



Hip Hop to Help
Annual Report and Financial Statements
Year starting 5th December 2024 | Year ending 31st July
2025

Charity Number 1211263

Hip Hop to Help

Reference and Administrative Information

Report of the Trustees for the year ending 31st July 2025

Trustee Report 24-25

Reference and administrative information

For the year ended 31st July 2025

Charity Number	1211263
Operational Address	Flat 2 The Grange, 4 Wildcary Lane, Romford, RM30LP
Country of Registration	England & Wales
Country of Incorporation	United Kingdom
Trustees	Trustees who served during the year and up to the date of this report were as follows: Amber-Louise Pocklington (Chair) Ed Storer Faye van Flute Chris Stein Courtney Nicholson
Key Management Personnel	Amber-Louise Pocklington CEO

Hip Hop to Help

Trustee's Annual Report

Report of the Trustees for the year ending 31st July 2025

The Trustees are pleased to present their annual Director's report together with the financial statements for the year ended 31st July 2025.

The financial statements herein enclosed are statements of receipts and payments, pursuant to s133 Charities Act 2011.

Hip Hop to Help became a registered charity with the Charity Commission on 5th December 2024.

Section 1: Hip Hop to Help Objectives and Activities

Hip Hop to Help aims to make dance financially accessible to all. Hip Hop to Help's purpose is empowering change and making a positive impact through linking dance, community and well-being.

1.1. The Beginning of Hip Hop to Help

Hip Hop to Help was founded in June 2017 by Amber-Louise Pocklington, whose own journey into dance shaped the charity's purpose. Growing up as a young carer from the age of 11, in a single-parent, low-income household, dance classes were often out of reach.

Through a social-mobility scholarship, Amber-Louise became the first in her family to attend university. For the first time, she could afford to dance regularly. She went on to coach the university dance team to become Grand Champions and later competed at the Dance Worlds in the USA. She knew she wanted to change the dance industry for others who had grown up facing similar challenges.

While volunteering at a local homeless shelter, Amber-Louise had the idea to run a free community dance class with optional donations supporting the shelter. She paid for the studio hire herself and delivered three free classes, raising over £300. The response was immediate and powerful: people who had never been able to afford dance were able to participate, connect, and experience a boost in confidence and wellbeing. It was clear that something meaningful had begun.

From that spark, Hip Hop to Help was born. Over the following years, Amber-Louise built a brand, a community, a volunteer team and a strategy rooted in accessibility, inclusion, and joy. What started as a small idea rooted in lived experience has grown into a registered dance charity that has provided thousands of free dance opportunities to people who need them most.

1.2. The Object of the CIO

As set out in the Constitution of a Charitable Incorporated Organisation, the object of Hip Hop to Help is:

To provide or assist in the provision of facilities in the interests of social welfare for recreation or other leisure time occupation, in particular the provision of free or low-cost hip-hop dance classes, of individuals who have need of such facilities by reason of their youth, age, infirmity or disability, financial hardship or social circumstances with the object of improving their conditions of life.

1.3. Purpose of the CIO

Founded through lived experience and a passion for dance and movement, our dance charity was created to make dance accessible for everyone, regardless of background, ability or circumstance. Hip Hop to Help believes dance is more than performance – it is a way to build confidence, express identity, improve well-being and create meaningful connections. By providing inclusive opportunities for people of all ages to learn, create and grow together, Hip Hop to Help aims to break down barriers and ensure that everyone has a place to belong, be inspired and feel empowered through dance.

As Hip Hop to Help began its journey as a registered CIO charity in December 2024, the CEO shared the four key focus areas over the next five years:

1. Regulate effectively by becoming a registered charity with the Charity Commission, being clear about roles and our decision-making and operating as a robust, impactful and trusted dance charity.
2. Deliver impact through free dance classes, supporting people from lower socio- economic backgrounds in challenging times and creating a community that is accessible to all.
3. Strengthen partnerships across the dance industry, charities and corporates to fundraise to maximise impact.
4. Invest in developing our volunteers to be an expert dance charity and create Hip Hop to Help ambassadors in the community.

The strategic goals of the CIO are:

- Make a positive impact in communities by providing financially accessible dance classes and safe spaces to people from a lower socio-economic background, building a community.
- Improve people's social and emotional wellbeing through dance.
- Deliver through partnerships, working with dance professionals, organisations and the third sector to provide dance initiatives.

To ensure our work delivers our aims, we review our activities and data on a quarterly basis. The review looks at the success and learnings of each activity, and the benefits it has brought to the groups of people we exist to help. The trustees have referred to the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

1.4. Key Areas of Activity, Products and Services

Hip Hop to Help has three key focus areas:

- Provide free dance classes for the community to make a positive impact in communities through dance for people that are lower socio-economic background.
- Improve social and emotional wellbeing for young people under 18 from a low-income background through dance, such as free classes at schools for children on free school meals and free summer school dance classes.
- Create strong partnerships across the dance industry, corporates and third sector, and deliver dance classes at workplaces to improve well-being and fundraise.

