

ENGLISH FOLK DANCE AND SONG SOCIETY

England & Wales · Charity number 305999

Details

Other names	CECIL SHARP HOUSE, E F D S S, ENGLISH FOLK DANCE & SONG SOCIETY, VAUGHAN WILLIAMS MEMORIAL LIBRARY
Status	Registered
Legal form	Charitable company
Company number	00297142
Registered	1963-09-16
Register	View on the Charity Commission register

Contact

Address	The English Folk Dance & Song Society Cecil Sharp House 2 Regents Park Road London NW1 7AY
Phone	02074852206
Email	secretary@efdss.org
Website	www.efdss.org

Activities

Objects: 2.1.1 TO PRESERVE ENGLISH FOLK DANCES AND SONGS AND OTHER FOLK MUSIC (INCLUDING SINGING GAMES), FOLK TALES AND FOLK DRAMA, TO MAKE THEM KNOWN AND TO ENCOURAGE THE PRACTICE OF THEM IN THEIR ORIGINAL FORMS;2.1.2 TO PROMOTE THE KNOWLEDGE AND PRACTICE OF ENGLISH FOLK DANCES, SONGS AND MUSIC, TALES AND DRAMA BY MEANS OF DANCES, SCHOOLS CLASSES , EXAMINATIONS, LECTURES, DEMONSTRATIONS, FESTIVALS AND OTHER LIKE METHODS;2.2.3 TO PROMOTE AND ENCOURAGE RESEARCH INTO AND STUDY OF THE ORIGINS DEVELOPMENT AND TRADITIONAL PRACTICE OF ENGLISH FOLK DANCES, SONGS AND MUSIC TALES AND DRAMA AND THEIR RELATIONSHIP WITH THOSE OF OTHER COUNTRIES.

Activities: A centre of excellence for the study, practice and dissemination of traditional English Folk song, dance and music at the Vaughan Williams Memorial Library and Cecil Sharp House. Providing national and local outreach services to enable and increase access, celebrate diversity and promote equality

Classification

- **How:** Makes Grants To Individuals, Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science, Amateur Sport, Environment/conservation/heritage
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- **Area of benefit:** NATIONAL
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,535,587	£1,635,563	£2,620,266	22
2024-03-31	£1,548,519	£1,605,925	£2,720,242	21
2023-03-31	£1,481,658	£1,529,251	£2,777,821	22
2022-03-31	£1,321,071	£1,602,146	£2,835,631	22
2021-03-31	£883,546	£1,145,108	£3,111,261	22

Trustees

Name	Role	Appointed
Andrew Hill		2025-11-08
Angharad Eve Cooper		2025-11-08
Elsa Cardona		2024-11-09
Fiona Margaret Butcher		2023-11-11
James Edward Fishwick		2019-11-09
Jeremy Paul Iles		2025-11-08
Lisa Saper		2024-11-09
Marcie-Jane Hopkins		2025-11-08
Robyn Wallace Chicot		2020-11-14

Linked charities

- CECIL SHARP HOUSE (305999-1)
- VAUGHAN WILLIAMS MEMORIAL LIBRARY (305999-2)

ENGLISH FOLK DANCE AND SONG SOCIETY

England & Wales - Charity number 305999

Accounts

Company number: 297142

Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2025

The English Folk Dance and Song Society

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The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2025

Company number	297142
Charity number	305999
Registered office and operational address	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
Web address	www.efdss.org
E-mail address	info@efdss.org
Trading Names	English Folk Dance & Song Society folkshoponline
President	Eliza Carthy MBE
Bankers	HSBC 176 Camden High Street London NW1 8QL
Solicitors	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
Auditors	Sayer Vincent LLP 110 Golden Lane London, EC1Y 0TG

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Reference and administrative details

For the year ended 31 March 2025

TRUSTEES/DIRECTORS and STAFF

Trustees/Directors

Fiona Butcher	Chair
Alan Davey CBE	Vice-Chair, co-opted November 2024
Ed Fishwick	Honorary Treasurer
Elsa Cardona	appointed November 2024
Robyn Chicot	
Lucy Hooberman	resigned December 2024
Laura Jones	
Ayub Khan MBE	
Nell Leyshon	appointed November 2024
Angeline Morrison	
Lisa Saper	appointed November 2024
Jeremy Simpson	appointed November 2024, resigned September 2025
Eleanor Telfer	retired November 2024
Tony Garton	Honorary Company Secretary

General Purposes Committee

Ed Fishwick	Chair
Fiona Butcher	Trustee
Fi Fraser	Volunteer
Mike Heaney	Volunteer
Sherry Neyhus	Volunteer
Katy Spicer	Staff
Megan Chidlow	Staff

EFDSS Staff at 31 March 2025

Katy Spicer	Chief Executive & Artistic Director*
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Jadwiga Slomka	Education Manager
Hannah Mears-Young	Programme Manager, National Youth Folk Ensemble
Jen Cox	Dance Development Manager*
Ciaran Trevana	Education Administrator
Kerry Fletcher	Folk Education Network Co-ordinator†
Tiffany Hore	Library & Archives Director, Vaughan Williams Memorial Library
Nick Wall	Librarian*
Alex Burton	Librarian
Malcolm Barr-Hamilton	Archivist

The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2025

Martin Nail	Folk Song Subject Index*		
David Atkinson	Editor, Folk Music Journal†		
Sammie Squire	Marketing & Communications Director		
Honor Wicks	Marketing Officer – Campaigns & Digital		
Liberty Rowley	Marketing Officer – Membership & EFDSS		
Josh Holliday	Web developer†		
Peter Craik	Philanthropy Director*		
Megan Chidlow	Finance Director*		
James Turner	Finance Officer		
Lucy Grant	Business Development & Operations Director		
Elizabeth Tobald	Venue Operations Manager		
Alexeen Fernandez	Venue Sales and Events Administrator		
Edward Hanley	Venue Sales and Events Administrator		
Patrick Carpenter	Caretaker*		
Susannah Hall	Garden Manager†		
Jamie Orchard-Lisle	Technical Manager†		
Edie Bailey	Brian Concannon)	Duty Managers*
Rachel Furness	Sarah Stock)	
Mimi Suzuki	Romari Thomas)	
Theo Pedley	Lucy Rushton)	
Edie Bailey	Annabel Whittle)	Event Assistants*
Bridie Rushton	Catherine Finn)	
Charlotte Turner	Esther Elliott)	
Holly Hollis	Ciaran Keogh)	
Finnian Mattingly	Faye Maughan)	
Theo Pedley	Lucy Rushton)	
Romari Thomas	Matthew Hayhurst)	

*Part-time † Free-lance

RS7 Solutions IT Support
Pink Foods Café and bar franchisee

Membership at 31 March 2025

Number of individual members: 1867 (1934 at 31 March 2024).

Number of affiliated groups and organisations: 526 (534 at 31 March 2024 restated)

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2025

The Board presents its report and the audited financial statements for the year ended 31 March 2025.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The English Folk Dance and Song Society (EFDSS) is a charitable company limited by guarantee, incorporated in 1935, and registered as a charity in 1963. The company was established under a Memorandum of Association, which sets out the objectives and powers of the charitable company. Revised Articles of Association, incorporating slightly revised objectives and the substance of the original powers, were adopted on 13 November 2010. Further amendments have been adopted at later AGMs.

Board Members are both Directors of the company limited by guarantee and Trustees of the EFDSS under charity law. They are therefore responsible for fulfilling the EFDSS's responsibilities as the Trustee of Cecil Sharp House, under Trusts declared in 1930 and 1935.

All Board Members give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 11 to the accounts.

The Board of Directors

The Board has up to 12 Directors elected by the Members and up to four additional Directors appointed by the Board. The Board selects its Chair from among the elected Directors and an Honorary Treasurer from the Board as a whole. At every AGM at least four (one third) of the elected Board places will be available for election. Retiring members are eligible for re-election and appointed Directors may seek election provided they have not had more than six continuous years in office. The Board may co-opt EFDSS members to fill casual vacancies. They hold office until the next AGM. The appointment of any Director by the Board is subject to Member approval at the next AGM.

All incoming Directors receive a copy of the Board Policies Document setting out their role and responsibilities, explaining how the Board functions, current strategies and policies, and recent meeting papers and minutes. The Board meets at least four times a year. It meets at least annually with the whole senior staff management team so that strategic issues can be given wider and fuller consideration.

ORGANISATION AND DECISION MAKING

How the Board functions

The Board is, in law, ultimately responsible for all aspects of the performance of EFDSS but, in practice, most aspects of this responsibility are delegated to the Chief Executive and she in turn delegates them to the staff. The Board listens to and interacts with the staff, but does not, at any time, direct the staff other than the Chief Executive.

The Board operates under a system of Policy Governance, set out in a single Board Policy Document defining:

- EFDSS' Objectives, and therefore those of the Chief Executive, who with her staff creates the Strategies to deliver those Objectives. The Chief Executive reports regularly to the Board on the achievement of those Objectives through the Business Plan and other documents.
- Limitations within which the Chief Executive must stay when achieving the Objectives, for example, not entering into debt and keeping a balanced budget.
- The way in which the relationship between the Board and the Chief Executive is managed, which includes a regular review of the Objectives. Throughout the year, new ideas are considered, and individual strategies reviewed and discussed by the Board and senior staff.
- The Board also keeps under review the rules by which it governs itself, for example, the standards of conduct for its members.

The policy document is written to give the Chief Executive the maximum possible freedom to innovate and get on with her job without interference, while at the same time defining a clear strategic direction for EFDSS and ensuring that the Board does not neglect its duty to uphold high standards of organisational performance. The Board is supported by a single standing committee, the General Purposes Committee (GPC) that monitors the performance of EFDSS and provides advice to the Board. Additionally the Chief Executive and staff may appoint working or advisory groups to provide them with operational support and guidance.

Managing risk

In accordance with best practice, the GPC reviews and keeps up-dated the Register of Risks facing EFDSS. There are risks associated with financial operations, governance, and management; from environmental and other external factors. All are reviewed as to probability and impact so that actions can be taken to mitigate the most serious risks.

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS Objectives and the identified needs of all stakeholders.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2025

Not all risks can be mitigated but some are less likely to happen if the rest are effectively mitigated. The greatest attention is given to those high risks, that the Board can realistically control.

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders. These are mitigated through clear procedures on HR and financial management and reporting which are regularly reviewed by the GPC; regular reviews of income generation sources (ie ticket sales, venue hire, fundraising); and ensuring grant agreements are fully met and good relationships are maintained with funders and other stakeholders. An additional risk has been added of inability to operate because of societal conditions (eg pandemics). Mitigation of such conditions are to pursue all emergency funding options; activate relevant premises and IT issue mitigations; utilise reserves; use scenario planning to revise business plans and increase ability to respond.

Statement of policies

EFDSS has Equal Opportunities, Safeguarding (children, young people and adults at risk), Volunteer, Health and Safety, Staff Handbook (employment policies) and Environmental policies in place to safeguard the staff, volunteers, and all users of Cecil Sharp House and EFDSS activities happening in other venues.

Remuneration policy for key management personnel

Remuneration for key management personnel will be reviewed annually by the Chief Executive and GPC, any proposal would be supported by sectoral benchmarking evidence.

Public benefit statement

As a registered charity, EFDSS is required to report how its activities in furtherance of its charitable purposes provide public benefit and to show that its Trustees act in regard to Charity Commission guidance in this matter. EFDSS has as its charitable purpose:

- The advancement of education.
- The advancement of the arts, culture and heritage.
and in so doing may also contribute to:
- The promotion of equality and diversity.

The Directors confirm that in setting strategies and developing policies they seek to ensure that EFDSS resources and services are available to all regardless of means or geographical location.

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from EFDSS' work. In particular, its numerous outreach programmes and projects are designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people

to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, preserving, and developing English folk dances, songs and music, and stories and drama with the mission to engage more people of all ages and abilities with the folk arts. This is achieved through national and sometimes international programmes of learning and participation, development of resources, and teacher and artists' development which currently include:

- Courses and classes for adults including instrumental, voice, choirs, dance, lectures, and conferences.
- Programmes for children and young people (formal and informal educational settings), including our two youth ensembles - National Youth Folk Ensemble and London Youth Folk Ensemble
- Inclusive Folk and Folk Beyond programmes for learning disabled young people and adults.
- Training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) to improve the understanding, teaching and delivery of the folk arts for those working in formal and informal educational settings.
- Support and development of professional artists working in and with the folk arts through a year round programme of performance and showcase programmes, and creative development support through, for example, bursary programmes, residencies and creative commissions.
- Maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

EFDSS delivers many of these activities with partner organisations working in arts, education and heritage organisations, health and wellbeing, and other sectors as appropriate. All activities are evaluated through the collection of quantitative and qualitative data from audiences, participants, tutors, peer assessors, funders, and partner organisations. Evaluation outcomes inform the development of future strategies and programmes of activities.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2025

Our Vision

That people in England have the opportunity to connect with and enjoy folk dance and music¹.

- We aim to be bold and relevant to a constantly evolving modern world.
- We believe passionately that people of all ages and backgrounds should enjoy the rich traditions and present-day vibrancy of folk dance and music.
- We aspire to challenge, develop and broaden public perception, thinking and practice of folk in the 21st century.

Our Mission is to

Welcome everyone: Inclusivity is at our core; we celebrate diverse voices, and promote equality in everything we do.

Take the lead: we drive change, we motivate and develop new generations of artists, practitioners and audiences, and build networks and partnerships.

Connect passions: we spark curiosity and creative possibilities by providing opportunities for learning, studying and exploring folk.

Treasure folk: we preserve, present and promote folk arts and their rich resources.

¹ Instrumental music and song

**Fiona Butcher
Chair's Report**

The EFDSS team have continued to deliver a vast array of events across England, working with children and young people, adults, teachers, artists and academics. Activities have taken place in every region of the country.

We saw the National Youth Folk Ensemble return to The Fire Station in Sunderland in February and at Sidmouth and Dartmoor Folk Festivals in August; and the London Youth Folk Ensemble make its regular appearance at Folk by the Oak in the grounds of Hatfield House. We continued the Inclusive Folk, a year-round programme of workshops for young people with disabilities, and introduced the Bhangra Ceilidhs in partnership with musician Kuljit Bhamra. There was another award of Mini Grants for dance development, helping to support grassroots activity particularly projects engaging with people new to folk dance.

The creative development of artists working with folk music and dance continued to be delivered through the Alan James Creative Bursary programme and the Micro Grants programme. In addition, we continued our partnership with Sidmouth Folk Festival and Stage4Beverley Festival to provide showcases for early career and EFDSS Creative Bursary and Micro Grant artists at these festivals.

