless able to: 1) review and over-haul the many aspects of organisational functioning addressed in DUY’s Employee Handbook, and 2) design and implement a new 360° appraisal scheme. It is intended to convene an ‘away days’ workshop with the whole team as soon as our busy schedule allows, focusing on our recruitment and induction processes and artistic/methodological disciplines. In addition, the executive team is undertaking personal development training on coaching and leadership skills.

The DUY Board formally meets at least four times a year, with much supportive, informal interaction in between. Members actively participate in the annual business planning cycle and regularly review and evolve policies, risks, procedures and practices. As mentioned, efforts continue to be made to recruit additional support with at least two other Trustees.

Our organisational and insurance policies are listed below, and our staff are well-schooled in the related duties and obligations. Copies are available for any interested party:

Safeguarding Policy  
Public Liability Insurance  
Grievance Procedures  
Equal Opportunities Policy

Health and Safety  
Employee Liability Insurance  
Behaviour Management Policies  
Equality Action Plan

Data Protection  
Employee Handbook  
Sickness/ Absenteeism Policy  
Conflict of Interest Policy

Audience Development Plan  
Environmental Sustainability  
Anti-Bullying Policy  
Whistleblowing Policy

## COMMUNICATIONS DEVELOPMENT STRATEGY

[Return to the Contents Page](#)

The communications strategy for our organisational needs and communications objectives is informed by continuous review to identify whom we want to reach, what we want to say to whom and the best way of reaching them.

The plan focuses on five areas:

- Partnership development (business)
- Stakeholder Development (advocacy)
- Dissemination globally via digital platforms and social networks
- Regional Media relations and profile-raising activities
- Marketing, press and branding activities

**The aims of the communication strategy are to:**

- Demonstrate to identified stakeholders that DUY is a charity with an ambitious three-year delivery plan (awarded NPO status) that actively pursues artistic excellence with engagement. This is at the core of DUY's work with young people, children, families and communities.
- Reflect that the leaders are the same people who have delivered projects in Yorkshire since 2005 (Dance United's trailblazing Academy Programme) and founded DUY in 2011 (a strategic legacy of Dance United) with a proven track record of excellence.
- Demonstrate how DUY is having a long-lasting, positive impact on the lives of young people and communities.
- Exemplify artistic excellence – the commissioning of and collaborating with outstanding choreographers
- Validate the investment in training dance artists in the region and progression routes for young people to be culturally engaged.
- Confirm that performances attract a diverse audience
- Reflect that DUY innovates and can offer new projects and be responsive to the needs of partners
- Create more consistent communication primarily across regional networks (and possibly further afield)
- Continue to develop our social media presence and website with exciting and regular updates

# Appendix 1

[Return to the Contents Page](#)