Section 2: Structure, Governance and Management

2.1. Governing Document

The organisation is a charitable incorporated organisation, registered as a charity on 5 December 2024. The charity was established under a Constitution of a Charitable Incorporated Organisation which established the objects and powers of the charity.

2.2. Organisational Structure

2.2.1. Trustees

Hip Hop to Help is governed by a Board of four Trustees with a varied skillset. The Board has overall responsibility for the management of the organisation's resources and ensuring its financial wellbeing. All major policy decisions are ratified by the Board of Trustees.

All trustees give their time voluntarily and receive no benefits from the charity. Board members take an active role in the governance and risk management of Hip Hop to Help, attending meetings and activities on a regular basis and quarterly meetings. Board members generously share their skills and expertise with the organisation, and this includes equality and diversity, financial management, fundraising, partnerships and strategic development, communications and safeguarding. All Trustees are enhanced DBS-checked by Hip Hop to Help.

Hip Hop to Help Board of Trustees and Focus Areas:

- **Amber-Louise Pocklington [Chair]**
 - Board Focus: Chair and CEO, Risk Management
- **Ed Storer**
 - Board focus: Treasurer, Financial Management and Administration, Data Risk Mitigation, Risk Management
- **Chris Stein**
 - Board focus: Approving potential projects/funding and maintaining oversight, dance industry knowledge, Risk Management
- **Faye Van Flute**

- Board Focus: Marketing Strategies and Business Planning, Risk Management
- **Courtney Nicolson**
 - Board Focus: Youth Impact and Risk Mitigation, Safeguarding Lead, Risk Management

2.2.2. Recruitment of Trustees

A standing agenda item at quarterly Board of Trustees meetings on 'Further Trustee Specialisms identified as a potential requirement to ensure Board effectiveness' is discussed. This ensures that the recruitment of new Trustees is based on relevant and needed skills and they are appointed by the existing Board members. Amber-Louise Pocklington became Chair in December 2024, and the Board of Trustees has remained the same since the charity was registered given no further need for additional Trustees has yet been identified.

One of our trustees voluntarily taught a dance class for our community in April 2025, demonstrating building meaningful connections with our community and Trustees.

2.2.3. Core Volunteer Team

Hip Hop to Help has a volunteer team of 15. Hip Hop to Help has been run by passionate, talented, and qualified volunteers since it began as an unincorporated community organisation without charitable status prior to 5 December 2024, from 15 June 2017. Since registering as a charity, these volunteers have continued to support the organisation to make dance accessible for all. All volunteers are enhanced DBS-checked by Hip Hop to Help.

Volunteer roles include:

CEO: Amber-Louise Pocklington
COO: Louise Kate Bottom
Marketing Director: Phoebe Singer
Marketing Manager: Darcy Luu
Marketing Manager: Blessing Alalade
Brand Director: Ben Timi Nuga
Fundraising Director: Jon Lyons
Dance Director: Liana Smith-Weir
Dance Director: Reiss Hinds
Dance Director: Kimberley Palmer-Thompson
Dance Director: Bernadette Moor
Research and Impact Director: Tia Mircea
Partnerships and Education Director: Megan Newman
Community Development Director: Alex Singer
Community and Youth Impact Director: Courtney Nicholson

All volunteers give their time voluntarily and receive no benefits from the charity.



2.2.4. Dance Teachers

Hip Hop to Help works with a roster of professional and qualified dance teachers who teach dance classes at studios across London. In July 2025, Hip Hop to Help introduced a 'Service Level Agreement' document for dance teachers to sign ahead of teaching for Hip Hop to Help, as part of ensuring good governance and aligned service expectations for both teachers and Hip Hop to Help. Trustees agreed that all teachers are DBS checked, and where they are not DBS checked, a safeguarding lead from Hip Hop to Help is always present with the teacher at the dance class.

Section 3: Review of Activities, Impact and Performance for Reporting Period 5 **December 2024 - 31 July 2025**

Hip Hop to Help has played a significant role in making dance financially accessible and improving beneficiaries' well-being. Significant highlights for the reporting period are detailed below.