The Vaughan Williams Memorial Library and Archive's annual conference – Collectomania: Folk Song and Music Collectors and their Worlds – focused on the song collectors and marked the anniversaries of a number of significant collectors including the centenaries of Cecil Sharp and Sabine Baring Gould. The Library also presented the annual Broadside Day with the Traditional Song Forum, and an online lecture series. The partnership with the Universities of East Anglia and Sheffield continues to explore the Gypsy and Traveller music in the archives and we began working with University College London to jointly run a PhD.

Of course, much of this work would not be possible without the support of members, donors and funders. We are very grateful to John Lyon's Charity, Seneca Trust, Camden Council (education); Scop Arts and Postlethwaite Music Fund (National Youth Folk Ensemble and engagement programme); PRS Foundation and the Cockayne Foundation (artists' development); Good Luck Charitable Trust; and donors Conrad and Jennifer Bailey (Artists' Development); and all our members and donors.

The EFDSS Gold Badge, awarded to individuals who have given exceptional service to EFDSS and/or to the folk arts, was given to three people this year. Tim Laycock, performer – singer, instrumentalist, and songwriter who has been influential in bringing folk music to a wider audience in non-traditional folk settings; academic and morris dancer, Theresa Buckland, a defining exponent of English folk dance research, and David Atkinson, editor of FMJ, editor and writer on folk music history. Congratulations to them all.

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Finally, I would like to thank my fellow Trustee/Directors for all their work and support, to thank those who retired from the board, Lucy Hooberman and Eleanor Telfer, and to welcome the new members, Elsa Cadonna, Nell Leyshon, Lisa Saper and Jeremy Simpson. I also wish to thank our Chief Executive, Katy Spicer, and her team for their professionalism, dedication and continued development of the organisation.

Katy Spicer

Chief Executive's Report

We have continued to deliver a busy programme of activities across England and developing and delivering new activities with new partners.

Vaughan Williams Memorial Library and Archive (VWML)

“A stunning collection in a beautiful building. I will return armed with a notebook and pen!” Library user, 2024

The Library and Archive undertook two major developments – a new website with a bespoke search facility for its online indexes and collections, and the moving of its stores to specialist storage in Oxfordshire. VWML has a unique multimedia collection of books, periodicals, sound recordings, moving images, photographs, artefacts and archival materials, so both of these changes were significant. The VWML still managed to respond to the numerous and varied enquiries; cataloguing new acquisitions of archive collections and recently published books and CDs; indexing journals; and processing book and record donations.

Further activities took place on the Gypsy and Traveller Music in the Archives project this year, undertaken in partnership with the Universities of East Anglia and Sheffield, and funded by the former's AHRC Impact Acceleration Account. The project is highlighting the richness and importance of Gypsy and Traveller music collections and supporting the cultural wellbeing of some of the UK's most marginalised communities. This year additional funding enabled the making of a short film in collaboration with Romani film collective Patrin Films, which uses a personal story to explore the Archive's Gypsy and Traveller collections (for release in autumn 2025). Library & Archives Director, Tiffany Hore, together with colleagues Esbjörn Wettermark and Hazel Marsh from the Universities of Sheffield and East Anglia respectively, spoke on the project for the *Repatriating/Rematriating Sounds* conference in Venice in July.

The annual Broadside Day was held in February in partnership with the Traditional Song Forum, and our annual programme of Library Lectures continued to be presented digitally,

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thereby attracting people from across the world. This year's lectures were:

- 'Looking for New England?' - Peter Harrop
- 'Fiddling in Dumfries and Galloway' - Jo Miller and Stuart Eydmann
- 'Up from the Sea, Up from the Town: singing in Southwold, Suffolk' - Katie Howson
- 'Finding Billy Waters' - Mary Shannon

The 2024 conference took place in July entitled Collectomania: Folk Song and Music Collectors and their Worlds. The conference papers covered songs and collectors from the UK, Ireland, Isle of Man and Canada and the keynote was given by Brian Peters who gave an excellent analysis of Cecil Sharp.

Volume 12, Number 5 of the journal of the VWML, the Folk Music Journal, was published again in print and digitally. The Journal reviewed 18 books, 3 films and an online resource, and published the following articles:

- Reclaiming 'Shenandoah': a recovery of Working Chanty Form – Gibb Shreffler
- Morris, Sword, and Northern Soul: Grappling with 'Fol'? – Peter Harrop
- The Origins of the Couple Dance and Eponymous Melody 'Varsoviana' – Chloe Middleton-Metcalf
- 'The Outlandish Knight': A Test Case for the Use of Phylogenetic Analysis in Folk Songs – Mike Boursnell
- Lucy Lukey's Northsea: Vernacular Song in the Pre-War Cullercoats Fishing Community – George Frampton

We hosted the Folklore Society's annual Katharine Briggs Lecture and Book Award on 12 November. Folklorist Doc Rowe was the guest speaker, and the book award went to Tabitha Stanmore for her book *Cunning Folk: Life in the Era of Practical Magic*. Tabitha was part of our 2020 Library Lecture programme.

Learning and Participation

The Education Team delivered over 500 activities this year - from weekly classes to residential courses, concerts, dance events, and training for professional educators which took place across England.

Youth

Cohort 8 of the National Youth Folk Ensemble, a National Youth Music Organisation (Department of Education/Arts Council England), completed its year with performances at Cecil Sharp House and at Sidmouth and Dartmoor Folk Festivals. Their repertoire included a traditional Brazilian tune taught by Adriano Adewale and creatively arranged by the ensemble and the creation of Bhangra-inspired pieces led by Kuljit Bhamra, together with arrangements of traditional English and European tunes.

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Cohort 9 began in October with a residency at Halsway Manor, Somerset. Their second residency took place in Durham with their first performance at the Firestation, Sunderland on a bill with Folkestra, the youth folk ensemble from Glasshouse International Centre for Music, and with professional folk group, Melrose Quartet. Melrose Quartet member, and Newcastle University lecturer, Nancy Kerr, also joined the teaching team for the spring residency as part of the ARHC-funded Music, Heritage, Place project, led by Royal Holloway University of London University and Newcastle University, which is uncovering and sharing tune manuscripts from various English county record offices. Read Nancy's blog about her work with the Ensemble in 2024 and 2025 as part of this project here:

<https://www.musicheritageplace.uk/posts/d8w0wzdwcknrqvs1a0sz6zzsegb38l>

The National Youth Folk Ensemble Engagement Programme delivered events across the country. Youth Folk Open Days took place in Manchester, London and Exeter during May with c90 young people. As part of our NYFE Alumni programme, two alumni were engaged as support staff at each of these events. Following on from a Folk Experience Day for young people in Leicester in 2023, we were invited back in autumn 2024 to deliver folk music composition sessions for young musicians as part of the Tell Tall Tales project – uncovering community folklore stories in Leicestershire. The project was run by Pedestrian and culminated in a performance on 16 November at Borough Halls.

We are grateful to the Postlethwaite Music Fund for their continued funding of bursaries for members of the Ensemble and to Scops Arts Trust for their support of the Engagement Programme, which enables more young people of varied backgrounds to experience folk music. For some of these participants it was their first experience of playing folk music and led to them auditioning and gaining places in the Ensemble.

“I also have been meaning to tell you all how much we appreciate NYFE. It has been completely transformative for our son...Over the first year that he has been part of NYFE he has become so much happier, more confident and more resilient. It has been wonderful, and we really can't thank you all enough.” Parent

London Youth Folk Ensemble (LYFE), our non-auditioned ensemble, attended by young people from London and beyond, met throughout the year. It was led by Aaron Horlock with Alexandra Patterson (until July 2024) and Maya McCourt (from November 2024), and supported by trainee music educators, both alumni of the National Youth Folk Ensemble. LYFE was once again the opening act at Folk by the Oak in Hatfield. LYFE hosted our annual youth music event - The Takeover! – in July, inviting other groups of young musicians to join them in ceilidh dancing and a performance at Cecil Sharp House. This year the guest bands were Ark Music's Fusion Ensemble and Folk Factory from Sheffield.

“Each time LYFE perform a wonderful, inspiring set brimming with quality music and enthusiasm in equal measure – this is what music is all about and their performance never fails to delight!” Folk by the Oak festival

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Disability Inclusion

During the summer we led a cross-cultural creative folk music and dance course, involving English, Colombian and Indian traditions, for learning disabled young people with funding from Camden Council's Cultural Education and Learning Support Fund.

In the summer term 2024 we were commissioned by Barnet Education Arts Trust to deliver a project in a new school for autistic students in the borough.

In September our Inclusive Folk workshop programme for learning disabled young people continued with another five years of funding from John Lyon's Charity confirmed at a significantly increased level. This enabled us to continue running our Folk Unlimited regular sessions at Cecil Sharp House, as well as delivering double the level of activity in SEN/D schools in several North and West London boroughs. In March, London Youth Folk Ensemble and Folk Unlimited came together to give an informal performance to family and friends. The Inclusive Folk programme worked with external evaluator Lizzie Fort in early 2025 to examine the growth in the programme, particularly in SEN/D schools. Inclusive Folk continued to be led by lead tutor Emmie Ward, with Nick Goode, and other tutors including trainee Alice Western.

In the autumn we piloted Folk Beyond - a programme for learning disabled adults over the age of 30. This was set up due to demand from parents whose young disabled people had outgrown Folk Unlimited. The programme was supported by the Seneca Trust and has continued into 2025.

Learning resources

Over the year we added the thoroughly updated Beginners' Guide to English Folk Costume by Chloe Middleton-Metcalf to our online Resource Bank. Work commenced on updating our Beginners' Guides to English Folk Song, and Instrumental Folk Music (which were published in spring and summer 2025).

Dance

An exciting new project was developed this year – the Bhangra Ceilidh. Under band leader and composer Kuljit Bhamra MBE, the sounds of tabla, melodeon and fiddle come alive in this cross-cultural aural treat. Our Bhangra Ceilidhs feature specially composed tunes from Kuljit and accordionist Becky Price, drawing from both vibrant traditions and designed to get people dancing. Kuljit and Becky met whilst working the National Youth Folk Ensemble and produced an album of new Bhangra Ceilidh music. The project has also been a great opportunity for young musicians from the English folk and Indian music traditions who were recruited to form the band. The first Bhangra Ceilidh took place in November at Cecil Sharp House, and its instant popularity has already led to further events at festivals in summer 2025.

EFDSS once again partnered with One Dance UK for their U.Dance National Festival of youth dance, this year held in Liverpool. We delivered a ceilidh for all the young dancers taking

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part which, due to popular demand, has become part of the regular programme, and invited the North West based youth folk dance and music group, The Fosbrooks, to perform at the welcome event at the Liverpool Playhouse.

Family Barn Dances at Cecil Sharp House continued throughout the year. These events are a great first entry point to folk dancing for young children and families and continue to prove popular.

We were able to fund another year of Mini Grants to support folk dance development activities across England. Five projects were supported from Cumbria to London . Six grants of £200 - £500 were awarded with support in-kind given to the seventh. The projects were:

- Blue Jam Arts, Cumbria – to develop a family programme in Penrith and surrounding areas.
- Havering Change, London/Essex – delivering ceilidhs for a culturally diverse community.
- Horizon Community College, Barnsley – having been introduced to folk dance in 2014 through EFDSS' Full English project, the college have continued to deliver folk dance activities, and their mini grant will support the creation of educational performance work to tour youth dance festivals and local primaries.
- Wickham Skeith, Suffolk – to re-establish regular folk dances in this Suffolk village and to encourage engagement across the ages.
- Musical Chairs, London – Let's Dance have been working with people at a memory café and stroke survivors club and wished to develop and expand this programme for people with mixed abilities.

We continued our partnership on the Dancing Dialogues Project which researched participation in folk dance from varied traditions in three areas of England, led by dance academics at Royal Holloway University of London, University of Exeter, and Coventry University. Creative Lives was another partner in the project. The project delivered an online seminar and an inspiring 'practice sharing day' for participating groups at Cecil Sharp House on 1 July. 'Dancing Dialogues Network' Facebook group run by EFDSS was set up to try and capture the legacy of the connections made through the project which has now concluded.

We continued to support the work of our Associate Company Folk Dance Remixed (FDR) who took to the road over the summer with their outdoor shows, workshops and ceilidhs.

In April, we published our new Policy on the Practice of Face Makeup in Folk Dancing to make clear our updated stance on this important issue. Our Dance Development Manager, Jen Cox, wrote our new Guidance for Inclusion and Accessibility in Social Folk Dance which was published on our website in August 2024. This was created with input from various callers and organisers in the sector. It has been well received and used in raising awareness of these issues and to suggest some standards of good practice

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Adult and Professional Learning

Our busy adult education programme at Cecil Sharp House continued with over 320 classes delivered throughout the year. Learners can choose from English country dance, morris dance, singing, fiddle, banjo, guitar, melodeon and ceilidh band, and there were over 7,500 attendances. We continued to deliver our Monday Folk Song Workshops online with guest tutors leading one term each – Jess Arrowsmith, Jackie Oates, and Cohen Braithwaite-Kilcoyne. Under the leadership of Rose Martin, Cecil Sharp House Choir gave a various well-received performances - with Bellow Fellows June, at Warwick Folk Festival in July, and at the Village Butty festival in Banbury in October. The EFDSS Ceilidh Workshop Band, formed from participants attending our adult instrumental workshops and led by Ross Grant, played for dances at Sidmouth and Shrewsbury folk festivals.

Folk Education Network

Over the year we led 3 one-day, free-to-attend Folk Education Development Days, involving lively and useful networking and information sharing with over 85 attendees, and a host of local and national organisations / groups in three locations. Kerry Fletcher continued as the Network's Co-ordinator.

In June and November, we ran two development days with focusing on work in the relevant regions - folk in the Midlands, presented with Northamptonshire Music and Performing Arts Trust (NMPAT), and folk in Sheffield, presented with the Access Folk programme from the University of Sheffield. The former featured presentations from NMPAT, Oxfordshire County Music, and Northampton School for Boys Folk Ensemble, who also performed. In Sheffield speakers came from music projects in Sheffield – Folk Factory, Soundpost, and Sheffield Music Hub – together with Orchestras for All, and Leeds Conservatoire. There were updates on the Access Folk programme and EFDSS' National Youth Folk Ensemble, and speakers from the Gypsy, Roma and Traveller community working in local youth and community projects, and Coventry University's Centre for Dance Research.

In March the Folk Dance Development Day - Creating Accessible and Inclusive Folk Dance - focussed on disability inclusion. The keynote speaker was Janet Bell, a highly skilled and inspiring wheelchair dancer and a dedicated advocate for accessibility. There were also presentations on Milkmaid Molly, a music and dance performance group for adults with learning disabilities and non-disabled dancers and musicians; the Accessible Ceilidh Project; Sara Rose; LauraDDance and People Dancing; and a presentation on our Inclusive Folk Programme.

“Together, we can create spaces where all folk traditions are valued and celebrated.”
Terezia Rostas (Presenter at FEDD, Sheffield, November 2024)

Artists' Development and Performance

We delivered another busy year long programme of professional performance at Cecil Sharp House continuing to present a wide range of artists from early career to well-established, from traditional to experimental, and from far and near.