## SMART Objectives 2023/2024

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
1.1) DUY's Choreographic Development is inclusive, diverse and effectively reviewed	To create bespoke contemporary dance choreography for challenged young people and marginalised community groups new to contemporary dance	Outcomes: 2 Cultural Communities; 3 Creative and Cultural Country  Investment Principles: 1: Ambition and Quality; 4: Inclusivity and Relevance	Production  Talent: Artist Development  Retention	1) DUY will commission and/or emanate 11 pieces of new choreography  Of these:  >50% by women choreographers  >50% by choreographers based in Yorkshire  > 1 piece by BAME choreographer	<b>JUN 2023:</b>  Majority of artists identified and approached.  <b>OCT 2023:</b>  A half-yearly review conducted.  <b>APR 2024:</b> Final audit conducted and presented to the board.	<b>H LINSELL</b>
1.2) DUY contributes to regional dance sector retention through the support and development of emerging practitioners	To encourage practitioners [particularly Yorkshire based] to develop their practice in applied settings - specifically with less/least culturally engaged participants	Outcome: 3 and 2  Investment Principles: 1 and 4	Talent/Artist Development  & Sector Development	1) DUY will host and professionally supervise x2 final year or new dance graduates on professional placements  2) DUY sustains partnerships with FE/HE dance programmes in the UK, focusing on North of England institutions. AD to outreach to 2/year	<b>DEC 2023</b>          <b>Across the Academic Year</b>	<b>H LINSELL</b>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>1.3) DUY contributes to inclusive dance delivery nationally</b></p>	<p>1) To provide high quality professional development for dance artists which strengthens the quality and inclusive nature of applied dance delivery.</p> <p>2) Play a leading role regionally in advocating for the use of dance within a social inclusion environment, through the delivery of key note speeches at regional/ national events.</p> <p>3) To share our practice by the wider dissemination of our recently created films.</p>	<p>Outcome: 3 (and 2)</p> <p>Investment Principles: 1 and 4</p>	<p>Talent/Artist Development &amp; Sector Development</p>	<p>1) Initiate new partnerships with &gt; 1 UK regional dance development agency per annum resulting in the co-promotion of x1 DUY led artist training (2 to 4 days) for &gt;10 regional artists (with priority given to the North).</p> <p>2) The AD to speak at 2+ regional/national events</p> <p>3) To include a films section on our website and the identification of more opportunities to show our films at festivals</p>	<p><b>DEC 2023</b></p> <p><b>Ongoing</b></p> <p><b>Ongoing</b></p>	<p><b>H LINSELL</b></p>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>1.4) DUY assists the increased diversity of emerging artists working in the dance sector</b></p>	<p>To support the diversification of cultural sector (specifically young people and those from socially/ economically marginalised communities).</p>	<p>Core Programme &amp; Creative Case  Outcome: 3 and 2  Investment Principles: 1 and 4</p>	<p>Talent Artist Development  &amp; Showcasing/ Platforming</p>	<p>1) Identify and facilitate x2 Curtain Raiser opportunities for Performance Company of whom &gt; 50% are emerging practitioners reflective of Bradford's local community.</p> <p>2) Commission x 1 piece of choreography by Gradient member annually</p> <p>3) Offer placements on our core projects (paid and/or voluntary) for artists to gain experience working / choreographing with challenging groups.</p>	<p><b>Ongoing throughout the year</b></p>	<p><b>H LINSELL</b> <b>R THORNTON</b> <b>R MELLING</b></p>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>2.1) To provide high quality contemporary dance training for less/least culturally engaged communities</b></p>	<p>To deliver high quality participative opportunities in contemporary dance for less/least culturally engaged- particularly young people- across Bradford/West Yorkshire</p>	<p>Outcome: 2 Investment Principles: 1 and 4</p>	<p>Core Programme</p>	<p>Lead participative programmes in which 90+% of participants will be new to dance and/or 90+% will be experiencing economic/social disadvantage:</p> <p>1) Rolling Weekly Performance Companies for Young People in Bradford, securing retention of 75% of members attending weekly</p> <p>2) 4 DUY Programmed Opportunities: e.g., Intensive Projects, Intergenerational Projects, Custodial Projects etc.</p>	<p><b>Ongoing throughout the year:</b></p> <p>Participants are monitored for key protected characteristics when they join a provision. They also undertake self-evaluation and all projects are evaluated by the delivery team and/or guest artist</p>	<p><b>H LINSELL</b> <b>R THORNTON</b> <b>R MELLING</b></p>



AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>2.2) To improve the collection of audience monitoring data, so that outcomes and experiences can be monitored, tracked and analysed and reported on (and where appropriate across all protected characteristics)</b></p>	<p>To effectively monitor DUY's new audiences- initiating proactive strategies to underpin improved delivery and to encourage repeat engagement with our own delivery and those of our regional cultural partners</p>	<p>Outcome: 2 Investment Principles: 2 Dynamism</p>	<p>Core Programme/ New Developmental</p>	<p>Continue the development of our audience monitoring procedures to ensure consistent capture and analysis of demographic data:</p> <p>1) Investigate new ways to capture audience feedback from reluctant contributors</p> <p>2) Audience monitoring will be conducted at 100% of DUY's live performances.</p> <p>3) DUY to submit key data to Audience Agency - resultant Audience Report will overview key performance indicators: Audience profile by Audience Spectrum segment percentages; audience distribution by postal districts; and include web analysis from DUY's Google Analytics account.</p>	<p><b>October 2023</b></p> <p><b>Ongoing throughout the year</b></p> <p><b>Ongoing throughout the year</b></p>	<p><b>D BEDSON A PADGETT</b></p>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>2.3) To identify and attract new audiences for contemporary dance/arts provisions for the least culturally engaged</b></p>	<p>To promote our own performance opportunities amongst local, regional and national communities recorded as having the least/low cultural engagement</p>	<p>Outcome: 2 and possibly 1 Investment Principles: 4</p>	<p>Core Programme</p>	<p>1) Attract x 1000 new audience members per annum to DUY performances through our core programme and school engagement delivery  2) Secure repeat attendance at a DUY performance for &gt;5% of first time ‘family and friend’ audience attenders within 12 months</p>	<p><b>Ongoing</b></p>	<p><b>D BEDSON A PADGETT</b></p>
<p><b>2.4) To improve digital opportunities for least/less culturally engaged people to experience the arts by placing key examples of our work on to online platforms</b></p>	<p>To promote the work of DUY across digital platforms</p>	<p>Outcome: 2 (and 1 and 3 to lesser extent) Investment Principles: 1, (2, 3) and 4</p>	<p>Core Programme New Developmental</p>	<p>1) To update DUY’s digital strategy  2) The redesignation of a dedicated staff member to take responsibility for regular updates of our digital platforms  3) 30% of choreographic commissions to have a digital presence</p>	<p><b>October 2023</b>  <b>May 2023</b>  <b>Ongoing</b></p>	<p><b>D BEDSON A PADGETT</b></p>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>3.1) To increase the engagement of less/least culturally engaged young people in the arts</b></p>	<p>To maintain DUY's delivery of the Arts Award with less/least engaged young people</p>	<p>Outcome: 2 Investment Principles: 1 and 4</p>	<p>Core Programme Developmental</p>	<p>DUY will facilitate: 1) Eighty socially excluded young people achieve Bronze, Discover or Explore Arts Award 2) Two young people achieve Silver Arts Award 3) Promote Arts Award to new and existing regional partners.</p>	<p><b>Ongoing:</b>  Targets to be achieved across the year aligned with DUY's project delivery</p>	<p><b>R MELLING R THORNTON</b></p>
<p><b>3.2) To contribute to and support the local cultural ecology</b></p>	<p>To continue the development of our involvement with cross cultural sector partnerships</p>		<p>Developmental</p>	<p>1) To become a named delivery partner for the Bradford 2025 bid</p>	<p><b>Ongoing</b></p>	<p><b>H LINSELL D BEDSON</b></p>
<p><b>3.3) To support the inclusion, quality and value of arts in local schools</b></p>	<p>To adopt strategies through which DUY can promote/ contribute to increased engagement of Bradford schools with Arts Awards</p>	<p>Outcome: 2 Investment Principles: 1 and 4</p>	<p>Core Programme</p>	<p>1) Two new schools to be identified</p>	<p><b>March 2023</b></p>	<p><b>R THORNTON R MELLING</b></p>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<p><b>4.1) The embedding and monitoring of Arts Council Let's Create Strategy into DUY's quarterly board papers</b></p>	<p>The planning and implementation of DUY's commitment to the four key principles of Let's Create</p>	<p>Outcome: 3 and 2 (and 1)  Investment Principles: 1 and 4 (and 2-3)</p>	<p>Core Programme Developmental</p>	<p>1) Create a measurable plan  2) Identify the evidence we will use to demonstrate the effectiveness of our plan</p>	<p><b>June 2023</b></p>	<p><b>D BEDSON H LINSELL</b></p>
<p><b>4.2) To ensure secure, robust, resilient &amp; representative management and governance of DUY</b></p>	<p>To grow &amp; diversify the DUY Board</p>	<p>Outcome: 3 and 2  Investment Principles: 1, 2 and 4</p>		<p>1) Identify and recruit new Trustees: specifically targeting local individuals with legal, finance &amp; marketing skills etc  2) Identify and recruit former Beneficiary and/or Parent/Carer of Beneficiary as Trustee or advisor</p>	<p><b>Ongoing</b></p>	<p><b>DUY TRUSTEES</b></p>
<p><b>4.3) To ensure that the targets outlined in DUY's environmental policy are maintained and improved year on year</b></p>	<p>Environmental considerations are embedded into all DUY's planning and decision making.</p>	<p>Investment Principle 3</p>		<p>1) Identify Trustee to lead on Environmental Action  2) To audit our Green Policy</p>	<p><b>April 2023</b>  <b>April 2023</b></p>	<p><b>DUY TRUSTEES</b>  <b>D BEDSON A PADGETT</b></p>