3.1. Impact in Numbers

From 5 December 2024-31 July 2025, Hip Hop to Help demonstrated consistent, growing demand for accessible dance opportunities:

- **Total Reach:** Across the seven months, Hip Hop to Help delivered eight free monthly classes, one corporate class and the annual Day of Dance event including five free dance classes. This totals 14 free dance classes delivered. Hip Hop to Help engaged a combined 179 beneficiaries:
 - 126 attendees across eight free community dance classes
 - 43 attendees at the free Day of Dance 2025 event

- 10 attendees at the Lloyds Banking Group dance class
- **Well-being impact:** Mood surveys were collected at classes, with Hip Hop to Help developing its reporting capabilities with Trustees and volunteers to shift from manual data collection to digital. Across the dance sessions, participants experienced significant emotional uplift, with average mood increases ranging from 31% to 68%. At the Day of Dance event, mood increased from 7.6 before to 9.6 after, a 26.7% uplift across 35 respondents. Therefore, Hip Hop to Help programmes consistently deliver meaningful, measurable improvements in mood, with every event showing a substantial positive effect.
- **Socioeconomic Reach (Deprivation Levels):** Across all activity, the dance classes reached a high proportion of people from deprived areas. Across all months, the community classes reached a high proportion of people from deprived areas:
 - Most deprived areas (deciles 1–3): typically, 25–46%, peaking at 61% in December
 - Mid-deprivation areas (deciles 4–7): consistently the largest group, often 40–65%
 - Least deprived areas (deciles 8–10): small but steady representation (0–20%)

At the Day of Dance event, postcode data from 34 attendees shows:

- 73.5% lived in deciles 2–5 (most deprived half of England)
- 44.1% lived in the bottom 30% most deprived areas nationally
- 0% lived in the least deprived deciles (9–10)

Ergo the socioeconomic conclusion is that Hip Hop to Help is consistently reaching communities with the highest levels of need, removing financial and structural barriers to participation.

- **Ethnicity:** At monthly community dance classes where ethnicity data was collected, there was strong representation from groups underrepresented in cultural participation.
 - March: 100% from underrepresented ethnic groups
 - May: 100% from underrepresented ethnic groups
 - June: 67% from underrepresented ethnic groups
 - February: 41.7% from underrepresented ethnic groups

At the Day of Dance 2025, among respondents:

- 46.2% identified as Black, African, Caribbean or Black British
- 19.2% as mixed or multiple ethnic groups
- 15.4% as Asian or Asian British

This evidences Hip Hop to Help dance classes consistently attracting a highly diverse participant base, with strong engagement from minoritised ethnic communities.

- **Age Range:** Across both the monthly classes and the Day of Dance, beneficiaries represented a broad age spectrum of Under 18s Young adults (18–24), Adults 25–44, and occasional participation from older adults (noted in feedback). This demonstrates that the sessions are intergenerational, inclusive and accessible.
- **Financial Barriers and Social Mobility:** At the Day of Dance event, data collected evidenced that free provision is not just beneficial, it is essential for the majority of Hip Hop to Help beneficiaries.
 - 57.7% of attendees said paying for a class would have prevented them attending

- 92.3% agreed that free dance classes are important to them
- 46.2% had household incomes under £10,000
- 61.5% said financial reasons had previously made it difficult to take part in dance.

3.2. **Free Monthly Community Dance Class Summary**

Hip Hop to Help provided eight free dance classes of various hip hop styles in the London community, including a warm-up, dance routine or workshop, and cool down. A variety of specialist style workshops and routine-based classes were delivered to offer participants a variety of learning opportunities.

Each class was led by a professional dance teacher at an established dance studio. Hip Hop to Help collected data to measure impact. Across all sessions, Hip Hop to Help continued to attract a diverse mix of participants, with consistently strong representation from people living in deprived areas and from underrepresented ethnic groups. Mood-tracking data shows a clear pattern of emotional uplift after classes, and participant feedback highlights the welcoming atmosphere, high-quality teaching, and strong sense of community.

Across the free dance classes, Hip Hop to Help engaged 126 participants, consistently uplifting mood (31–68% increase), and reached a high proportion of people from deprived areas and underrepresented ethnic groups. Participant feedback repeatedly highlighted the charity’s welcoming atmosphere, inclusive teaching, and energising classes. Feedback also highlighted high energy and fun, strong sense of community, and friendly and supportive volunteers.

Monthly classes provided to the community during the reporting period were:

Month	Free Dance Class	Teacher(s)	Location
December 2024	Hip Hop In partnership with Shelter	Arben Giga	Create + Destroy Platform Studios East, Hackney Central
January 2025	Kuduro Fusion	Emergency Dancer	ID Studios, Ealing
February 2025	Commercial	Danielle Barton	Danceworks, Central London
March 2025	Litefeet Workshop	Ugee	Create + Destroy Studios Sugar House, Stratford
April 2025	Popping Workshop	Chris Stein Alex ‘Mechanikool’ Peters	Create + Destroy Studios Sugar House, Stratford
	Locking Workshop	Yaw Darko	

May 2025	Brazilian Funk	Doug Da Silva	Base Dance Studios, Vauxhall
June 2025	Commercial	Tarek Khwiss	ID Studios, Ealing

The classes evidenced consistent delivery of accessible, high-quality dance opportunities across London, including Hackney Wick, Vauxhall, and Ealing. Feedback across all months was overwhelmingly positive. Common themes included:

- A welcoming and inclusive atmosphere
- High energy and excellent teaching
- A sense of community and confidence-building
- Requests for longer classes and more sessions
- Participants described the sessions as “*amazing*”, “*encouraging*”, “*vibrant*”, “*inclusive*”, and “*so much fun*”, with many expressing a desire to return.