Our programmed featured artists from across the UK, Canada, the USA and Sweden including return visits by Dom Flemons, Le Vent du Nord and Daoiri Farrell. We welcomed our President Eliza Carthy MBE twice during the year, firstly in her solo concert and then to interview the legendary Peggy Seeger. It was rewarding to welcome the outcomes of some of our bursary and micro grant supported projects from Hugh Sheenan, Miranda Rutter, Femi Oriogun-Williams, Cohen Braithwaite-Kilcoyne, Borges Machado, and The Lunatraktors. We were also delighted to welcome alumni from the National Youth Folk Ensemble, duo Louis Campbell and Owen Spafford, now making a career as musicians.

Two special events in the year included the return of the Magpie Arc band's Indoor Folk Festival, and Bagpuss at 50. The original writers of the Bagpuss music, John Faulkner and Sandra Kerr were joined by Nancy Kerr and James Fagan, to celebrate with songs and film clips 50 years since this iconic BBC children's show first aired.

The Trad Night season of six shows at which performers go behind the stories of the songs continued, as did our partnerships with Thank Folk for Feminism for the Feminist Folk Clubs, and Queer Folk for the Queer Folk Ceilidh Parties. To mark three years of the Feminist Folk Club we held a festival day in March featuring Sandra Kerr, Nancy Kerr, Emily Portman, Lucy and Hazel, Daisy Beau and Jasmin Kennedy. The Ceilidh Parties continued to be sell outs and bring new audiences to folk dance and to Cecil Sharp House.

We ran a further year of the Alan James Bursary programme and bursaries, working in partnership with Glasshouse International Centre for Music, Drake Music and Black Lives in Music. This year's recipients were Amy Hollinrake, Randolph Matthews, Emily Portman, Remorae, and duo Lucy Huzzard and Hazel Thompson. The funding and studio space provided give artists the opportunities to explore new creative ideas in folk music, without

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the pressure of a final product, and we are most grateful to the support of our partners and to PRS Foundation for another year of funding support.

“The bursary gave me the freedom to focus on my creative process without financial pressure, which fostered an environment where I could fully express and experiment with my ideas.” Randolph Matthews

Thanks to another generous donation from Conrad and Jennifer Bailey, we ran a fifth year of Micro Grants. The Micro Grants support folk artists in any way that will help to develop their careers as artists. Nine bursaries were awarded enabling artists to produce new EPs and CDs; support touring costs; support marketing and PR costs; and to purchase equipment to improve sound recording; creative research and development time including travel, and towards the purchase of musical instruments. This year's recipients were Germa Adan, Frankie Archer, Janice Burns and Jon Doran, Archie Churchill Moss, RE:VULVA, Something Sleeps, Suntou Susso, Jordan Aikin and Quercus, Georgie Buchanan and Alana Middleton.

Our partnerships with Sidmouth Folk Festival in Devon and Stage4Beverley in Yorkshire continued. Twelve artists were showcased on the EFDSS Presents stage at Sidmouth Folk Festival in August 2024 providing opportunities for early-career artists and artists in receipt of EFDSS Bursary and Micro Grants including Cohen Braithwaite-Kilcoyne and Grace Smith. Three bands were supported to perform on the Horizon Stage at Stage4Beverley in February 2025, including newly formed The Hop, all alumni of the National Youth Folk Ensemble.

Marketing and Communications

As part of our core marketing activity, we continued to seek quality content and visual assets for our platforms. As well as creating content in-house, we commissioned videographers to create film trailers to promote key EFDSS's projects – [Bhangra Ceilidh](#) and [Feminist Folk Club](#). We introduced more artist-led content to provide greater variety, and ran a series of Instagram Stories Takeovers, inviting guest artists to take over our Stories for a day sharing images and videos to give our followers a glimpse behind the scenes and build up to a gig or an event: [Lucy and Hazel example](#)

At the end of 2024, we launched the [CSH TikTok channel](#) as part of our ongoing digital strategy and audience development objective to attract a younger demographic to EFDSS events and in the wider-folk world. As we grow this platform, adopting a test-and-learn content strategy, we achieved strong view rates and interaction with our range of reels from 'Welcome to Cecil Sharp House' to 'Staff's Christmas folk picks'.

Over the same period, we switched from X to Bluesky – [EFDSS](#) and [Cecil Sharp House](#) – using the platform for a similar purpose to X; sharing news, interviews, industry updates, organisational information. Engagement is slightly higher than we had on X, of which the

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follower base was significantly higher. Within three months, followers across both platforms reached 1,000.

Across our two biggest social media platforms, Instagram and Facebook, our digital footprint and impact continue to increase. Instagram is our fastest growing platform for Cecil Sharp House – achieving the biggest year-on-year growth since pre-pandemic (31%). On Facebook, we have also seen the highest growth for the EFDSS site since pre-pandemic and nearly double the percentage growth of any other year since 2019-20.

Our curation of the different channels and prioritising high-performing content (as per analytics) reflected this increase in audiences. Engagement is also strong, in some cases, better in comparison to competitors with higher follower numbers, as we listen to what our digital audiences respond.

We harnessed a digital-first approach to our marketing campaigns for the gigs and adult classes programmes at Cecil Sharp House and have focused on audience development activity for gigs where there is a potential to attract new young and diverse audiences to the venue and our events. This has included targeted digital activity, and a PR push in specialist media, including:

Bhangra Ceilidh / Kuljit Bhamra – interview: Desiblitz (30 October)

“I am excited about seeing members of my community coming to an event at a venue that they’ve never been to – and enjoying themselves by hearing a new style of music that has recognisable elements but from a different culture. Music and dance have the power to bring people from diverse cultures together and Bhangra Ceilidh has also been created to do just that!”

<https://www.desiblitz.com/content/kuljit-bhamra-talks-folk-music-bhangra-new-music-genre>

Cohen Braithwaite-Kilcoyne – interview: Afridiziak (25 September)

“*Tip for the next generation of folk musicians of colour?* Stick at it, if you are passionate about folk music, then there is a place for you on the folk scene! The more of us there are on the folk scene, then the more we can do to make other people of colour feel welcome and included (both as performers and as audience members).”

<https://www.afridiziak.com/previous-shows/cohen-braithwaite-kilcoyne/>

What London’s first Feminist Folk Club Festival taught me about the power of female art – review: The New Feminist (20 March)

“As someone who came to this year’s *Feminist Folk Club Festival* knowing nothing about folk music, I was struck by the quiet power expressed through this female art. The best stories are *not* always told in broadsheets and tabloids, speeches or podcasts. They’re told through lyrics; music is another vehicle for exploring the

complexities of womanhood. The Feminist Folk Club Festival attests to this. It taught me that music is just another weapon in the feminist's arsenal."

<https://thenewfeminist.co.uk/2025/03/what-londons-first-feminist-folk-club-festival-taught-me-about-the-power-of-female-art/>

For our Customer Relationship Management (CRM) we started using Spektrix Payments; the main advantages being that we can now take guest payments through Apple/Google Pay without customers having to create an account. This has improved the customer booking journey.

Three editions of our membership magazine, English Dance and Song (EDS) were produced, and articles are reproduced online for all to read. Articles have included a series of Bursary Spotlights on artists in receipt of an EFDSS bursary; a piece uncovering the little-known Regency talent, Billy Waters; a feature on Queer Ceilidhs and new guidance for inclusive practice in social dance.

Philanthropy and Membership

Supporters are invited to donate through a wide variety of complementary initiatives. Donors can choose to support particular activities eg library and archives, dance development, artistic development, youth activities, or can allow us to use their funds wherever the need is greatest. In winter/spring 2025 we offered engaged supporters the opportunity to write their Will for free, with several people pledging to support the charity in their Wills as a result.

New membership categories are encouraging engagement from a wider range of people, and in the second half of 2024/25 were beginning to reverse a gradual and persistent decline in membership numbers over many decades. Starter Membership was launched in March 2023 and by April 2025 accounted for 6% of all personal membership. This category provides some useful support for core costs; but more importantly it demonstrates engagement amongst an increasing range of folk fans.

Most members join to demonstrate support of the charity's activities and of the wider folk scene. An increasing number of members make additional donations, either as core support or in reaction to particular fundraising campaigns: membership is part of the route to wider engagement. In January 2023 the individual membership was split between standard and practitioner, the latter being for people working in the folk sector who need personal liability insurance. This change has enabled us to reduce the costs of insurance by only giving insurance to those members who specifically request it, and increase income by claiming gift aid on the majority of standard memberships.

By continuing to offer practitioner membership, along with Group membership for folk clubs, we are helping to support grass roots activities across England.

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Practitioner membership increased by 22% in 2024/25 and now accounts for 18% of all personal memberships.

A recruitment campaign in autumn 2025 offered a prize draw to all new members, generously donated by Gerry Finn Events. All Group members were encouraged to promote this membership incentive to their own members, resulting in a modest but significant take-up.

In addition to their membership subscription, 14% of members donated over the past year, with a proportion of these making welcome regular monthly donations. We continue to promote to our many Library users who are based in the USA that they can make tax-efficient donations to support our free services. Many small “add to basket” donations make a big difference when all combined. 13% of all people buying for a gig or a class at Cecil Sharp House add a donation, adding up to nearly £20,000 in 2024/25. A contactless donation point reminds visitors to Cecil Sharp House that the building is run by a registered charity. Supporters can also donate whenever they do their regular shops online, at no additional cost to themselves, by registering their support via [easyfundraising](#) or [Give as You Live](#).

We again fundraised through the Big Give Christmas Challenge, with donations and their matched pledges raising funds to catalogue and index important library archive collections.

Equality, Diversity and Inclusion

Integral to all that we do is improving Equity, Diversity, and Inclusion (EDI) within EFDSS and its activities, making Cecil Sharp House accessible and welcoming, promoting EDI practice to the wider folk sector, and increasing the diversity of the people we engage with.

We continue to focus on three of the protected characteristics (Equality Act 2010) rather than try to deliver activities and developments that relate to all of them. That having been said, our Equity, Diversity, and Inclusion policies and procedures ensure that we do not discriminate against any person on the ground of age, disability, gender reassignment, marriage or civil partnership, pregnancy and maternity, religion or belief, sex, and sexual orientation, or socio-economic status.

We focus on these characteristics for the following reasons:-

- Gender and Sexuality – while there are some very prominent women artists in the folk sector, they are still outnumbered by their male counterparts, in particular as instrumentalists, which can limit development opportunities. To support and

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encourage the LGBTQIA+ community to have a voice in the folk arts sector whether as artists, educators or audiences/participants.

- Ethnicity – the English folk arts continually evolve to reflect the society around them. If they are to survive and thrive then the ethnicity of people involved (professionals and amateurs) needs to be diverse.
- Disability – we are committed to access to the arts for everyone and recognise that people with disabilities experience a disproportionate array of barriers to this access.

Developments and activities that have taken place in this year include:

- Partnerships with Queer Folk, Thank Folk for Feminism and supporting Folk Dance Remixed.
- Increased diversity of tutors for youth activities.
- Inclusive Folk Programme for young people with disabilities.
- Folk Beyond for adults with disabilities.
- Training and development for folk arts educators.
- Creative development support of global majority, disabled, and LGBTQIA+ artists.
- Staff training and development on disability awareness with Attitude is Everything.

In conclusion, it has been another busy and developmental year. I would like to thank all my colleagues whose determination and dedication have made this possible; our volunteers and partner organisations; and to the trustees for their on-going support.

The Year Ahead 2025-26

This year we are undertaking a capital project at Cecil Sharp House to create two new hires/activities spaces and bring together our currently separate café and bar spaces into one newly refurbished space. The new activity spaces will increase earned income from hires and also provide the opportunity to expand our own activities. The new combined café and bar facility will provide a one-stop shop for all Cecil Sharp House users. We will also be improving our environmental footprint with the installation of PV panels on the roof. The capital project is being funded by a Transform grant from Arts Council England, the Foyle Foundation, and the use of designated capital reserves.

Further funding for the Gypsy and Traveller Voices project has enabled the creation of a short film in collaboration with Romani film collective Patrin Films. The film will be launched in autumn 2025 and will be shown at the AKE DIKHEA? 9th International Festival of Romani Film in Berlin in October.

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We will be recruiting for a new Artistic Director for the National Youth Folk Ensemble to take over in September 2026 from Jo Freya. Jo completes her tenure in August 2026, having brought an amazing array of musicians to work with the Ensemble and expanding and diversifying the Ensemble's repertoire.

Funds have been awarded by the Cockayne Foundation to support a new commission project to be led by musician and composer Adriano Adewale. The project will start in March with creative research and development with a view to touring festivals in summer 2026. The Alan James Creative Bursary and Residency programme has made six awards, including three small research awards; we will again partner with Glasshouse International Centre for Music in Gateshead who will host and support one of the residencies. Conrad and Jennifer Bailey are continuing to support our Micro Grants programme and have extended their support to our Feminist Folk Clubs for the next two years.

At our Annual General Meeting in November we will be asking the membership to support a special resolution to change the name of the organisation to Folk England. We strongly believe the new name to be more inclusive and will support the expansion of our reach and engagement with new audiences.

Ed Fishwick Treasurer's Report

The income for the year is £1,535,587 (2024: £1,548,519), the decrease is due to an overall lower level of grant, donation and legacy funding in the year compared to the previous year. Grants received include £65,757 from the Arts Council as the second year of funding of the Transform programme (2024: £199,175) which is aimed at helping the charity increase income streams. The charity also received £40,000 from John Lyon's Charity for an educational project. Legacies in the year totalled £61,073 (2024: £93,275). Letting income generated from space in Cecil Sharp House increased to £492,809 (2024: £449,871) and the capital project part funded by Transform should allow this to grow when finished in 2025. Income from educational courses and the performance programme increased in a successful year of activities.

Expenditure in 2024 was £1,635,563 (2024: £1,605,925). The increase represents an increase in staffing due to both inflationary pressures and also reflecting the staffing levels needed for the range of activities of the charity across its own activities and as a venue. Direct activity costs increased in 2025, for the various projects undertaken in the year.

The charity has an overall deficit of £99,976 (2024: £57,579). The deficit partly reflects depreciation on fixed assets being written off over a set number of years which totalled £95,912 in 2025, as well as ongoing fluctuations as funding for multi-year projects spans financial years. The charity continues to work on efforts to increase its income to match expenditure.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2025 are £1,772,114 (2024: £1,766,674).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2025 EFDSS held designated reserves of £348,191 (2024: £451,392), this figure is made up of:

- £175,186 relating to fixed assets capitalised for major projects including refurbishing Kennedy Hall and replacing boilers.
- £151,487 for future planned capital projects such as refurbishing the café and bar area.
- £21,518 of funding intending for multi-year youth education projects.