AIM	OBJECTIVE	LET'S CREATE OBJECTIVE	KEY ACTIVITY	TARGETS	DEADLINE FOR TARGETS	RESPONSIBILITY
<b>5.1) To increase cash reserves</b>	To ensure the growth of DUY's Cash Reserves to a level of three months operating costs	Outcome: 3 Investment Principles: 1 and 2		1) To increase unrestricted cash reserves to £45,000	<b>Ongoing</b>	<b>D BEDSON</b>
<b>5.2) To diversify funding streams accessed by DUY</b>	To increase earned income	Outcome: 3 and 2 Investment Principles: 2 (and 1 and 3)		1) increase earned income to £5k per annum (predominantly through school delivery/school placements)  2) Identify possible sponsorship and/or local CSR opportunities. 2+ new links.	<b>Ongoing</b>	<b>D BEDSON</b>
<b>5.3) To develop and increase in-house fundraising and advocacy/partnership development activity</b>	To diversify our fundraising expertise: developing in-house capabilities and ability to identify new partnership opportunities	Outcome: 3 Investment Principles: 2 and 1		1) Artistic Director and General Manager have sufficient support/delivery cover on development of in-house funding applications, off-site advocacy and partnership development.	<b>Ongoing</b>	<b>H LINSELL D BEDSON</b>

Appendix 2

[Return to the Contents Page](#)

SUMMARY WORK PLAN

April 2023 - March 2024

Strategic Aims	Objectives	Comments
<p><b>1 Maintain and develop new programmes with vulnerable, disadvantaged and disengaged young people and communities</b></p>	<p><b>1.1</b> To deliver an intensive pilot project based in Leeds, working with marginalised adults, by May 2023</p> <p><b>1.2</b> To deliver a one-week project in a custodial setting, by October 2023</p> <p><b>1.3</b> To deliver a Bradford-based intergenerational/Cross Community Project, by November 2023</p> <p><b>1.4</b> To engage with 70 young people aged 5 to 18 years and 40 adults, as a result of implementing Objectives 1.1 to 1.3 inclusive, by March 2024</p> <p><b>1.5</b> To continue the Resi/Dance project in Holme Wood, engaging with 100+ young people and their families, by March 2024</p> <p><b>1.6</b> To deliver a boys’ dance initiative (DUXY) including a programme of outreach work and a 3-day event for young men across Bradford – working with partners in Education, Youth Service, Health, Youth Justice etc</p> <p><b>1.7</b> To provide progression routes for each project completer by continuing 2 evening groups in Yorkshire, maintaining groups of 12+ and offering cultural pathways and opportunities to perform in outstanding choreography and events, by March 2024</p> <p><b>1.8</b> To continue providing the Women’s Company weekly sessions with the aim of engaging 12+ regular attendees, by March 2024</p>	<p><i>Dependent on successful reapplication to ALW</i></p>

	<p><b>1.9</b> To provide outreach/taster workshops to women’s organisations across West Yorkshire; Leeds, Keighley, and Bradford, by March 2024</p> <p><b>1.10</b> To facilitate a programme of summer holiday activities for young people, for completion by August 2023</p> <p><b>1.11</b> To deliver training in Yorkshire at least once to at least 12 dance practitioners, by March 2024</p> <p><b>1.12</b> To secure 8 undergraduate placements across our core projects, by March 2024</p>	
<p><b>2. Commission outstanding choreography and develop projects suited to the young people and communities with whom we work</b></p>	<p><b>2.1</b> To commission new work for our core projects and evening provision</p> <p><b>2.2</b> DUY’s artistic team to create 15+ new pieces of choreography for use by our existing groups, by March 2024</p>	<p>New pieces will be added to DUY repertoire and be suitable for non-dancers</p>
<p><b>3. Showcase the artistic achievements of the young people and communities with whom we work and increase the exposure of the art form to a diverse audience</b></p>	<p><b>3.1</b> To mount a performance in Leeds to showcase the Leeds Pilot Project, by May 2023</p> <p><b>3.2</b> To mount a prison performance, by October 2023</p> <p><b>3.3</b> To mount a performance at St George’s Hall to showcase the intergenerational project, November 2023</p> <p><b>3.4</b> To mount a performance event for boys across Bradford as part of DUXY, by March 2024</p> <p><b>3.5</b> To secure the attendance of 1000+ new audience members at our live performances, by March 2024</p> <p><b>3.6</b> To deliver the Arts Award across all projects, with 80+ young people securing an award, by March 2024</p> <p><b>3.7</b> To create and deliver a programme of performance opportunities for our Performance Company, Youth Groups, and Women’s Company to</p>	<p><i>Dependent on successful Project Grant app. to ALW</i></p>