3.3. Free Annual Day of Dance Event

In July 2025, Hip Hop to Help delivered its third and largest free annual Day of Dance event for the community.

3.3.1. Where was the Day of Dance delivered?

In 2025, the Day of Dance took place at Atrium B, Broadcast Centre, Queen Elizabeth Olympic Park, Here East, London E15 2GW. This location lies in the London Borough of Hackney. Hackney is among England’s most deprived local authorities, with approximately 11 % of neighbourhoods in the worst 10 % nationally as per the 2019 Index of Multiple Deprivation (IMD). Child poverty is significantly above average: circa 45 % of children live in low-income households (after housing costs) - nearly 1.8 times more income-deprived than average London areas. Here East benefits from exceptional transport link, including DLR, Jubilee Line, Elizabeth Line, Stratford Overground and bus services, ensuring swift access across East London. Positioning the Day of Dance at Here East in Hackney Wick reinforces the event’s strategic objective: enabling meaningful engagement within London’s most deprived communities. The venue’s accessibility, alongside Hackney’s pronounced socio-economic needs, underscores a deliberate commitment to inclusion, community reach and social impact in 2025.



3.3.2. Who delivered the Day of Dance?

In 2025, the Day of Dance was delivered by a committed team of Hip Hop to Help volunteers, all of whom were DBS checked and supported by designated safeguarding and first aid leads. The volunteers included Amber-Louise Pocklington, Louise Bottom, Phoebe Singer, Courtney Nicholson, who also acted as Safeguarding Lead, Liana Smith-Weir, who was the First Aid contact, Kim Palmer-Thompson, Ben Nuga, Blessing Alalade, Darcy Luu, Bernadette Moor and Megan Newman. Alongside them, five professional dance teachers, selected for their expertise and experience in their respective styles, led classes across the day, ensuring participants received both high quality instruction and an educational experience.

3.3.3. What was delivered at the Day of Dance?

The Day of Dance included five dance classes. Marlon “Swoosh” Wallen opened the programme with a class in Locking, followed by Louis Lewinson who taught Hip Hop and Liz Kamille who delivered a Commercial session before the lunch break. In the afternoon, Erica Da Silva led a Latin Commercial class and the day concluded with Afrofusion taught by Fumy Opeyemi. Together, the combined efforts of volunteers and professional teachers created a supportive and engaging environment that ensured the event was both well organised and artistically enriching for attendees.

A particularly powerful case study was captured of teacher Erica Da Silva, who commented *“I saw Hip Hop to Help on Instagram and I thought oh, this is a good cause, and I always wanted to teach for you before you asked me. It just means a lot to have something like this for people even if people are not dancers, I feel like it is*

important for youth to have somewhere to go. It was important for me to be here because I never had this growing up. I loved teaching the class for Hip Hop to Help.”

3.3.4. Marketing

The Marketing team was led by Phoebe Singer, who volunteers her time from her company PS Marketing Services. In 2025, Hip Hop to Help continued to prioritise digital engagement, publishing an Event Guide in advance to share essential details on location, health and safety and the programme for the day. Marketing activity was strategically planned for before, during and after the event to maximise impact. There was a particular focus on social media content including promotional posters and teacher videos.

Survey data from 26 attendees demonstrated the continued impact of this strategy, with 53.8% of participants hearing about the event via Hip Hop to Help’s social media channels, 11.5% via a dance teacher’s social media, and 15.4% through word of mouth. These findings confirm that social media remained the most effective channel for raising awareness of the Day of Dance, while also highlighting the supplementary role of personal networks and teacher-led promotion in broadening reach.

In addition, professional photographer Luis Conte attended the event to capture high quality photographs for attendees and Hip Hop to Help. Kalica Deemos attended as a professional videographer to capture dance performances and beneficiary vox pops and case studies.