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or

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any remaining funds tied to fixed assets. The free reserves held at 31 March 2025 were £400,045 (2024: £399,974).

Trustees review EFDSS's Reserves Policy and reserves levels annually as part of the planning process. The level of reserves is one of the factors taken into consideration in setting future expenditure levels. The Trustees have agreed a policy where free reserves should be maintained at a level of £400,000 representing:

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 in order to allow for funding gaps in the year.
- A further estimate of £50,000 in terms of the continuing impact of increasing inflation

This level is judged suitable considering the following factors:

- The uncertainty over income, as well as the impact on the charity from economic uncertainty.

- Ownership of a listed building, which can mean additional expenditure incurred in upkeep and maintenance.
- To allow for further emergency expenses in relation to any unexpected event.
- To allow longer term planning and more efficient use of resources.
- To ensure the organisation is able to commit to and fulfil its intentions in regard to future and multi-year projects funded by restricted and designated reserves.

The Trustees are satisfied with the level of reserves held at the year end. The charity notes that the reduction in the confirmed funding from Arts Council England effective from April 2023 will impact reserves in the coming years, as we continue with the projects to work to raise replacement sources for this income.

Investment

Surplus cash is invested in short term bank deposit accounts and Common Deposit Funds for charities, for agreed short periods. The amount available for investment is judged according to expected financial obligations and cash flow forecasts.

Incoming Resources

Grants received and receivable in 2024-25	£
Arts Council England National Portfolio Organisation*	300,000
Arts Council England Transform Grant*	65,757
John Lyons Charity*	40,000
Cockayne Foundation	11,000
PRS Foundation	10,000
Scop Arts*	7,500
Camden Council – Cultural Education and Learning Support Fund	6,630
The Seneca Trust	5,520
Postlethwaite Music Foundation*	1,200

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Reed Foundation 1,250
*multi-year grants

Fundraising

EFDSS seeks out Trusts and Foundations where the aims and objectives of the latter match the aims and objectives of the EFDSS project that we are seeking funding for. EFDSS abides by the requirements of the grant giving body in terms of record keeping, reporting and evaluation. Donations from individuals are sought on an ongoing basis to support the general running costs of EFDSS and also for specific projects and developments. Donations for specific projects and developments are recorded separately from general donations to ensure they are used for the specified activity. Any complaints about the use of donated funds would be dealt with in the first instance by the Chief Executive and if required by the Chair of the Board on behalf of the Trustee/Directors.

Voluntary Income

A variety of voluntary contributions has supported the work of EFDSS and, whenever it is possible, we have recovered Gift Aid to enhance those contributions. Voluntary income includes donations to EFDSS, and we thank all those members, affiliated and other organisations for their support of EFDSS' work.

Donations were received from individuals, affiliated groups, and other organisations, including donations in memory of deceased members. Donations of more than £100 were received from the following affiliated groups:

Caravan and Camping Folk Dance Club
Hertfordshire Folk Association
Magham Down Folk Dance Club

Legacies were received from

Judith Snelling	£10,000
Derek Mulquin	£73 (residue of legacy received first in 2022/23)
Mary Gogle	£1,000
Frederick North	£50,000 (first payment of legacy)

Gift Aid

EFDSS has been able to recover £10,403 (2024: £14,122) of tax on donations through the Gift Aid Scheme.

Statement of the Board's responsibilities

The Directors (who are also the Trustees of EFDSS for the purposes of charity law) are responsible for preparing the Directors' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements the Directors are required to:

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

The Directors are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

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

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at

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31 March 2025 was 1867 (1934 at 31 March 2024). The Directors have no beneficial interest in the charitable company.

Auditors

Sayer Vincent was re-appointed as the Society's auditors during the year and have expressed their willingness to continue in that capacity.

The report of the Board of Directors has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors on 4th December 2025 and signed on their behalf by:

Fiona Butcher, Chair of Trustees

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FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2024-25

Youth, Adult, Family and Professional Development Activities:
(Tutors, trainee tutors, pastoral staff, callers at family barn dances)

Germa Adan	Adriano Adewale
Jess Arrowsmith	Hazel Askew
Kuljit Bhamra	Mel Biggs
Jane Bird	Steve Blake
Bridie Bloor	Cohen Braithwaite-Kilcoyne
Seth Bye	Deb Chalmers
Roswitha Chesher	Archie Churchill-Moss
Rowan Collinson	Elye Cuthbertson
Jon Davison	David Delarre
Kerry Fletcher	Lizzie Fort
Jo Freya	Amy Gill Holmes
Nick Goode	Ross Grant
Dave Gray	Rob Harbron
Phoebe Jo Harty	Jack Healy
Lisa Heywood	Ed Hicks
Aaron Horlock	Roisin Howitt
Mia Iles Perez	Nancy Kerr
Tom Kitching	Lisa Knapp
Prayag Kotcha	Kathryn Locke
Vishal Mahay	Rose Martin
Sheena Masson	Sarah Matthews
Maya McCourt	Ellen McGovern
Maeve McGovern	Shenara McGuire
Camilo Menjura	Jeremy Monson
Bevan Morris	Ben Moss
Roary Neat	Jackie Oates
Mary Panton	Meera Patel
Alexandra Patterson	Alasdair Paul
Eloise Pearce	Joseph Perkins
Casey Poloka	Andy Richards
Alice Robinson	Ru Rose
Mike Ruff	Lucy Rushton
Miranda Rutter	Hardeep Sahota
Ben See	Georgia Shackleton
Armadeep Sidhu	Grace Smith
Cori Smith	Ruby Smith
Anusha Subramanyam	Yusra Supdarowa
Suntou Susso	Emmie Ward
Alice Western	

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Library Lecturers:

Stuart Eydmann	Peter Harrop (University of Chester)
Katie Howson	Jo Miller
Mary Shannon (University of Roehampton, London)	

Sound Engineers:

Simon Alpin	Drew Coleman
Graham Dominy	Barney Davis
Dennis Grey	Thibaut Remy
Steve Watson	

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Amy Hollinrake	Randolph Matthews
Emily Portman	Remorea
Lucy Huzzard and Hazel Thompson	

Micro Grant Recipients:

Frankie Archer	Jordan Aikin and Quercus
Archie Churchill-Moss	RE:VULVA
Germa Adan	Something Sleeps
Georgie Buchanan and Alana Middleton	Suntou Susso
Janice Burns and Jon Doran	

Associate Company:

Folk Dance Remixed

VOLUNTEERS WORKING WITH EFDSS IN 2024-25

Front of House:

Tim Stephens

Library and Archive:

Elysia Cotton	Sophie Currie
Emily May Everitt	Daniel Farnham
Helen McHugh	Tom Mastin Lee
Martin Nail	Amelia White
Izzy Walter	Natasha Wilkinson
Peter Williams	

VWML Conference and Broadside Day organisers:

Martin Graebe
Steve Roud

VWML Conference partner organisations:

Elphinstone Institute, University of Aberdeen Irish Traditional Music Archive

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Welsh Folk Song Society

VWML Conference speakers:

David Atkinson	Julia Bishop (University of Sheffield)
Catherine Ann Cullen (University College Dublin)	Carol Davies
Angela Fogg	Martin Graebe
Chris Greencorn (Queen's University, Kingston, Canada)	Rhidian Griffiths
Aine Heneghan (University of Michigan, USA)	Caroline Macafee
Paul Mansfield	Hugh Miller (Nottingham Trent University)
Stephen Miller (University of Vienna, Austria)	Lynn Noel
Brian Peters	Peter Snape
E. Wyn James (Cardiff University)	Elen Wyn Keen

Broadside Day speakers:

Jon Coley	Catherine Ann Cullen (University College Dublin)
Martin Graebe	Jennifer Goodman Wollock (Texas A&M University, USA)
Marie Hanzelkova (Masaryk University, Czech Republic)	Gary Kelly (University of Alberta, Canada)
Abi Kingsnorth (Canterbury Christchurch University)	Rebecca Loughead (Society of Antiquaries)
Martin Nail	Bob Strom

Folk Music Journal Editorial Board:

Julia C Bishop (University of Sheffield)	Elaine Bradtke
Theresa Buckland (University of Roehampton, London)	Paul Cowdell
Byron Dueck (Open University)	Mike Heaney
Tiffany Hore (VWML)	E Wyn James (Cardiff University)
Alice Little (University of Oxford)	Chloe Middleton-Metcalf
Michael Pickering (Loughborough University)	Sigrid Rieuwerts (Johannes Gutenberg Universität Mainz, Germany)
Steve Roud	Ian Russell (Elphinstone Institute, University of Aberdeen)
Derek Schofield	Matthew Simons (University of Cambridge)
Malcolm Taylor	Frances Wilkins (Elphinstone Institute, University of Aberdeen)

English Country Dancing Musicians:

Ian Cutts	Jon Davison
Charlotte McDonough	

Folk Education Development Day Speakers:

Nic Beazley (Folk Factory)	Janet Bell (disability advocate)
Rosie Butler-Hall (Forge and Fledge, Soundpost)	Rosa Cisneros (University of Coventry)
Laura Dajao (LauraDDances)	Laura Fullwood (Orchestras for All)

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Beth Gifford (Northamptonshire Music and Performing Arts Trust)	Katie Harris (Oxfordshire County Music Service)
Lisa Heywood (Callers' Chat)	Fay Hield (University of Sheffield, Soundpost, Access Folk)
Rosie Hodgson (Forge and Fledge, Soundpost)	Louise Katarega (People Dancing)
Richard Leigh (Northamptonshire Music and Performing Arts Trust)	Penny Lury (Milkmaid Molly)
Naomi Mitchell (Northamptonshire Music and Performing Arts Trust)	Ian Naylor (Sheffield Music Hub)
Poppy Price-Dowhan	Sara Rose (Folk Dance 3D)
Terzia Rostas (Welcoming Cultures)	Rich Stark (Northampton School for Boys)
Rachael Sutcliffe (Leeds Conservatoire)	Esbjorn Wettermark (University of Sheffield, Access Folk)

Dance Mini Grant Recipients:

BlueJam Arts, Cumbria	Havering Changing
Horizon Community College, Barnsley	Musical Chairs / Let's Dance, London
Wickham Skeith Country Dance Club	

Key partners arts, academic and heritage partners 2024-25

Key arts, academic and heritage partners:

Access Folk, University of Sheffield	Archives and Documentation Centres
ARK Music (Fusion Ensemble)	Attitude is Everything
Black Lives in Music	Brass Bands England
Chetham's School of Music	Cubitt Sessions
Dancing Dialogues (Royal Holloway University of London, University of Exeter, Coventry University)	
Dartmoor Folk Festival	Esperance
Exeter Phoenix	Federation of Folk and Traditional Music Collections
Folk Factory (Soundpost)	Folkestra, Glasshouse International Centre for Music
Goldsmiths University	International Association of Music Libraries
London College of Fashion (UAL)	Make Music Day UK
Museum of British Folklore	Music Mark
Music, Heritage, Place (Newcastle University, Royal Holloway University of London)	
New Roots St Albans	One Dance UK (U.Dance National Festival)
Orchestras for All	Patrin Films
Pedestrian	People Dancing
Permaculture London	Queer Folk
Shrewsbury Folk Festival	Sidmouth Folk Festival
Sound Roots	Soundpost
Stage4Beverley	Star Creative Heritage
Thank Folk for Feminism	Traditional Song Forum
University of East Anglia	Village Butty Festival, Banbury
Warwick Folk Festival	

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2025

Music Education Hubs, Bridge organisations, Local Cultural Education Partnerships

Barnet

Leicester

Oxfordshire County Music

Tri-borough (London)

Camden

Northamptonshire Music & Performing Arts Trust

Sheffield Music Hub

The English Folk Dance and Song Society

To the members of

The English Folk Dance and Song Society

Opinion

We have audited the financial statements of The English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2025 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The English Folk Dance and Song Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in

Independent auditor's report

To the members of

The English Folk Dance and Song Society

the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

- In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:
- We enquired of management and the General Purposes Committee (GPC), which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Use of our report

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

Joanna Pittman (Senior statutory auditor)

Date: 09 December 2025

for and on behalf of Sayer Vincent LLP, Statutory Auditor

110 Golden Lane, LONDON, EC1Y 0TG

The English Folk Dance and Song Society

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2025

	Note	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Income from:							
Grants, donations and Charitable activities:	2	357,114	209,618	566,732	385,689	295,479	681,168
Educational activities	3	129,760	-	129,760	117,927	-	117,927
Performance programme	3	122,291	-	122,291	97,243	-	97,243
Library and publications	3	34,262	-	34,262	23,504	-	23,504
Membership	3	122,576	-	122,576	122,203	-	122,203
Lettings	4	492,809	-	492,809	449,871	-	449,871
Other income	5	26,479	-	26,479	24,660	-	24,660
Investments	6	40,678	-	40,678	31,943	-	31,943
Total income		1,325,969	209,618	1,535,587	1,253,040	295,479	1,548,519
Expenditure on:							
Raising funds	7	57,025	2,915	59,940	37,211	2,973	40,184
Charitable activities:	7						
Educational activities		428,307	103,678	531,985	449,348	96,592	545,940
Practitioner		63,641	21,618	85,259	65,780	28,057	93,837
Performance programme		257,333	9,715	267,048	235,548	16,994	252,542
Library, archive, academic support		189,171	39,905	229,076	188,341	20,424	208,765
Membership activities		83,536	2,567	86,103	75,032	3,692	78,724
Lettings	7	354,596	21,556	376,152	359,998	25,935	385,933
Total expenditure		1,433,609	201,954	1,635,563	1,411,258	194,667	1,605,925
Net (expenditure) / income before net (losses) on investments		(107,640)	7,664	(99,976)	(158,218)	100,812	(57,406)
Net (losses) on investments		-	-	-	(173)	-	(173)
Net (expenditure) / income for the year	8	(107,640)	7,664	(99,976)	(158,391)	100,812	(57,579)
Transfers between funds		2,225	(2,225)	-	14,746	(14,746)	-
Net movement in funds		(105,415)	5,439	(99,976)	(143,645)	86,066	(57,579)
Reconciliation of funds:							
Total funds brought forward		953,567	1,766,675	2,720,242	1,097,212	1,680,609	2,777,821
Total funds carried forward		848,152	1,772,114	2,620,266	953,567	1,766,675	2,720,242

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 22a to the financial statements.