	<p>present their work at DUY events and other local and regional dance platforms e.g. Fresh, by March 2024</p> <p><b>3.8</b> To maximise digital exposure through the DUY website and other digital platforms for dissemination and advocacy of dance created within specific marginalised communities in Yorkshire, by March 2024</p>	
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**SUMMARY WORK PLAN**

**April 2024 - March 2025**

Strategic Aims	Objectives	Comments
<p><b>1 Maintain and develop new programmes with vulnerable, disadvantaged and disengaged young people and communities</b></p>	<p><b>1.1</b> To begin the development, recruitment and initial delivery of the ‘Memories of the Future’ project, ongoing 2024-25</p> <p><b>1.2</b> To deliver an intensive project in Holme Wood, by November 2024</p> <p><b>1.3</b> To engage with 1200 young people aged 5 to 18 years and 40 adults, as a result of implementing Objectives 1.1 to 1.2 inclusive, by March 2025</p> <p><b>1.4</b> To continue the Resi/Dance project in Holme Wood, engaging with 100+ young people and their families, by March 2025</p> <p><b>1.5</b> To deliver a boys’ dance initiative (DUXY) including a programme of outreach work and a 3-day event for young men across Bradford – working with partners in Education, Youth Service, Health, Youth Justice etc</p> <p><b>1.6</b> To provide progression routes for each project completer by continuing 2 evening groups in Yorkshire, maintaining groups of 12+ and offering cultural pathways and opportunities to perform in outstanding choreography and events, by March 2025</p> <p><b>1.7</b> To continue providing the Women’s Company weekly sessions with the aim of engaging 12+ regular attendees, by March 2025</p> <p><b>1.8</b> To provide outreach/taster workshops to women’s organisations across West Yorkshire; Leeds, Keighley, and Bradford, by March 2025</p> <p><b>1.9</b> To facilitate a programme of summer holiday activities for young people, for completion by August 2024</p>	<p><i>Dependent on successful Project Grant app. To ALW</i></p>

	<p><b>1.10</b> To deliver training in Yorkshire at least once to at least 12 dance practitioners, by March 2025</p> <p><b>1.11</b> To secure 4 role models and 8 undergraduate placements across our core projects, by March 2025</p>	
<p><b>2. Commission outstanding choreography and develop projects suited to the young people and communities with whom we work</b></p>	<p><b>2.1</b> To commission new work for our core projects and evening provision</p> <p><b>2.2</b> DUY’s artistic team to create 15+ new pieces of choreography for use by our existing groups, by March 2025</p>	<p>New pieces will be added to DUY repertoire and be suitable for non-dancers</p>
<p><b>3. Showcase the artistic achievements of the young people and communities with whom we work and increase the exposure of the art form to a diverse audience</b></p>	<p><b>3.1</b> To mount a performance in Bradford to showcase the Holme Wood Project, November 2024</p> <p><b>3.2</b> To mount a performance event for boys across Bradford as part of DUXY, by March 2025</p> <p><b>3.3</b> To secure the attendance of 1000+ new audience members at our live performances, by March 2025</p> <p><b>3.4</b> To deliver the Arts Award across all projects, with 80+ young people securing an award, by March 2025</p> <p><b>3.5</b> To create and deliver a programme of performance opportunities for our Performance Company, Youth Groups, and Women’s Company to present their work at DUY events and other local and regional dance platforms e.g. Fresh, by March 2025</p> <p><b>3.6</b> To maximise digital exposure through the DUY website and other digital platforms for dissemination and advocacy of dance created within specific marginalised communities in Yorkshire, by March 2025</p>	<p><i>Dependent on successful Project Grant app. to ALW</i></p>