3.3.5. Community Building

In 2025, the Day of Dance placed a strong emphasis on fostering inclusivity and community spirit by introducing several new measures to support attendees. Name badges were provided to everyone on arrival to encourage interaction and help people connect more easily. For those who had declared a disability, details were noted in advance and Amber and Louise were available throughout the day to guide individuals to the designated quiet room and provide additional support where needed. Clear signage directed participants to key areas including the lounge space and the quiet room, ensuring the event was easy to navigate. Free snacks were also provided, complementing the social spaces and giving attendees the opportunity to take breaks, socialise and feel part of a welcoming community environment. These measures reinforced Hip Hop to Help's commitment to accessibility, inclusivity and community building.

3.3.6. Outcomes at the Day of Dance

In 2025, demand for the Day of Dance was exceptionally high, with a capacity of 65 spaces in the studio, both the morning and afternoon sessions 'sold out' well in advance. The morning session had 83 people on the waiting list and the afternoon session had 6, highlighting the strong appetite for community dance opportunities. In total, 43 individuals attended on the day, all of whom rated their mood before participating, with 35 completing a post-class rating, providing valuable insight into the event's impact on wellbeing. A further 26 attendees provided demographic information, which will be explored in the following section. These figures not only demonstrate the popularity of the Day of Dance but also underline its role as an accessible and inclusive initiative that continues to draw meaningful engagement from the community.

Social Mobility:

In 2025, survey results again highlighted the importance of offering free dance opportunities to ensure accessibility. When asked whether paying for a class might have prevented them from attending, 34.6% of participants agreed and 23.1% strongly agreed, meaning that over half of respondents indicated cost would have been a barrier. A further 19.2% neither agreed nor disagreed, while 11.5% disagreed and 11.5% strongly disagreed, suggesting that although not every attendee was financially restricted, a significant proportion were reliant on the event being free.

When participants were asked more broadly about the importance of free dance classes, 61.5% strongly agreed and 30.8% agreed, with only 7.7% remaining neutral. These responses show that over 92% of attendees valued free dance classes as important to them. This was also reflected in participant feedback, with one attendee stating, "Great event with the best vibes. Amazing to have as currently classes aren't always affordable and means we can miss out on training." These results reinforce the central role of Hip Hop to Help in breaking down financial barriers to participation and underline the continuing need to target communities where socioeconomic disadvantage would otherwise prevent access to cultural and creative opportunities.

Creating an Inclusive Environment:

In 2025, participants again recognised the Day of Dance as an inclusive environment, with 76.9% strongly agreeing and a further 19.2% agreeing that the event felt inclusive. This demonstrates that inclusivity remains a clear strength of the event. Feedback from attendees reinforced these findings, with one participant commenting, “Very inclusive and welcoming, all staff were polite and friendly, very accommodating.” These results highlight that Hip Hop to Help continues to foster a supportive, welcoming atmosphere, ensuring people of all backgrounds and abilities feel comfortable, valued and part of the community.



Attendee Experience with Hip Hop to Help:

The Day of Dance once again delivered a highly positive experience for attendees. All participants reported enjoying the event, with 80.8% strongly agreeing and 19.2% agreeing that they enjoyed the day. Social connection was also a clear outcome, as 46.2% strongly agreed and 26.9% agreed that it was easy to meet new people, although 23.1% neither agreed nor disagreed, suggesting there remains scope to strengthen opportunities for interaction. One participant reflected that it “could be more social if people had lunch break together somewhere you can cool down,” highlighting a potential area for improvement in encouraging structured social time alongside the classes. Recommendations of the event remained very high, with 92.3% strongly agreeing and 7.7% agreeing that they would recommend Hip Hop to Help to a friend, reflecting strong trust in the organisation and its impact. Wellbeing outcomes were equally positive, with average mood scores rising from 7.6 before the classes (n = 43) to 9.6 afterwards (n = 35), representing an absolute improvement of two points on a ten-point scale. There was an average increase of 26.7% mood following the dance class.

While eight participants did not provide an after score, the uplift across those who did

demonstrates a clear positive effect of the event on participants' mood, confirming the value of the Day of Dance in combining movement, community and enjoyment. Participant feedback reinforced these findings, with attendees commenting "such an amazing day to make new friends and have fun!" This captures the energy and enthusiasm of the day, highlighting the strong sense of joy, gratitude and social connection the event fostered.

Feedback on the Day of Dance event included:

- *"Had so much fun, thank you! Best day ever"*
- *"Helpful friendly staff, great selection of teachers, environmental where you everyone was kind and supportive."*
- *"Great event with the best vibes. Amazing to have as currently classes aren't always affordable and means we can miss out on training."*
- *"Would love to come back. Outstanding charity."*
- *"Hip Hop to Help is amazing, we appreciate you all, thank you."*
- *"Such an amazing day to make new friends and have fun! Bring it back."*



Reach of Underrepresented Groups:

Attendee data collected this year provides valuable insight into who the Day of Dance is reaching and demonstrates that the event is successfully engaging underrepresented communities. Nearly half of participants (46.2%) identified as Black, African, Caribbean or Black British, with a further 19.2% identifying

as mixed or multiple ethnic groups and 15.4% as Asian or Asian British. This reflects strong participation from groups who are often underrepresented in cultural and creative activities. Household income data further underscores the importance of free provision, with 46.2% of respondents reporting an annual household income of less than £10,000 and a further 26.9% between £30,000 and £40,000. When asked

directly whether financial reasons had ever made it difficult for them to take part in dance or similar activities, 61.5% said yes, while 19.2% preferred not to say and 19.2% said no.