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2025

	Note	£	2025 £	£	2024 £
Fixed assets:					
Tangible assets	13		<u>1,701,806</u>		<u>1,792,456</u>
			1,701,806		1,792,456
Current assets:					
Stock	15	-		1,156	
Debtors	16	304,375		195,319	
Short-term investments		657,272		726,497	
Cash at bank and in hand		419,926		355,510	
			<u>1,381,573</u>	<u>1,278,482</u>	
Liabilities:					
Creditors: amounts falling due within one year	17	(451,480)		(337,771)	
Net current assets			<u>930,093</u>		<u>940,711</u>
Total assets less current liabilities			<u>2,631,899</u>		<u>2,733,167</u>
Creditors: amounts falling due after one year	19		<u>(11,633)</u>		<u>(12,925)</u>
Total net assets			<u><u>2,620,266</u></u>		<u><u>2,720,242</u></u>
The funds of the charity:					
Restricted income funds	22a		1,772,114		1,766,675
Unrestricted income funds:					
Designated funds		348,191		451,392	
Revaluation reserve		79,350		79,350	
General funds		420,611		422,825	
Total unrestricted funds			<u>848,152</u>		<u>953,567</u>
Total charity funds	21a		<u><u>2,620,266</u></u>		<u><u>2,720,242</u></u>

Approved by the trustees on 4 December 2025 and signed on their behalf by

Fiona Butcher
Trustee

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2025

	Note	2025	2024	
		£	£	
Cash flows from operating activities				
Net income for the reporting period (as per the statement of financial activities)		(99,976)	(57,406)	
Depreciation charges		95,912	134,824	
Losses on investments		-	173	
Dividends, interest and rent from investments		(40,678)	(31,943)	
Decrease in stocks		1,156	119	
(Increase)/decrease in debtors		(109,056)	23,482	
Increase in creditors		112,417	14,867	
Net cash (used in)/ provided by operating activities		(40,225)	84,116	
Cash flows from investing activities:				
Dividends, interest and rents from investments		40,678	31,943	
Proceeds from the sale of fixed asset investments		-	7,977	
Losses on investments		-	(173)	
Purchase of fixed assets		(5,262)	(17,809)	
Proceeds from the sale of current asset investments		100,000	197,808	
Purchase of current asset investments		-	(280,000)	
Movement in short term investments		(30,775)	(18,723)	
Net cash (used in) investing activities		104,641	(78,977)	
Change in cash and cash equivalents in the year		64,416	5,139	
Cash and cash equivalents at the beginning of the year		355,510	350,371	
Cash and cash equivalents at the end of the year		419,926	355,510	
	a			
Analysis of cash and cash equivalents and of net debt				
	At 1 April 2024	Cash flows	Other non- cash changes	At 31 March 2025
	£	£	£	£
Cash at bank and in hand	355,510	64,416	-	419,926
a Total cash and cash equivalents	355,510	64,416	-	419,926

Notes to the financial statements

For the year ended 31 March 2025

1 Accounting policies

a) Statutory information

The English Folk Dance and Song Society is a charitable company limited by guarantee and is incorporated in England and Wales.

The registered office address and principal place of business is 2 Regent's Park Road, London, NW1 7AY.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c) Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Notes to the financial statements

For the year ended 31 March 2025

1 Accounting policies (continued)

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes, as well as funds representing the net book value of fixed assets previously purchased.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the Society in generating grant and donation income, as well as
- Any surplus on lettings income is applied to the Society's charitable work.
- Expenditure on charitable activities includes the costs of delivering events, educational and other activities undertaken
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

i) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Major components are treated as a separate asset where they have significantly different patterns of consumption of economic benefits and are depreciated separately over its useful life.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|--|--------------------|
| ● Freehold land and buildings – Cecil Sharp House | 50 years |
| ● Fixtures, fittings, plant and equipment, premises improvements | 10 years |
| ● Computers and equipment, moveable equipment | 3–5 years |
| ● Works of art | is not depreciated |

The works of art capitalised in the balance sheet are shown at deemed cost under the transitional rules for the introduction of FRS102.

The works of art have not been depreciated. The board members believe the estimated life of these assets to be very long and the estimated residual value of the assets are close to the carrying amounts.

The Board considers these assets to be heritage assets, that reliable cost information is not available and that conventional valuation approaches lack sufficient reliability. The Society holds the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition the Society holds the Joan Sharp collection on extended loan. Resources arising from the library as well as resources expended on the library have been included in the statement of financial activities. The Board considers these assets to be heritage assets, that reliable cost information is not available and that convention valuation approaches lack sufficient reliability. These assets have not been capitalised.

j) Fixed asset investments

Fixed asset investments are initially measured at the transaction price excluding transaction costs, and are subsequently measured at fair value at the reporting date. Changes in fair value are recognised in net income / (expenditure) for the year. Transaction costs are expensed as incurred. The charity does not acquire complex financial instruments.

Notes to the financial statements

For the year ended 31 March 2025

1 Accounting policies (continued)

k) Stocks

Stocks have been stated at the lower of cost and net realisable value in the past. In general cost was determined on a first in first out basis and includes transport and handling costs. Net realisable value was the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision was made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, were recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market. At the end of the year 2025 the charity has written off its remaining stock levels, as both the volume of sales and purchases, and values of stock held, have reduced to a level where it is no longer cost effective to record small movements in stock for books and cds sold.

l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

m) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

q) Pensions

The Society operates a contribution based pension scheme. The assets of the scheme are held separately from those of the Society in independently administered funds. The pension cost charge represents contributions payable under the scheme by the Society to the funds. The Society has no liability under the schemes other than for the payment of those contributions.

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Arts Council Funding	261,358	-	261,358	261,358	-	261,358
Arts Council Funding – National Youth	-	38,642	38,642	-	38,642	38,642
Arts Council Funding – Transform	-	65,757	65,757	-	199,175	199,175
Other grants – Practitioner development	-	25,000	25,000	-	15,000	15,000
Other grants – Educational activities	-	61,670	61,670	-	10,500	10,500
Other grants – Library	-	1,250	1,250	-	2,167	2,167
Legacies	61,073	-	61,073	93,275	-	93,275
Donations	26,194	15,385	41,579	18,510	28,419	46,929
Gift Aid	8,489	1,914	10,403	12,546	1,576	14,122
	357,114	209,618	566,732	385,689	295,479	681,168

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

3 Income from charitable activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Educational activities	129,760	-	129,760	117,927	-	117,927
Performance programme	122,291	-	122,291	97,243	-	97,243
Library and publications	34,262	-	34,262	23,504	-	23,504
Membership	122,576	-	122,576	122,203	-	122,203
Total income from charitable activities	408,889	-	408,889	360,877	-	360,877

4 Income from other trading activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Lettings income	481,375	-	481,375	433,781	-	433,781
Other trading income	11,434	-	11,434	16,090	-	16,090
	492,809	-	492,809	449,871	-	449,871

5 Other income

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Orchestra Tax Relief	26,479	-	26,479	24,660	-	24,660
	26,479	-	26,479	24,660	-	24,660

6 Income from investments

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Interest receivable	40,678	-	40,678	31,747	-	31,747
Dividends	-	-	-	196	-	196
	40,678	-	40,678	31,943	-	31,943

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

7a Analysis of expenditure (current year)

	Charitable activities										2025 Total	2024	Total
	Raising funds	Lettings	Educational activities	Practitioner training/development	Performance programme	Library, conservation, academic support	Memberships	Governance costs	Support costs				
	£	£	£	£	£	£	£	£	£	£	£	£	£
Staff costs (Note 9)	40,354	116,294	205,808	35,459	96,478	119,589	32,905	8,165	178,369			833,421	779,812
Direct activity costs	3,595	12,330	205,647	34,408	112,617	47,682	38,105	-	14,990			469,374	403,271
Premises costs	-	106,505	-	-	-	-	-	-	34,233			140,738	144,813
Administration costs	-	25,251	561	-	297	-	-	-	36,267			62,376	95,901
Other staff costs	-	229	7,561	-	534	3,560	-	-	6,110			17,994	19,486
Depreciation	-	47,445	-	-	-	-	-	-	48,467			95,912	134,824
Legal and professional	-	-	-	-	-	-	-	14,025	-			14,025	15,815
AGM and board costs	-	-	-	-	-	-	-	1,723	-			1,723	12,003
	43,949	308,054	419,577	69,867	209,926	170,831	71,010	23,913	318,436			1,635,563	1,605,925
Support costs	14,874	63,341	104,556	14,317	53,132	54,177	14,039	-	(318,436)			-	-
Governance costs	1,117	4,757	7,852	1,075	3,990	4,068	1,054	(23,913)	-			-	-
Total expenditure 2025	59,940	376,152	531,985	85,259	267,048	229,076	86,103	-	-	-	-	1,635,563	
Total expenditure 2024	40,184	385,933	545,940	93,837	252,542	208,765	78,724	-	-			1,605,925	

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

7b Analysis of expenditure (prior year)

	Charitable activities										2024 Total £
	Raising funds £	Lettings £	Educational activities £	Practitioner training/development £	Performance programme £	Library, conservation, academic support £	Membership activities £	Governance costs £	Support costs £		
Staff costs (Note 9)	25,983	103,718	207,431	34,477	86,660	117,899	25,606	8,332	169,706		779,812
Direct activity costs	1,413	8,178	189,745	39,315	92,273	13,774	37,239	-	21,334		403,271
Premises costs	-	110,830	-	-	-	-	-	-	33,983		144,813
Administration costs	-	27,639	623	-	-	-	-	-	67,639		95,901
Other staff costs	-	201	3,873	1,215	514	4,300	-	-	9,383		19,486
Depreciation	-	66,724	-	-	-	-	-	-	68,100		134,824
Legal and professional	-	-	-	-	-	-	-	15,815	-		15,815
AGM and board costs	-	-	-	-	-	-	-	12,003	-		12,003
	27,396	317,290	401,672	75,007	179,447	135,973	62,845	36,150	370,145		1,605,925
Support costs	11,650	62,536	131,432	17,155	66,591	66,315	14,466	-	(370,145)		-
Governance costs	1,138	6,107	12,836	1,675	6,504	6,477	1,413	(36,150)	-		-
Total expenditure 2024	40,184	385,933	545,940	93,837	252,542	208,765	78,724	-	-		1,605,925

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

8 Net income / (expenditure) for the year

This is stated after charging :

	2025 £	2024 £
Depreciation	95,912	134,824
Auditor's remuneration (excluding VAT):		
Audit	12,200	11,600
Other services	725	-
	<u>12,925</u>	<u>11,600</u>

9 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	758,206	697,574
Redundancy and termination costs	-	12,366
Social security costs	60,310	55,707
Employer's contribution to pension schemes	14,904	14,165
	<u>833,421</u>	<u>779,812</u>

No employee earned more than £60,000 during the year (2024: nil).

The redundancy and termination costs were settled and paid at the balance sheet date.

2025	2024
------	------

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £309,338 (2024: £274,548).

10 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was:

	2025 FTE	2024 FTE	2025 No.	2024 No.
Fundraising	0.8	0.4	1.1	0.5
Educational activities	5.6	5.6	10.3	10.3
Practitioner training/development	0.8	0.7	0.9	0.9
Performance programme	2.9	2.9	7.8	7.0
Library, archive, academic support	2.9	3.3	3.9	4.2
Membership activities	0.8	0.3	0.9	0.6
Commercial lettings	3.4	3.1	6.5	6.0
Support and governance	4.5	4.4	5.6	5.5
	<u>21.7</u>	<u>20.7</u>	<u>37.0</u>	<u>35.0</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £1,490 (2024: £1,703).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2024: £nil).

In the year to 31 March 2024 Angeline Morrison was paid: £1,050 for creating resources for 'Black History & English Folk', £506 for a performance at Cecil Sharp House in concert as an artist and £1,050 for leading Monday Folk Singers sessions.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £521 (2024: £298) incurred by 5 (2024: 4) members relating to attendance at meetings of the trustees and DBS checks.

12 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

13 Tangible fixed assets

	Freehold land and buildings £	Plant and machinery £	Moveable equipment £	Works of art £	Total £
Cost					
At the start of the year	1,880,000	1,261,170	228,426	79,350	3,448,946
Additions in year	-	2,471	2,791	-	5,262
At the end of the year	1,880,000	1,263,641	231,217	79,350	3,454,208
Depreciation					
At the start of the year	433,344	1,051,995	171,151	-	1,656,490
Charge for the year	19,952	60,165	15,795	-	95,912
At the end of the year	453,296	1,112,160	186,946	-	1,752,402
Net book value					
At the end of the year	1,426,704	151,481	44,271	79,350	1,701,806
At the start of the year	1,446,656	209,175	57,275	79,350	1,792,456

Freehold land and buildings: this comprises Cecil Sharp House. This property was capitalised as a fixed asset for the first time in the year to 31 March 2002 based on a valuation carried out as at 31 March 2002. Under the transitional rules of FRS102 this is now the deemed cost.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

14 Listed investments

	2025 £	2024 £
Fair value at the start of the year	-	7,118
Net gain on change in fair value	-	-
Net gain on disposal	-	859
Disposal proceeds	-	(7,977)
	-	-
Cash held by investment broker pending reinvestment	-	-
Fair value at the end of the year	-	-

15 Stock

	2025 £	2024 £
Publications and CDs for resale	-	1,156
	-	1,156

16 Debtors

	2025 £	2024 £
Trade debtors	179,021	81,253
Other debtors	1,723	5,782
Orchestra Tax Relief	8,000	8,000
Prepayments and accrued income	115,631	100,284
	304,375	195,319

17 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	66,726	86,995
Taxation and social security	15,360	14,939
Other creditors	18,392	19,557
Accruals	61,648	47,331
Deferred income (note 18)	289,354	168,949
	451,480	337,771

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

18 Deferred income

Deferred income comprises: deposits received for future room bookings, membership subscriptions relating to future periods & tickets bought in advance for future performances.