**SUMMARY WORK PLAN**

**April 2025 - March 2026**

Strategic Aims	Objectives	Comments
<p><b>1 Maintain and develop new programmes with vulnerable, disadvantaged and disengaged young people and communities</b></p>	<p><b>1.1</b> To continue the delivery of the ‘Memories of the Future’ project, by August 2025</p> <p><b>1.2</b> To deliver an intensive project in Holme Wood, by November 2025</p> <p><b>1.3</b> To engage with 1200 young people aged 5 to 18 years and 40 adults, as a result of implementing Objectives 1.1 to 1.2 inclusive, by November 2025</p> <p><b>1.4</b> To continue the Resi/Dance project in Holme Wood, engaging with 100+ young people and their families, by March 2026</p> <p><b>1.5</b> To deliver a boys’ dance initiative (DUXY) including a programme of outreach work and a 3-day event for young men across Bradford – working with partners in Education, Youth Service, Health, Youth Justice etc</p> <p><b>1.6</b> To provide progression routes for each project completer by continuing 2 evening groups in Yorkshire, maintaining groups of 12+ and offering cultural pathways and opportunities to perform in outstanding choreography and events, by March 2026</p> <p><b>1.7</b> To continue providing the Women’s Company weekly sessions with the aim of engaging 12+ regular attendees, by March 2026</p> <p><b>1.8</b> To provide outreach/taster workshops to women’s organisations across West Yorkshire; Leeds, Keighley, and Bradford, by March 2026</p> <p><b>1.9</b> To facilitate a programme of summer holiday activities for young people, for completion by August 2025</p>	<p><i>Dependent on successful Project Grant app. To ALW</i></p>

	<p><b>1.10</b> To deliver training in Yorkshire at least once to at least 12 dance practitioners, by March 2026</p> <p><b>1.11</b> To secure 4 role models and 8 undergraduate placements across our core projects, by March 2026</p>	
<p><b>2. Commission outstanding choreography and develop projects suited to the young people and communities with whom we work</b></p>	<p><b>2.1</b> To commission new work for our core projects and evening provision</p> <p><b>2.2</b> DUY’s artistic team to create 15+ new pieces of choreography for use by our existing groups, by March 2026</p>	<p>New pieces will be added to DUY repertoire and be suitable for non-dancers</p>
<p><b>3. Showcase the artistic achievements of the young people and communities with whom we work and increase the exposure of the art form to a diverse audience</b></p>	<p><b>3.1</b> To mount a performance on the mainstage of the Alhambra Theatre, Bradford to showcase the ‘Memories of the Future’ project, July 2025</p> <p><b>3.2</b> To mount a performance in Bradford to showcase the Holme Wood Project, November 2025</p> <p><b>3.3</b> To mount a performance event for boys across Bradford as part of DUXY, by March 2026</p> <p><b>3.3</b> To secure the attendance of 2000+ new audience members at our live performances, by March 2026</p> <p><b>3.4</b> To deliver the Arts Award across all projects, with 80+ young people securing an award, by March 2026</p> <p><b>3.5</b> To create and deliver a programme of performance opportunities for our Performance Company, Youth Groups, and Women’s Company to present their work at DUY events and other local and regional dance platforms e.g. Fresh, by March 2026</p> <p><b>3.6</b> To maximise digital exposure through the DUY website and other digital platforms for dissemination and advocacy of dance created within specific marginalised communities in Yorkshire, by March 2026</p>	<p><i>Dependent on successful Project Grant app. to ALW</i></p>

## Appendix 3

[Return to the Contents Page](#)