Postcode data provided by 34 participants offers further insight into the socioeconomic profile of attendees. Analysis of Index of Multiple Deprivation indicates that the majority of attendees who provided a postcode were residing in more deprived areas: 25 (73.5%) resided in neighbourhoods within deciles 2 to 5, confirming that more than two thirds came from the most deprived half of the country. Specifically, 9 (26.5%) fell within decile 2 and a further 6 (17.6%) within decile 3, meaning that 44.1% of attendees reside in the bottom 30% most deprived areas nationally. Representation was also substantial in deciles 4 and 5, with five postcode areas in each decile, accounting for 14.7% of the total respectively. By contrast, fewer postcode areas were observed in less deprived deciles, including 5 (14.7%) in decile 6, 3 (8.8%,) in decile 7, and a single postcode (2.9%) area in decile 8. No postcode areas were recorded in the least deprived deciles (9-10), indicating a deprivation profile that is clearly skewed towards higher levels of socioeconomic disadvantage. Taken together, these findings highlight that the Day of Dance is successfully removing financial and structural barriers to access, reaching individuals who might otherwise be excluded from opportunities to participate in dance.

3.3.7. Conclusion

In conclusion, the Day of Dance in July 2025 reinforced Hip Hop to Help's growing impact in breaking down barriers to participation in dance and fostering inclusion within the East London community. The event sold out both sessions, with high levels of demand and strong waiting lists highlighting the appetite for accessible cultural opportunities. Attendees reported significant improvements in mood and wellbeing, positive social connections, and overwhelmingly endorsed the importance of free dance provision in enabling their participation. Demographic and postcode data showed that the event successfully reached individuals from underrepresented ethnic groups, households on lower incomes, and communities living in some of the most deprived areas nationally, demonstrating tangible progress in targeting those most in need of opportunities. The 2025 Day of Dance was a vibrant, welcoming celebration of movement, culture and community, and Hip Hop to Help remains committed to ensuring that dance is financially accessible for all.



3.4. Corporate Dance Classes

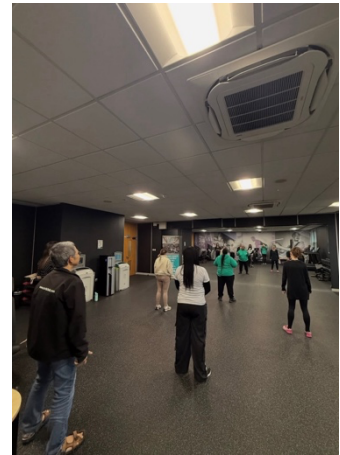
In May 2025, Hip Hop to Help put on a dance class for Lloyds Banking Group as part of 'Learning at Work Week' and 'Black Inclusion Week'. The aim of the event was to put on a hip hop basics dance class, align to the theme of learning and Black inclusion, and celebrate the history of hip hop dance and its roots in Black Culture.

The Lloyds Banking Group team stepped out of their comfort zone to learn new dance styles and be taught the history of hip hop dance, with Hip Hop to Help bringing dance to work to improve colleague well-being.

The class was delivered at the Lloyds Banking Group office in Cardiff, with ten attendees. Kimberley Palmer-Thompson led the class, a professional dance teacher with a deep knowledge of Black history and hip hop dance. Hip Hop to Help's Founder and CEO, Amber-Louise Pocklington, also attended to introduce the dance charity and speak on the importance of inclusion and accessibility.

The corporate dance class was a success, with positive feedback received on Trustpilot, such as:

"I had the pleasure of attending an amazing beginner's hip hop dance class at our South Wales office today! Shout out to Kim who absolutely made everyone feel welcome and brought all the 90s vibes! Was great to hear some insight from Charity Founder, Amber-Louise about the importance of making dance accessible to all! Best work lunch ever."



3.5. Safeguarding

The trustees reviewed safeguarding arrangements throughout the annual reporting year. No safeguarding concerns or complaints were raised, and no incidents required reporting to the Charity Commission.

3.6. Summary

Between December 2024 and July 2025, Hip Hop to Help engaged 179 beneficiaries across free monthly classes and the Day of Dance event. The charity consistently reached people from deprived communities, with up to 73.5% of Day of Dance attendees and up to 61% of monthly class participants living in the most deprived half of England.