	2025 £	2024 £
Balance at the beginning of the year	168,949	159,850
Amount released to income in the year	(168,949)	(156,711)
Amount deferred in the year	289,354	165,810
Balance at the end of the year	<u>289,354</u>	<u>168,949</u>

19 Creditors: amounts falling due after one year

	2025 £	2024 £
Life members' subscriptions	11,633	12,925
	<u>11,633</u>	<u>12,925</u>

20 Pension scheme

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £14,904 (2024: £14,165)

21a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	99,916	175,186	1,426,704	1,701,806
Net current assets	411,678	173,005	345,410	930,093
Long term liabilities	(11,633)	-	-	(11,633)
Net assets at 31 March 2025	<u>499,961</u>	<u>348,191</u>	<u>1,772,114</u>	<u>2,620,266</u>

21b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	102,204	243,596	1,446,656	1,792,456
Net current assets	412,896	207,796	320,019	940,711
Long term liabilities	(12,925)	-	-	(12,925)
Net assets at 31 March 2024	<u>502,175</u>	<u>451,392</u>	<u>1,766,675</u>	<u>2,720,242</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

22a Movements in funds (current year)

	At 1 April 2024 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2025 £
Restricted funds:					
Cecil Sharp House	1,446,656	-	(19,952)	-	1,426,704
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Library funds:					
National Folk Music Fund	103,943	-	(30,000)	-	73,943
Library Project Development Fund	25,710	-	-	-	25,710
Other library funds	19,569	15,384	(196)	-	34,757
Education funds:					
Arts Council England – National Youth Music Organisations	-	38,642	(38,642)	-	-
John Lyon's Charity	-	40,000	(22,231)	-	17,769
Scops Arts Trust	2,599	7,500	(7,347)	-	2,752
Other education funds	8,761	17,335	(16,342)	-	9,754
Artist project funds:					
Cockayne Foundation	-	11,000	-	-	11,000
PRS Foundation	-	10,000	(10,000)	-	-
Other artist project funds	22,749	4,000	(9,000)	-	17,749
Multi-purpose grant funds:					
Arts Council England – Transform programme	114,688	65,757	(48,244)	(2,225)	129,976
Total restricted funds	1,766,675	209,618	(201,954)	(2,225)	1,772,114
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	151,487	-	-	-	151,487
Kennedy Hall renovation	98,041	-	(41,725)	-	56,316
CSH boilers	90,571	-	(12,939)	-	77,632
CSH streaming equipment	54,984	-	(13,746)	-	41,238
Education programme	55,310	93,645	(128,436)	-	20,519
Instrument replacement	999	-	-	-	999
Total designated funds	451,392	93,645	(196,846)	-	348,191
Revaluation reserve	79,350	-	-	-	79,350
General funds	422,825	1,232,324	(1,236,763)	2,225	420,611
Total unrestricted funds	953,567	1,325,969	(1,433,609)	2,225	848,152
Total funds	2,720,242	1,535,587	(1,635,563)	-	2,620,266

The narrative to explain the purpose of each fund is given at the foot of the note below.

Fund transfers out of restricted funds in 2025 reflect the fund's balance contributing in part to charity programme costs. Fund transfers in 2024 additionally reflect a fund balance having been spent to purchase fixed assets, and changes needed to show the agreed designated funds balances for designated fixed asset funds at the year end

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

22b Movements in funds (prior year)

	At 1 April 2023 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2024 £
Restricted funds:					
Cecil Sharp House	1,466,608	-	(19,952)	-	1,446,656
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Library funds:					
National Folk Music Fund	105,276	2,167	(3,500)	-	103,943
Library Project Development Fund	25,710	-	-	-	25,710
Other library funds	19,098	471	-	-	19,569
Education funds:					
Arts Council England – National Youth Music Organisations	-	38,642	(38,642)	-	-
John Lyon's Charity	13,738	-	(13,738)	-	-
Scops Arts Trust	2,767	7,500	(7,668)	-	2,599
Other education funds	1,937	9,824	(3,000)	-	8,761
Artist project funds:					
PRS Foundation	-	15,000	(14,000)	(1,000)	-
Other artist project funds	6,486	22,700	(6,437)	-	22,749
Multi-purpose grant funds:					
Arts Council England – Transform programme	-	199,175	(84,487)	-	114,688
Weston Culture Fund	16,989	-	(3,243)	(13,746)	-
Total restricted funds	1,680,609	295,479	(194,667)	(14,746)	1,766,675
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	151,487	-	-	-	151,487
CSH lift	32,522	-	(32,522)	-	-
Kennedy Hall renovation	139,766	-	(41,725)	-	98,041
CSH boilers	103,510	-	(12,939)	-	90,571
CSH streaming equipment	54,984	-	(13,746)	13,746	54,984
Education programme	100,092	93,568	(138,350)	-	55,310
Instrument replacement	999	-	-	-	999
Total designated funds	583,360	93,568	(239,282)	13,746	451,392
Revaluation reserve	79,350	-	-	-	79,350
General funds	434,502	1,159,299	(1,171,976)	1,000	422,825
Total unrestricted funds	1,097,212	1,252,867	(1,411,258)	14,746	953,567
Total funds	2,777,821	1,548,346	(1,605,925)	-	2,720,242

22c Movements in funds (continued)

Purposes of restricted funds

Cecil Sharp House: This fund represents the balance sheet value of Cecil Sharp House, held upon trust to be used in perpetuity for the purposes of English folk dance and song.

Cecil Sharp House legacy funding: Legacy restricted to the maintenance and upkeep of Cecil Sharp House.

National Folk Music Fund (NFMF): to support staffing and other library developments.

Library Project Development Fund: Monies donated for specific library projects, including conservation.

Other library funds: funds received to collaborate on research projects and support core and project activities.

Arts Council England – National Youth Music Organisations: Part of the NPO organisation grant specifically to support the National Youth Folk Ensemble activities.

John Lyon's Charity: to support the development of the Inclusive Folk Programme – folk education activities with and for young people with disabilities.

Scops Arts Trust: funds received to support National Youth Folk Ensemble Engagement Programme.

Other educational projects: funds received to support core and project activities

Cockayne Foundation: to support a music commission.

PRS Foundation: Talent Development Partnership Programme, to work with creators at the frontline of talent development in folk music. Includes bursaries awarded under Alan James Creative Bursaries programme.

Artistic Development fund: to support artist development projects, includes bursaries awarded under Micro Grants Programme.

Arts Council England – Transform grant: to support core costs alongside organisational and capital developments.

Weston Culture Fund: to support artists, a creative commission and the purchase and installation of streaming equipment at Cecil Sharp House.

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects.

CSH lift: This fund represents the net book value of the new lift in Cecil Sharp House. Depreciation is being charged to the fund over the useful life of the lift.

Kennedy Hall renovation: This fund represents the net book value of the capitalised improvements to Kennedy Hall made out of the Shape the Future capital fund.

CSH boilers: This fund represents the net book value of the new boilers in Cecil Sharp House.

CSH Streaming Equipment: This fund represents the net book value of the streaming equipment purchased for use in Cecil Sharp House supported by Weston Culture Fund.

Education programme: To fund assist the development of the Education strategy and delivery.

Instrument replacement: Net income from instrument hire will be used to purchase replacement/further instruments.

23 Operating lease commitments payable as a lessee

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment	
	2025	2024
	£	£
Less than one year	4,152	4,152
One to five years	4,448	8,600
	<u>8,600</u>	<u>12,752</u>

24 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £0.50.

24 Post Balance Sheet Event

The charity has applied to register a subsidiary company called Folk England Limited on 23 October 2025.

ENGLISH FOLK DANCE AND SONG SOCIETY

England & Wales - Charity number 305999

Accounts

Company number: 00297142
Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2024

English Folk Dance and Song Society

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English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2024

Company number	00297142
Charity number	305999
Registered office and operational address	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
Web address	www.efdss.org
E-mail address	info@efdss.org
Trading Names	English Folk Dance & Song Society folkshoponline
President	Eliza Carthy MBE
Bankers	HSBC 176 Camden High Street London NW1 8QL
Solicitors	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
Auditors	Sayer Vincent LLP 110 Golden Lane London, EC1Y 0TG

English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2024

TRUSTEES/DIRECTORS and STAFF

Trustees/Directors

Lorna Aizlewood	Chair, retired November 2023
Fiona Butcher	Chair, appointed November 2023
Alan Davey CBE	Vice-Chair, re-appointed November 2023
Ed Fishwick	Honorary Treasurer
Robyn Chicot	
Fiona Fraser	retired November 2023
Lucy Hooberman	
Laura Jones	
Nicola Kearey	resigned November 2023
Ayub Khan MBE	
Angeline Morrison	
Martin Parker	retired November 2023
Arti Prashar	resigned November 2023
Eleanor Telfer	
Andy Wooles	retired November 2023
Tony Garton	Honorary Company Secretary

General Purposes Committee

Lorna Aizlewood	retired November 2023
Fiona Butcher	Trustee from November 2023
Ed Fishwick	Chair
Fiona Fraser	Trustee to November 2023; Volunteer from November 2023
Martin Parker	retired November 2023
Mike Heaney	Volunteer
Sherry Neyhus	Volunteer
Katy Spicer	Staff
Megan Chidlow	Staff

EFDSS Staff at 31 March 2024

Katy Spicer	Chief Executive & Artistic Director*
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Charlotte Turner	Education Manager
Hannah Mears-Young	Programme Manager, National Youth Folk Ensemble
Jen Cox	Dance Development Manager*
Jennie Higgins	Education Administrator
Kerry Fletcher	Folk Education Network Co-ordinator†
Tiffany Hore	Library & Archives Director, Vaughan Williams Memorial Library
Nick Wall	Librarian*

English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2024

Alex Burton	Librarian
Malcolm Barr-Hamilton	Archivist*
Martin Nail	Folk Song Subject Index*
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Peter Craik	Marketing & Communications Director
Honor Wicks	Marketing Officer
Tennessee Woodiel	Marketing & Development Co-ordinator
Josh Holliday	Web Developer†
Megan Chidlow	Finance Director*
James Turner	Finance Officer
Lucy Grant	Business Development & Operations Director
Elizabeth Tobald	Venue Operations Manager
Alexeen Fernandez	Venue Sales and Events Administrator
Edward Hanley	Venue Sales and Events Administrator
Patrick Carpenter	Caretaker*
Susannah Hall	Garden Manager†
Jamie Orchard-Lisle	Technical Manager†
Edie Bailey)
Brian Concannon)
Esther Elliott)
Rachel Furness) Duty Managers*
Sarah Stock)
Mimi Suzuki)
Romari Thomas)
Edie Bailey)
Bethany Byrne)
Jowan Collier)
Esther Elliott)
Holly Hollis)
Ciaran Keogh)
Sue Lee)
Finnian Mattingly) Event Assistants*
Christina Minton)
Theo Pedley)
Lucy Rushton)
Kathleen Simpson)
Yusra Supdarowa)
Romari Thomas)
Angela Venturini)

English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2024

*Part-time † Free-lance

RS7 Solutions

IT Support

Pink Foods

Café and bar franchisee

Membership at 31 March 2024

Number of individual members: 1934 (2042 at 31 March 2023).

Number of affiliated groups and organisations: 487 (560 at 31 March 2023)

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

The Board presents its report and the audited financial statements for the year ended 31 March 2024.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The English Folk Dance and Song Society (EFDSS) is a charitable company limited by guarantee, incorporated in 1935, and registered as a charity in 1963. The company was established under a Memorandum of Association, which sets out the objectives and powers of the charitable company. Revised Articles of Association, incorporating slightly revised objectives and the substance of the original powers, were adopted on 13 November 2010. Further amendments have been adopted at later AGMs.

Board Members are both Directors of the company limited by guarantee and Trustees of the EFDSS under charity law. They are therefore responsible for fulfilling the EFDSS's responsibilities as the Trustee of Cecil Sharp House, under Trusts declared in 1930 and 1935.

All Board Members give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 11 to the accounts.

The Board of Directors

The Board has up to 12 Directors elected by the Members and up to four additional Directors appointed by the Board. The Board selects its Chair from among the elected Directors and an Honorary Treasurer from the Board as a whole. At every AGM at least four (one third) of the elected Board places will be available for election. Retiring members are eligible for re-election and appointed Directors may seek election provided they have not had more than six continuous years in office. The Board may co-opt EFDSS members to fill casual vacancies. They hold office until the next AGM. The appointment of any Director by the Board is subject to Member approval at the next AGM.

All incoming Directors receive a copy of the Board Policies Document setting out their role and responsibilities, explaining how the Board functions, current strategies and policies, and recent meeting papers and minutes. The Board meets at least four times a year. It meets at least annually with the whole senior staff management team so that strategic issues can be given wider and fuller consideration.

ORGANISATION AND DECISION MAKING

How the Board functions

The Board is, in law, ultimately responsible for all aspects of the performance of EFDSS but, in practice, most aspects of this responsibility are delegated to the Chief Executive and she in turn delegates them to the staff. The Board listens to and interacts with the staff, but does not, at any time, direct the staff other than the Chief Executive.

The Board operates under a system of Policy Governance, set out in a single Board Policy Document defining:

- EFDSS' Objectives, and therefore those of the Chief Executive, who with her staff creates the Strategies to deliver those Objectives. The Chief Executive reports regularly to the Board on the achievement of those Objectives through the Business Plan and other documents.
- Limitations within which the Chief Executive must stay when achieving the Objectives, for example, not entering into debt and keeping a balanced budget.
- The way in which the relationship between the Board and the Chief Executive is managed, which includes a regular review of the Objectives. Throughout the year, new ideas are considered, and individual strategies reviewed and discussed by the Board and senior staff.
- The Board also keeps under review the rules by which it governs itself, for example, the standards of conduct for its members.

The policy document is written to give the Chief Executive the maximum possible freedom to innovate and get on with her job without interference, while at the same time defining a clear strategic direction for EFDSS and ensuring that the Board does not neglect its duty to uphold high standards of organisational performance. The Board is supported by a single standing committee, the General Purposes Committee (GPC) that monitors the performance of EFDSS and provides advice to the Board. Additionally the Chief Executive and staff may appoint working or advisory groups to provide them with operational support and guidance.

Managing risk

In accordance with best practice, the GPC reviews and keeps up-dated the Register of Risks facing EFDSS. There are risks associated with financial operations, governance, and management; from environmental and other external factors. All are reviewed as to probability and impact so that actions can be taken to mitigate the most serious risks.

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS Objectives and the identified needs of all stakeholders. Not all risks can be mitigated but some are less likely to happen if the rest are effectively mitigated. The greatest attention is given to those high risks, that the Board can realistically control.

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders. These are mitigated through clear procedures on HR and financial

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

management and reporting which are regularly reviewed by the GPC; regular reviews of income generation sources (ie ticket sales, venue hire, fundraising); and ensuring grant agreements are fully met and good relationships are maintained with funders and other stakeholders. An additional risk has been added of inability to operate because of societal conditions (eg pandemics). Mitigation of such conditions are to pursue all emergency funding options; activate relevant premises and IT issue mitigations; utilise reserves; use scenario planning to revise business plans and increase ability to respond.

Statement of policies

EFDSS has Equal Opportunities, Safeguarding (children, young people and adults at risk), Volunteer, Health and Safety, Staff Handbook (employment policies) and Environmental policies in place to safeguard the staff, volunteers, and all users of Cecil Sharp House and EFDSS activities happening in other venues.

Remuneration policy for key management personnel

Remuneration for key management personnel will be reviewed annually by the Chief Executive and GPC, any proposal would be supported by sectoral benchmarking evidence.

Public benefit statement

As a registered charity, EFDSS is required to report how its activities in furtherance of its charitable purposes provide public benefit and to show that its Trustees act in regard to Charity Commission guidance in this matter. EFDSS has as its charitable purpose:

- The advancement of education.
- The advancement of the arts, culture and heritage.
- The promotion of equality and diversity.

The Directors confirm that in setting strategies and developing policies they seek to ensure that EFDSS resources and services are available to all regardless of means or geographical location.