### RISK ASSESSMENT

Risk Category	Risk Name	Risk No.	Prob-ability (1-3)	Impact (1-3)	Risk Score (1-9)	Mitigation	Contingency
Financial	Uncertain economic climate disrupts the fundraising plan	1.1	2	3	6	DUY has continued to develop its programme models, beneficiary groups and wider regional spread to encourage greater funding opportunities. Our current funding model demonstrates sustainability over the life of this business plan.	DUY has also continued to secure grant awards from Trusts and Foundations
Financial	Fundraising burden for DUY is too great for the senior management team	1.2	2	3	6	We intend to identify an additional freelance fundraiser to ensure the company is independent of one service provider.	Much experience has been gained by the DUY team through intense in-house involvement in writing the 2023-26 NPO bid and providing periodic funder progress reviews.
Financial	Cost of living crisis	1.3	2	2	4	DUY will identify additional funding to mitigate the damage of double-digit inflation.	DUY has remained financially viable in the past twelve years by ensuring that we are able to adapt to the financial climate in which we operate
HR	Sudden loss of DUY General Manager	2.1	2	3	6	The small cohort of DUY senior management means that information, if not expertise, is shared within the team and this facilitates continuity of vision and staff supervision. Other than an unexpected departure, our appraisal scheme will help to identify early indications of future career intentions.	The body of creative and administrative knowledge within the DUY Board is very high and can be drawn upon. This applies similarly for any subcommittee/task force activities focused on specific areas of operation.

HR	Sudden loss of DUY Artistic Director	2.2	2	3	6	The role of Artistic Director can be covered by skills existent on the Board until a suitable replacement is identified. The addition of two Dance Programmes Managers has also provided resourcing availability for front line delivery. Other than an unexpected departure, our appraisal scheme will help to identify early indications of future career intentions.	Two members of our Board have a contemporary dance background and between them have held strategic roles within the arts.
HR	Loss of Salaried Staff funding	2.3	2	2	4	DUY will be placing applications with a variety of Trusts and Foundations.	
Programme	COVID and/or other pandemic causing disruption to planned work	3.1	2	2	4	DUY demonstrated during 2020/2021 its ability to substantially adapt to Government restrictions whilst still maintaining work which met funder, participant and stakeholder requirements.	DUY Senior Management and the Chair of Trustees remain in regular contact with regards to programme planning.
Programme	Partnerships falter because of lack of funding	3.2	2	2	4	Replications are being developed in regionally sensitive ways with stronger LA and NDA partnerships, a diversification of client groups and an experiment with a mix of short and long interventions. Programmes timetabled have already identified match funding or demonstrated significant in-kind support.	
Programme	Loss of emerging artists / community engagement practitioners due to reduced freelance opportunities.	3.3	2	2	4	DUY will also be crafting its next NPO bid to include significant sector development.	DUY's successful application to the Paul Hamlyn Foundation has already allowed it to invest in two additional artists since 2019. We will reapply in 2023 for four additional years of continuation funding.
Programme	Partnerships falter because of lack of appropriate teaching space	3.4	2	2	4	Programmes are being developed incrementally across Yorkshire during 2023-26. The selection of regional priority areas has been informed by our understanding of existing dance infrastructure and access to alternative non-specific dance venues such as leisure centres, theatres etc.	We will work with partners across the region to develop intelligence pertaining to alternate training venues.

## Appendix 4

[Return to the Contents Page](#)

### THREE YEAR BUDGET (YEAR 1)

#### DUY DETAILED BREAKDOWN 2023/2024

##### INCOME

<b>Confirmed &amp; earned</b>	<b>£</b>
Bradford Council Regular Arts Funding	15,000
Arts Council NPO	91,656
Maria Marina (Remaining Grant)	12,500
Paul Hamlyn (Remaining Grant)	31,000
HMRC Employer NI Rebate	4,000
<b>Sub-total</b>	<b>154,156</b>
<b>Applied for/to be applied for</b>	<b>£</b>
Garfield Weston	17,536
Maria Marina (Application will be for £60k/annum)	47,500
Paul Hamlyn (Application will be for £62k/annum)	31,000
<b>Sub-total</b>	<b>96,036</b>
<b>In-kind support Space Hire</b>	<b>£</b>
The TFD Centre	10,200
<b>Sub-total</b>	<b>10,200</b>
<b>TOTAL INCOME</b>	<b>260,392</b>