Engagement from underrepresented ethnic groups was exceptionally strong, reaching 100% in several months. Mood data showed reliable wellbeing improvements of 26–68%, and participant feedback highlighted the charity's inclusive, welcoming and energising environment.

With over half of Day of Dance attendees reporting that cost would have prevented them from participating, the data clearly demonstrates the critical role of free dance provision in enabling access, improving wellbeing and strengthening community connection.

Section 4: Financial Review

Hip Hop to Help is in a good position for a small charity and it is extremely positive that in the first year of being registered, grant funding has been awarded. Like many similar sized charities and organisations, Hip Hop to Help has a clear mandate to develop new funder and partner relationships to secure a healthy flow of investment and activity as we move into 2025/26. We are improving impact measurement to engage in new ways to diversify fundraising and grant income streams.

4.1. Financial Statements

Statement of receipts and payments

	Note	Unrestricted funds £	Restricted funds £	Total funds £
Receipts				
Organisational grants	8	-	1,780	1,780
Gifts and donations	9	<u>2,288</u>	<u>-</u>	<u>2,288</u>
Total receipts		<u>2,288</u>	<u>1,780</u>	<u>4,068</u>

Expenditure on charitable activities

Event promotion and publicity		-	294	294
Facilities hire		231	503	734
Coaches' fees and expenses		515	500	1,015
Legal expenses		1,699	-	1,699
Volunteer expenses		106	-	106
Stationery and office administration		<u>755</u>	<u>-</u>	<u>755</u>
Total payments		<u>3,306</u>	<u>1,297</u>	<u>4,603</u>
Receipts net of payments		<u>(1,018)</u>	<u>483</u>	<u>(535)</u>
Movements between funds	10	(1,700)	1,700	-
Funds brought forward	11	<u>3,173</u>	<u>-</u>	<u>3,173</u>
Funds carried forward		<u>455</u>	<u>2,183</u>	<u>2,638</u>

Statement of assets and liabilities at the end of the period

	Note	Unrestricted funds £	Restricted funds £	Total funds £
Cash in bank or at hand		455	2,183	2,638
Tangible assets for the Charity's use	12	<u>89</u>	<u>-</u>	<u>89</u>
Total assets		<u>544</u>	<u>2,183</u>	<u>2,727</u>
Liabilities	13	<u>-</u>	<u>-</u>	<u>-</u>
Net assets at 31 July 2025		<u>544</u>	<u>2,183</u>	<u>2,727</u>

Notes to the financial statements

- 1 The financial statements are prepared on a 'receipts and payments' basis, pursuant to s133 Charities Act 2011.
- 2 The charity does not require an audit of its financial statements, nor an independent examination under s145 Charities Act 2011.
- 3 The Charity does not pay corporation tax on its charitable activity.
- 4 The Charity is not registered for Value Added Tax.
- 5 There were no transactions between the Trustees and the Charity or any other related parties.
- 6 No guarantees were given during the reporting period.
- 7 No security was given over any of the Charity's assets during the reporting period.
- 8 The Charity received one grant in the reporting period, from Sport England and National Lottery Movement Fund, to fund the Day of Dance 2025 and monthly dance classes thereafter from August 2025 to December 2025.
- 9 The Charity received donations from a variety of sources, including corporate and individual donors, and sponsored fundraising activity. The Charity is registered with HMRC for Gift Aid purposes and JustGiving for fundraising purposes.
- 10 The Trustees have decided to keep reserves of approximately six months' running costs as restricted funds. This transfer represents the movement of these funds (£1,700) from core funds to restricted funds.
- 11 The Charity operated as an unincorporated community organisation without charitable status prior to 5 December 2024, from 15 June 2017. The funds brought forward represent the cash held at the time of incorporation.
- 12 The whole amount of these assets are Property, Plant and Equipment, depreciated on a straight-line basis over five years. No depreciation is recognised in the year of acquisition.
- 13 The Charity had no liabilities at the end of the reporting period.

The financial statements were approved the Trustees on 18 May 2026 and signed on their behalf by:

Amber-Louise Pocklington Chair of Trustees Date: 18 May 2026	Paul Edward Storer Trustee Date: 18 May 2026
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4.2. Fundraising

From December 2024 - July 2025, Hip Hop to Help was successful in raising funding for our charitable work from a variety of sources:

Restricted Funds:

- In June 2025, Hip Hop to Help was awarded a Movement Fund Grant (£1750). The funding grant was awarded by Sport England and National Lottery for Hip Hop to Help to deliver the free annual Day of Dance event in July 2025 and a monthly free community class every month following August – December 2025. The ambition of the project is to make dance financially accessible and increase wellbeing.