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from EFDSS' work. In particular, its numerous outreach programmes and projects are designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, preserving, and developing English folk dances, songs and music, and stories and drama with the mission to engage more people of all ages and abilities with the folk arts. This is achieved through national and sometimes international programmes of learning and participation, development of resources, and teacher and artists' development which currently include:

- Courses and classes for adults including instrumental, voice, choirs, dance, lectures, and conferences.

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- Programmes for children and young people (formal and informal educational settings), including our two youth ensembles - National Youth Folk Ensemble and London Youth Folk Ensemble - and Inclusive Folk programme for learning disabled young people.
- Training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) to improve the understanding, teaching and delivery of the folk arts for those working in formal and informal educational settings.
- Support and development of professional artists working in and with the folk arts through a year round programme of performance and showcase programmes, and creative development support through, for example, bursary programmes, residencies and creative commissions.
- Maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

EFDSS delivers many of these activities with partner organisations working in arts, education and heritage organisations, health and wellbeing, and other sectors as appropriate. All activities are evaluated through the collection of quantitative and qualitative data from audiences, participants, tutors, peer assessors, funders, and partner organisations. Evaluation outcomes inform the development of future strategies and programmes of activities.

Vision Statement

Championing the folk arts at the heart of England's rich and diverse cultural landscape

Mission Statement

Through the use of its resources (Cecil Sharp House, the Vaughan Williams Memorial Library, its professional staff, and members), EFDSS will maintain itself as a centre of excellence in the development of traditional folk song, dance, music, stories and drama by providing national and local outreach services and support to professional artists, teachers, researchers and others that enable and increase access to all and celebrate diversity and promote equality.

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Fiona Butcher

Chair's Report

As this is my first Annual Report for EFDSS, having been appointed Chair of the Board of Trustees/Directors in November 2023, I wish first to express huge thanks to my predecessor, Lorna Aizlewood, who steered the EFDSS ship for six years as Chair following a five-year stint as a Trustee.

Despite this being the first year with a lower National Portfolio grant from Arts Council England (ACE), we have continued to deliver a vast array of events across England, working with children and young people, adults, teachers, artists and academics. Activities took place in Devon, Hertfordshire, Lancashire, London, Manchester, Norfolk, Somerset, Suffolk, Yorkshire, and Tyne and Wear.

We saw the National Youth Folk Ensemble perform at Moor Music (Morecombe), Saltburn Festival and Summer Sounds Festival in London, and the London Youth Folk Ensemble make its regular appearance at Folk by the Oak in the grounds of Hatfield House. Once again, we brought folk dance to the U.Dance Youth Dance Festival and delivered Inclusive Folk, a year-round programme of workshops for young people with disabilities.

The creative development of artists working with folk music and dance continued to be delivered through the Alan James Creative Bursary programme and the Micro Grants programme. In addition, we supported performance showcases for early career and EFDSS Creative Bursary and Micro Grant artists at Sidmouth Folk Festival and Stage4Beverley.

The Vaughan Williams Memorial Library and Archive's annual conference focused on the theme of folk dance and tradition this year with "Folk Dance: Grappling with the Tradition". It also presented the annual Broadside Day with the Traditional Song Forum, and a programme of online lectures. The partnership with the Universities of East Anglia and Sheffield to explore the Gypsy and Traveller music in the archives continued with the creation of an online resource which was launched at the Strumpshaw Tree Fair in Norfolk.

Of course, much of this work would not be possible without the support of members, donors and funders. We are very grateful to John Lyon's Charity (Inclusive Folk); Scop Arts and Postlethwaite Music Fund (National Youth Folk Ensemble and Engagement Programme); PRS Foundation (Artists' Development); Good Luck Charitable Trust; donors Conrad and Jennifer Bailey (Artists' Development); and all our members and donors.

Although our regular ACE funding was reduced, we were successful in a bid to the ACE Transform Fund. Aimed at those organisations with reduced funding this fund is to support developments that will help transform business models. For EFDSS, the key use of this funding will be for capital works to increase space available for hires and EFDSS activities at Cecil Sharp House, work which we plan to complete in 2025.

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The EFDSS Gold Badge, awarded to individuals who have given exceptional service to EFDSS and/or to the folk arts, was given to four people this year. Frank Lee has made an incalculable contribution to rapper sword as a dancer, musician, and sword maker, and was involved in establishing DERT (Dance England Rapper Tournament). Jo and Simon Harmer have long and distinguished careers in dance performance, education and research, and made an immeasurable contribution to the validity and depth of the step dancing tradition. Sean Goddard is a dancer, academic, and editor, chairing Keymer Folk Dance Club and producing Sussex Pie, the folk newsletter for Sussex. Congratulations to them all.

Finally, I would like to thank my fellow Trustee/Directors for all their work and for their support of me in my first months, and to thank those who retired from the board in November 2023 – Lorna Aizlewood, Nicola Kearey, Arti Prashar, Andy Wooles, and Martin Parker. I also wish to thank our Chief Executive, Katy Spicer, and her team for their continued dedication and development of the organisation.

Katy Spicer

Chief Executive's Report

As the Chair has noted, this has been the first year with a reduced grant from Arts Council England. It was extremely disappointing to receive the news in November 2023 of a 32% cut in our National Portfolio Organisation grant, given the enormous developments we have made over past years to expand our work and engage with new audiences, young people and an increasingly diverse cohort of artists and artist-educators and so deliver the ACE Strategy.

Fortunately, our reasonable financial reserves meant the Trustees were willing to support a plan that did not require any immediate reduction in activities and staff. This support was enhanced by the successful bid to the ACE Transform Fund which is helping to fund core costs over a three-year period to March 2026 and a capital development at Cecil Sharp House to increase the number of spaces for hire and EFDSS activities to increase future income generation.

So, rather than scaling back it has been business as usual with regular and new activities being delivered throughout the year.

Vaughan Williams Memorial Library and Archive (VWML)

“Just incredible. Hugely helpful advice and suggestions from library, revelatory findings..... Incredible, could spend a lifetime here.” Library user, 2023

VWML has a unique multimedia collection of books, periodicals, sound recordings, moving images, photographs, artefacts and archival materials. It has the largest number of folk-related manuscripts in England, providing invaluable insight into folk history and regional variation.

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The majority of the VWML's staff time is spent responding to enquiries, cataloguing new acquisitions of archive collections and recently published books and CDs, indexing journals, and processing book and record donations. Over the years VWML has been invited to work on projects with a number of universities including Shepherd University and West Chester University (USA), and the Universities of Oxford, Aberdeen, Sussex and Royal Holloway. This year the invitation came from the Universities of East Anglia and Sheffield to partner on the pioneering project Gypsy and Traveller Voices in UK Music Archives.

The project, which is funded by the University of East Anglia's AHRC Impact Acceleration Account, aims to highlight the richness and importance of Gypsy and Traveller music collections, supporting the cultural wellbeing of some of the UK's most marginalised communities. Romani Gypsy academic and poet Dr Jo Clement of Northumbria University created a resource to make the VWML's Gypsy and Traveller collections more accessible, particularly for Gypsy and Traveller people seeking engagement with their cultural heritage. This resource was launched at the Strumpshaw Tree Fair in Norfolk in July 2023. In addition, VWML Director Tiffany Hore together with academic partner colleagues gave papers about the project at the Access Folk conference in Sheffield and the Folk Education Development Day in Norwich. Further funding was secured to make a short film in collaboration with Romani film collective Patrín Films, which will use a personal story to explore the Archive's Gypsy and Traveller collections.

"Absolutely fascinating. I know of Gypsy and Traveller storytellers and history but little of the old songs and who sang them and where. Will definitely visit the Vaughan Williams Memorial Library and delve further into the archives. Such a rich heritage and needs to be celebrated. Great work!" Feedback from Strumpshaw Tree Fair, 2023

The annual Broadside Day was held in February in partnership with the Traditional Song Forum, and our annual programme of Library Lectures continued to be presented digitally, thereby attracting people from across the world. This year's lectures were:

- Distant Cousins: Cornish Christmas Carols in South Australia presented by Kate Neale.
- Sticks, Bells and Baldrics: Ball de Bastons – a Catalan tradition evolving with the times presented by Stephen Rowley.
- Seinn Spioradail: Sacred Soundscapes of Scotland's Highland and Island Communities presented Frances Wilkins.
- Shaping and Controlling Tradition: Charles Villiers Stanford's Contributions to the Preservation and Reworking of Folk Melodies presented by Adèle Commins.

The 2023 conference focussed on dance traditions. 'Folk Dance: Grappling with Tradition' sought to examine folk dance in its wide-ranging forms, asking speakers and delegates to consider the meaning of tradition, both historically and in the present. Over two days the presentations explored the history of folk dance, refashioning, re-enactment, reinvention, participation and performance, with live performances from Boss Morris and step dancer Simon Harmer. Topics explored specific dance forms including morris, stepping, Molly, sword and social dance, and dance traditions from specific parts of the UK.

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Volume 12, Number 4 of the journal of the VWML, the Folk Music Journal, was published again in print and digitally. The Journal reviewed over 20 books and published the following articles:

- Return to the Appalachian Mountains: Maud Karpeles and Sidney Robertson Cowell's Song Collection Expedition 1950 by Catherine Herbert Kerst and Brian Peters.
- Mrs Fowler's Polesworth Morris Troupe: Mary Neal's Vision Achieved? by Joe Oldaker.
- Telling the Trust in Song: Subversion and Injustice in the Ballad of 'Green the Ganger' by Ian Russell.
- Lace Songs and Culture Wars: A Nineteenth-Century Flemish Village Soap Opera by David Hopkins.

In early 2023, VWML contributed items from the archives to The Making Mischief Exhibition at Compton Verney, organised by the Museum of British Folklore. Items lent included Abbots Bromley horns, a hoodening horse, a set of morris dolls and various items of longsword and mumming costume. The exhibition opened in February and continued through to June; it was also shown at the UAL: London College of Fashion in summer 2024.

To mark the centenary in 2024 of the death of Cecil Sharp, the VWML Director curated an exhibition of Sharp's Singers for Cecil Sharp House, photographs from our archives of some of the many singers from whom Sharp collected songs in the early 20th century. Sharp was one of the few song collectors to take photographs of his singers and note down details about them, and in doing so he left us a valuable insight into the lives of his overwhelmingly working-class subjects — what they wore, where they lived, and sometimes even glimpses of them as people.

"We selected images which we felt, when married to the story of their subject, achieved this the best. Whether agricultural labourer, gardener, glover, collar worker, sailor or miner, we see this as a celebration of the ordinary people who made the folk revival possible through their art." Tiffany Hore

The exhibition runs until the end of 2024.

Learning and Participation

Once again the Education team delivered a huge number of activities from weekly classes to residential courses, for participants of all ages, as well as practitioners, and across England.

Youth

The National Youth Folk Ensemble was awarded National Youth Music Organisation (NYMO) status by the Department for Education and Arts Council England, becoming one of 15 NYMO's alongside other youth music ensembles including the National Youth Orchestra and the National Youth Jazz Collective. This is a great recognition of the importance of folk music in the musical education of young people. The Ensemble also saw a change of Artistic Director as Sam Partridge delivered his final residencies and performances in April and August 2023, handing over the baton from the autumn to Jo Freya. The end of Sam's tenure saw the Ensemble give

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performances at Cecil Sharp House, Saltburn Festival and at the Summer Sounds Festival in London. Sam had led the Ensemble brilliantly for four years which included the COVID 19 lock down, maintaining the young people's enthusiasm and energy through over a year of online only residencies. Our first Programme Manager, Sarah Jones, also moved on after eight years in the post. Her successor, Hannah Mears-Young joined us in summer 2023 bringing experience in youth arts practice.

Unfortunately, due to serious illness, Jo had to lead from a distance for the first few months. Miranda Rutter, a long-term regular tutor for the Ensemble, stepped in as Jo's eyes and ears at the residencies in October and February. Fortunately Jo was able to return in person in the Spring. Under her leadership, Cohort 8 gave their first performance in February at More Music in Morecambe alongside professional band Blowzabella, of which Jo is a long-time member. It was a packed house and exuberantly appreciative audience. The Ensemble performed new works collaboratively composed and arranged with jazz musician Annie Whitehead, and with tabla player and Bhangra composer and producer Kuljit Bhamra. As ever, the young people worked with a wide range of guest music leaders throughout the year and were supported by a dedicated team of pastoral staff.

The National Youth Folk Ensemble Engagement Programme delivered events across the country. In the summer half term, Open Days were delivered in Exeter, Manchester and London, offering free opportunities for young people to try folk music or develop their folk music playing. Folk Experience Days for young musicians took place in partnership with music education hubs in Bristol, Greater Manchester, Leicester, Milton Keynes, Northampton, and Suffolk, and with Yorkshire Young Musicians in Leeds. Members of the Ensemble's alumni were provided with opportunities to work as trainee workshop leaders to support these events. In addition we delivered folk music workshops for young people supported by the London Music Fund and with Ark Music's Fusion Ensemble as part of our developing partnership.

We are grateful to the Postlethwaite Music Fund for funding bursaries for members of the Ensemble and Scops Arts Trust for their support of the Engagement Programme, which enables more young people of varied backgrounds to experience folk music. For some of these participants it was their first experience of playing folk music and led to them auditioning and gaining places in the Ensemble.

London Youth Folk Ensemble (LYFE), our non-auditioned ensemble, attended by young people from London and beyond, led by Alexandra Patterson and Camilo Menjura (to July 2023) and Aaron Horlock (from September 2023), met throughout the year. They gave performances at Camden Music's Spring Festival and at Folk by the Oak Festival in Hatfield, once again being the opening act on the Acorn Stage. LYFE hosted our annual youth music event - The Takeover! - in July, inviting other groups of young musicians to join them in ceilidh dancing and a performance. This year the guest groups were Ark Music's Fusion Ensembles (composed of young musicians from the Ark multi-academy trust from London and elsewhere); Roots Alive from Leeds; London's Centre for Young Musicians Folk Ensemble; and FolkActive from Southampton.

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"I've had a brilliant few 3 years with the National Youth Folk Ensemble and I hope when I leave someone else who will grow as much as I have, and have an equally influential experience through the Ensemble will take up my place. Someone who might never have accessed anything like this before, and can experience something completely new and mind blowing, which is partly why the experience has transformed me in my musicianship and as member of a group so fundamentally."

Inclusive Folk, our workshop programme for learning disabled young people continued with funding from the John Lyon's Charity. Fortnightly workshops took place at Cecil Sharp House, and work took place with two SEND schools and colleges. In addition, in the Autumn term 2023, funding from Camden Spark (the Local Cultural Education Partnership) enabled us to work with younger children with SEND at Swiss Cottage Junior School.