##### EXPENDITURE

<b>Salaried Staff Costs</b>	<b>£</b>
Gross Salary Costs	134,500
Employer NI Contribution	12,285
Employer Pension Contribution	3,099
<b>Sub-total</b>	<b>149,884</b>
<b>Artistic Programme Costs</b>	<b>£</b>
Non-salaried Artistic Programme Costs	68,950
Salaried Artistic Programme Costs	89,294
<b>Sub-total</b>	<b>158,244</b>
<b>Overheads</b>	<b>£</b>
Rent	8,400
Insurance	3,000
Consultancy/Fundraising	15,000
Audit/Annual Report & Accounts	3,500
Phones, Stationery, Travel etc...	11,100
<b>Sub-total</b>	<b>41,000</b>
<b>TOTAL EXPENDITURE</b>	<b>259,834</b>

## Appendix 4

[Return to the Contents Page](#)

### THREE YEAR BUDGET (YEAR 2)

#### DUY DETAILED BREAKDOWN 2024/2025

##### INCOME

<b>Confirmed &amp; earned</b>	<b>£</b>
Bradford Council Regular Arts Funding	15,000
Arts Council NPO	91,656
HMRC Employer NI Rebate	£4,000
<b>Sub-total</b>	<b>110,656</b>

<b>Applied for/to be applied for</b>	<b>£</b>
Additional Income from dedicated fundraiser	30,000
Garfield Weston	25,000
Maria Marina (Application will be for £60k/annum)	60,000
Paul Hamlyn (Application will be for £62k/annum)	62,000
<b>Sub-total</b>	<b>177,000</b>

<b>In-kind support Space Hire</b>	<b>£</b>
The TFD Centre	10,200
<b>Sub-total</b>	<b>10,200</b>

**TOTAL INCOME** **297,856**

##### EXPENDITURE

<b>Salaried Staff Costs</b>	<b>£</b>
Gross Salary Costs	151,800
Employer NI Contribution	14,046
Employer Pension Contribution	£3,526
<b>Sub-total</b>	<b>169,371</b>

<b>Artistic Programme Costs</b>	<b>£</b>
Non-salaried Artistic Programme Costs	83,700
Salaried Artistic Programme Costs	114,630
<b>Sub-total</b>	<b>158,244</b>

<b>Overheads</b>	<b>£</b>
Rent	8,400
Insurance	3,000
Consultancy/Fundraising	15,000
Audit/Annual Report & Accounts	3,500
Phones, Stationery, Travel etc...	11,100
<b>Sub-total</b>	<b>41,000</b>

**TOTAL EXPENDITURE** **294,071**



## Appendix 4

[Return to the Contents Page](#)

### THREE YEAR BUDGET (YEAR 3)

#### DUY DETAILED BREAKDOWN 2025/2026

##### INCOME

<b>Confirmed &amp; earned</b>	<b>£</b>
Bradford Council Regular Arts Funding	15,000
Arts Council NPO	91,656
HMRC Employer NI Rebate	£4,000
<b>Sub-total</b>	<b>110,656</b>

<b>Applied for/to be applied for</b>	<b>£</b>
Additional Income from dedicated fundraiser	65,000
Garfield Weston	25,000
Maria Marina (Application will be for £60k/annum)	60,000
Paul Hamlyn (Application will be for £62k/annum)	62,000
<b>Sub-total</b>	<b>212,000</b>

<b>In-kind support Space Hire</b>	<b>£</b>
The TFD Centre	10,200
<b>Sub-total</b>	<b>10,200</b>

**TOTAL INCOME** **332,856**

##### EXPENDITURE

<b>Salaried Staff Costs</b>	<b>£</b>
Gross Salary Costs	186,800
Employer NI Contribution	17,620
Employer Pension Contribution	4,390
<b>Sub-total</b>	<b>208,809</b>

<b>Artistic Programme Costs</b>	<b>£</b>
Non-salaried Artistic Programme Costs	82,900
Salaried Artistic Programme Costs	128,565
<b>Sub-total</b>	<b>211,465</b>

<b>Overheads</b>	<b>£</b>
Rent	8,400
Insurance	3,000
Consultancy/Fundraising	15,000
Audit/Annual Report & Accounts	3,500
Phones, Stationery, Travel etc...	11,100
<b>Sub-total</b>	<b>41,000</b>

**TOTAL EXPENDITURE** **332,709**