Unrestricted Funds:

- Lloyds Banking Group awarded Hip Hop to Help £500 for colleague matched volunteering hours, and £296 for putting on the Learning at Work Week and Black Inclusion Week dance class.
- Hip Hop to Help Founder and CEO Amber-Louise Pocklington fundraised through Just Giving to run the Big Half Marathon 2025 in London, fundraising during the accounting period a total of £1327.72
- Hip Hop to Help was the charity partner for Studio K at their annual dance show, raising a total of £65.

4.3. Approach to Fundraising

Trustees review the organisation's financial health quarterly by way of account summaries, budget reviews and cash flow forecasts. A contingency is in place to cover any unknown variances of having six months operating cost in reserve. Trustees agreed the importance of setting a reserve level, and it was agreed to aim for a reserve of £1700, equivalent to six months of operating costs.

Hip Hop to Help continues to deliver successful and ethical fundraising that directly supports the charitable mission - enabling dance to be financially accessible. As the charity continues to prove its value with the grants given and establish itself, Hip Hop to Help will be exploring new partnerships, grant applications and new approaches to fundraising. Fundraising remains a shared strategic priority, led by our CEO with governance oversight from our Board and operational support from our Fundraising Director volunteer.

Section 5: Future Focus

As Hip Hop to Help looks ahead to the coming year, our focus is on deepening our impact, strengthening our community networks, and expanding the dance

opportunities available to people across London. Building on the strong foundations laid this year, we will continue to grow in three key areas.

1. Expanding Our Core Programmes

We will continue delivering our monthly free community dance classes, ensuring they remain accessible, welcoming, and responsive to the needs of local people and target beneficiaries. Alongside this, we will develop and enhance our flagship annual Day of Dance event, creating an even more impactful event focused on dance, wellbeing, and community connection. These programmes remain central to our mission of making dance financially accessible.

2. Strengthening Partnerships to Maximise Reach

To widen our impact, we will invest in building stronger, more strategic partnerships with dance studios, independent teachers, youth and social mobility organisations, and community groups. These collaborations will help us reach more people in areas of high need, diversify the styles and expertise within our sessions, and create new pathways for participants to continue their dance journeys beyond our programmes. By working collectively, we can ensure that dance remains accessible to those who benefit most and improve people's social and emotional wellbeing through dance.

3. Growing Volunteer Skills and Capacity

Our volunteers are at the heart of Hip Hop to Help. Over the next year, we will focus on training the volunteer team, with an emphasis on developing leadership and impact reporting skills, safeguarding knowledge, and creative facilitation abilities. This investment will allow us to deliver more sessions, improve participant support, and build a sustainable pipeline of community leaders who reflect the diversity and energy of the people we serve.

Section 6: Summary

As we look back on the reporting period, our first as a registered charity, we're proud of the community we've built. One defined by joy, creativity, and genuine connection. Every class, every smile, and every shared moment of confidence reminds us why this work matters.

This year has shown the power of movement to transform wellbeing, strengthen community, and create opportunities for those who need them most. The progress we've made is only the beginning. With continued support, we're excited to grow our impact, reach more underserved communities, and keep building spaces to dance where everyone feels welcome.



CHARITY COMMISSION
FOR ENGLAND AND WALES

Hip Hop to Help

1211263

Receipts and payments accounts

CC16a

For the period
from

05-Dec

To

31-Jul-25

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Sport England Movement Fund	-	1 780	-	1 780	-
Donations, gifts, general fundraising	2 288	-	-	2 288	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	2 288	1 780	-	4 068	-
A2 Asset and investment sales, (see table).					
Nil	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	2 288	1 780	-	4 068	-
A3 Payments					
Promotion and publicity	-	294	-	294	-
Facilities hire	231	503	-	734	-
Coaches' fees and expenses	515	500	-	1 015	-
	-	-	-	-	-
Legal expenses	1 699	-	-	1 699	-
Volunteer expenses	106	-	-	106	-
Office administration	755	-	-	755	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	3 306	1 297	-	4 603	-
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	3 306	1 297	-	4 603	-
Net of receipts/(payments)	- 1 018	483	-	- 535	-
A5 Transfers between funds	- 1 700	1 700	-	-	-
A6 Cash funds last year end	3 173	-	-	3 173	3 173
Cash funds this year end	455	2 183	-	2 638	-

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Cash in bank	455	2 183	-
		-	-	-
		-	-	-
	Total cash funds	455	2 183	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Details			
	Nil	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	Nil		-	-
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	Property, plant and equipment	Core	89	89
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	Nil		-	
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees		Signature	Print Name	Date of approval
		Amber-Louise Pocklington Paul Edward Storer	AMBER-LOUISE POCKLINGTON PAUL EDWARD STORER	18-May-26 18-May-26