"Three students are now going on to do work experience related to performance/music industry - this contributed to their confidence and interest." Teacher, participating school

This programme was evaluated by external evaluator Andrea Spain. She states -

"Through the investment of the John Lyons Charity, and commitment of EFDSS, considerable knowledge and skill have been established within the Inclusive Folk team, as well as a valuable set of educational resources. Arts Council England data consistently shows that disabled young people are amongst those least likely to have access to group musical learning opportunities provided by Music Education Hubs and are significantly under-represented in their ensembles, for example. Inclusive Folk's experience of working with learning disabled young people has potential to be of significant value in the wider music education sector, complementing the expertise of organisations like Open Up Music, who specialise in accessible orchestras, and Drake Music, who specialise in accessible music technologies. " July 2023

Education Director, Rachel Elliott, gave a presentation about Inclusive Folk at the All Party Parliamentary Group for Music Education in November 2023 and was invited to attend two roundtable discussions by John Lyon's Charity in relation to their Stand Up for SEND (Special Educational Needs and Disability) initiative.

In August 2023, we delivered Get Your Folk On! at Cecil Sharp House, a five day creative folk music and dance summer school for young people.

Learning resources

Over the year we added five free learning resources to our online Resource Bank:

- Black British History and Folk Song by Angeline Morrison.
- Dancing Days: Using Folk Arts in Inclusive Settings by Emmie Ward and Roary Neat.
- Maypole Dancing by Mike Ruff.
- Folk Dance in the National Curriculum for PE Key Stages 1-3 (various contributors).

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Dance

EFDSS once again partnered with One Dance UK on the U.Dance National Festival of youth dance. This year's festival took place in Newcastle and EFDSS invited local youth folk groups Star and Shadow (rapper sword dance) and Glasshouse International's youth folk ensemble, Folkestra, to perform at the welcome event of the festival. In addition EFDSS Dance Development Manager and clog dancer, Laura Connolly, ran five creative clog dancing workshops attended by 134 young dancers, and a ceilidh for all the festival participants. Since running the first ceilidh in 2016 this has become a regular feature of the U.Dance National Festival weekend.

Family Barn Dances at Cecil Sharp House continued throughout the year. These events are a great first entry point to folk dancing for young children and families and the May event included, of course, maypole dancing.

We were able to fund another year of Mini Grants to support folk dance development activities across England. Seven projects were supported from North Yorkshire to Cornwall. Six grants of £200 - £500 were awarded with support in-kind given to the seventh. The projects were:

- Family Folk Jam, North Somerset, to run family friendly folk dance events.
- Folk 3D, Derby, to run daytime ceilidhs aimed at older people and families.
- Folk Dance with Lisa Heywood, to research accessibility to folk dance events and share findings to help improve access.
- Folk Factory (Soundpost), Sheffield, to develop a youth folk dance programme introducing young people to all forms of folk dance.
- Stegastomp, Warwickshire, to develop their programme of inclusive contra dances.
- Tatters Morris and Redruth Town Band, Cornwall, to support the purchase of an accessible maypole to enable the inclusion of young children and people with disabilities.
- Land of Iron Museum, North Yorkshire, to support the development of a folk dance education programme by providing some sets of wooden longswords

We continued to support the work of our Associate Company Folk Dance Remixed (FDR) who took to the road over the summer with their outdoor shows, workshops and ceilidhs. This included the Summer Sounds Folk Day in August held at Coal Drop Yard, Kings Cross, a great afternoon of dance and music provided by FDR, the National Youth Folk Ensemble and Cecil Sharp House Choir.

In the autumn we said goodbye to Laura Connolly who was appointed eight years ago to the then newly created post of Dance Development Manager and welcomed Jennifer Cox to the post who brings her extensive knowledge of all forms of folk dance including morris and ceilidh dance.

Adult and Professional Learning

Our busy adult education programme at Cecil Sharp House continued with over 300 classes delivered throughout the year. Learners can choose from English country dance, morris dance, singing, fiddle, banjo, guitar, melodeon and ceilidh band, and there were over 7,500

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attendances. We continued to deliver our Monday Folk Song Workshops online with guest tutors James Fagan, Angeline Morrison, and George Sansome leading one term each. Under the leadership of Rose Martin, Cecil Sharp House Choir led our Big Folk Singalong event to mark international Make Music Day on 21 June, and gave public performances at Cecil Sharp House, the Feast of St George in Trafalgar Square, and at Summer Sounds. The EFDSS Ceilidh Workshop Band, formed from participants attending our adult instrumental workshops and led by Ross Grant, played for dances at folk festivals in Sidmouth, Warwick, Broadstairs, Norwich and Shrewsbury.

In January we ran an online one-day professional development event on Cultural Diversity in Folk Music for the tutors and staff involved in our youth programmes. It featured a panel of global majority artists led by Kuljit Bhamra with Germa Adan, Suntou Susso, Adriano Adewale and Raghad Haddad, and a session by I Speak Music (Surrey Music Hub).

Three Folk Education Development Days were held during the year presented by our Folk Education Network which now has over 620 members in its dedicated Facebook group. They focussed on fostering a living tradition; folk and community (especially the Gypsy, Romani and Traveller communities); and youth dance. These events took us to Devon, partnering with Wren Music; Norwich partnering with the University of East Anglia; and a dance-specific day at Cecil Sharp House. Amongst the presenters and workshop leaders were representatives from Folk East; the National Youth Folklore Troupe of England; Friends, Families and Travellers; Wren Music; and Devon and Torbay Music Education Hub, together with presentations from educators, artist-educators and other specialists on their specific practices and projects.

“A truly inspiring, humbling day in a safe space for everyone to share their work with like-minded people. We have all come away, grateful of our links to each other and with fresh ideas to move forwards.” Alex Bartholomew and Lindsay Want, East Anglian Traditional Music Trust, November 2023.

Artists' Development and Performance

The professional performance programme at Cecil Sharp House continued to present a wide range of artists from early career to well-established, from traditional to experimental, and from far and near. The programme included regular favourites with our audiences – Martin Simpson, Spiers and Boden, Lady Maisery, Kathryn Tickell, and The Young 'Uns – and recent recipients of EFDSS funding support including Jim Ghedi, Maddie Morris and duo Alden and Patterson. We hosted a second Indoor Festival presented by the Magpie Arc and to mark 20 years in the music business, Jim Moray curated a festival day which featured artists Kitty Macfarlane, Frankie Archer, Hibiki Ichikawa and Boss Morris. International artists Catrin Finch and Cimmaron returned to CSH, and we welcomed poet Blake Morrison with the Hosepipe Band for the first time at CSH in a beautiful evening of spoken word and folk music.

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The Trad Night season continued with a range of artists including the renowned Copper Family and our partnerships with Thank Folk for Feminism for the Feminist Folk Clubs, and Queer Folk for the Queer Folk Ceilidh Parties developed further. Two successful Feminist Folk Club events featured Angeline Morrison, Nancy Kerr, Frankie Armstrong, Germa Aden, Fay Hield, Maz O'Connor and Roary Skaista, and the four Ceilidhs all sold out. From the beginning of 2024 we decided to reduce the number of gigs to enable the Marketing Team to give greater focus on each gig and develop audiences as we were still experiencing audiences lower than pre-pandemic levels.

With funding from PRS Foundation we ran a further year of the Alan James Bursary programme and bursaries. This year's awards went to Satnam Galsian and Maddie Morris; Tarren; The Rheingans Sisters; Rowan Sawday aka Disraeli; Femi Oriogon-Williams; and Fernando Machado and Andreas Borges. Their projects included exploring traditional music of other continents alongside traditional music of England; lullabies and composing/writing new lullabies; folklore, folk tales and theatrical presentations; and gender in folk song. The outcome of two residencies were performed at CSH in summer 2024.

"This project has given us the opportunity to work together, this is something we've talked about doing for a very long time but haven't had the capacity to do so it's been really wonderful to finally get the opportunity thanks to this funding. We've reflected a lot on how having this funding, has really helped legitimise the importance of works like this."

Maddie Morris/Satnam Galsian, January 2024

Thanks to another generous donation from Conrad and Jennifer Bailey, we ran a fourth year of Micro Grants and supported Queer Folk (aka Sophie Crawford and George Sansome) to continue work begun with their Alan James Creative Bursary in 2022. The Micro Grants support folk artists in anyway that helps them develop their careers and their living as artists. Seven bursaries were awarded enabling artists to produce new EPs and CDs; support touring costs; support marketing and PR costs; and to purchase equipment to improve sound recording for an online project. The recipients were Kerry Andrew; Lady Nade; Grace Smith; Jim Causley; Cohen Braithwaite-Kilcoyne; Lucy Huzzard and Hazel Thompson; and Loh Dubh.

Our partnerships with Sidmouth Folk Festival in Devon, and Stage4Beverley in Yorkshire continued. Twelve artists were showcased on the EFDSS Presents stage at Sidmouth Folk Festival in August 2023 providing opportunities for early career artists and artists in receipt of EFDSS Bursary and Micro Grants - Johnny Campbell; Will Finn and Rosie Calvert; Heather Ferrier; Lizzy Hardingham; Owen Spafford and Louis Campbell; Amy Hollinrake; Ellie Gowers; Iona Lane; Maddie Morris; and Frankie Archer. Three musicians were supported to perform on the Horizon Stage at Stage4Beverley in February 2024 – Jon Doran, Maius Mollis, and Maddy Morris - together with the Youthlincs, a youth folk dance and music group from Folklincs based in North Lincolnshire.

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Marketing, Communications and Development

We continued our strategy of supporting folk-positive articles in the mainstream press alongside more detailed features in local and specialist media. Notable outcomes were:

Feature in BBC Travel, May 2023:

"2Camden's Cecil Sharp House has been questioning the very notion of what traditional British music means in the multi-cultural 21st Century... Remixing maypole dancing is just one of the myriad ways that English folk culture is currently having a reboot, thanks to a new wave of switched-on folkies diversifying the scene. At the heart of this progressive movement is Cecil Sharp House, a music venue and folk arts centre that's home to the English Folk Dance and Song Society (EFDSS) and where Folk Dance Remixed perform regularly... Over the last few years, EFDSS has ramped up its outreach efforts to engage new audiences, mixing diverse cultural traditions to create new interpretations of "Englishness." "

Rolling Stone magazine, July 2023:

"Less pale male and stale – how British folk is getting a remix. Think that folk music is just old men warbling in a bar? Then think again. From Morris dancing at the BRIT Awards to queer sea shanties and punkzines about stone circles, ye olde England is getting cool-as-folk with a new generation... In case you missed it, 2023 looks set to be the year that British folk finally has a renaissance..."

Highnotes, the magazine of the Associated Board of Royal Schools of Music (ABRSM) interviewed Jo Freya as the newly appointed Artistic Director of the National Youth Folk Ensemble. Other activities featured in print were the Queer Folk Ceilidh Parties and our new Black History resource in themed features in Camden Journal, February 2024 and October 2023 respectively, and a significant feature on the Cecil Sharp House Choir was published in Folk London magazine in February 2024

Our venue came in for praise from Americana UK, October 2023: "Cecil Sharp House which is about as quintessential a venue as 'folk' music can claim... It's a fine venue, one of the oldest Camden Town stalwarts." We also contributed to a New York Times feature in August 2023 which stated, "In England, Morris Dancing Is Loved, Mocked and Getting a Makeover.....[it] is opening up to younger dancers who approach it as a living tradition."

As mentioned earlier, the gigs programme at CSH was reduced from 2024 enabling marketing staff greater time and resources to work on each event individually, targeting prospective audiences more effectively using improved data from past attendances. We are now benefiting from several years' worth of booking data from the specialist CRM system, enabling more effective marketing of gigs, classes and courses. We are already seeing the benefits of this with higher ticket sales.

Investment has been made in training staff in the use of video equipment to enable high-quality video content to be produced easily and in-house. The result has been a promotional film of the "Get Your Folk On!" summer school; documentation of the Folk Discovery R&D project;

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films of our Alan James Creative bursary artists while in residence at CSH; and performance videos of National Youth Folk Ensemble and Cecil Sharp House Choir. In addition, in the moment filming has taken place of events at Cecil Sharp House and our events around the country for immediate use on social media channels.

Three editions of our membership magazine, English Dance and Song (EDS) were produced and an increasing number of articles are reproduced online for all to read. Articles included a series of features on how to increase accessibility to folk events; regular youth articles; Romany Gypsy folk music in England, linked to the VWML project; features marking the centenary of Cecil Sharp's death; and activities from member organisations and other folk organisations from around England.

The development of the Starter Membership, launched in March 2023, continued and changes were made to other membership categories to enable EFDSS to increase its Gift Aid claim. Developments were made to help increase donations from US patrons by enabling their donations to be tax efficient for them in the USA. For the first time we fundraised through the Big Give Christmas Challenge, a fundraising programme run by the Reed Foundation that provides opportunities to help charities to fund raise for specific programmes and developments. Through this appeal, we raised over £17,000 specifically for our Artists Development programme to increase the diversity of the artists we support. Some of this funding will be used in 2024/25 to support a new music commission project.

Equality, Diversity and Inclusion

Integral to all that we do is improving Equity, Diversity, and Inclusion (EDI) within EFDSS and its activities, making Cecil Sharp House accessible and welcoming, promoting EDI practice to the wider folk sector, and increasing the diversity of the people we engage with.

We continue to focus on three of the protected characteristics (Equality Act 2010) rather than try to deliver activities and developments that relate to all of them. That having been said our Equity, Diversity, and Inclusion policies and procedures ensure that we do not discriminate against any person on the ground of age, disability, gender reassignment, marriage or civil partnership, pregnancy and maternity, religion or belief, sex, and sexual orientation, or socio-economic status.

We focus on these characteristics for the following reasons:-

- Gender and Sexuality – while there are some very prominent women artists in the folk sector, they are still outweighed by their male counterparts, in particular as instrumentalists which can limit development opportunities. To support and encourage the LGBTQIA+ community to have a voice in the folk arts sector whether as artists, educators or audiences/participants.
- Ethnicity – the English folk arts continually evolve to reflect the society around them. If they are to survive and thrive then the ethnicity of people involved (professionals and amateurs) needs to be diverse.

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- Disability – we are committed to access to the arts for everyone and recognise that people with disabilities experience a disproportionate array of barriers to this access.

Developments and activities that have taken place in this year include:

- Partnerships with Queer Folk, Thank Folk for Feminism and supporting Folk Dance Remixed.
- Increased diversity of tutors for youth activities.
- Inclusive Folk Programme for young people with disabilities.
- Training and development for folk arts educators.
- Creative development support of global majority, disabled, and LGBTQIA+ artists.
- Educational resources to spotlight minority voices – Black History Month resource and Gypsy and Traveller Voices resource.
- Staff training and development on race and equality with sls360.

In conclusion, despite a change in our funding model, it has been another busy and developmental year. I would like to thank all my colleagues whose determination and dedication have made this possible and to the trustees for their on-going support. A specific thanks must go to Lorna Aizlewood with whom it has been a pleasure to work with over the past 13 years in her role as a Trustee and then Chair; and a welcome to Fiona Butcher with whom I look forward to working for many years to come.

The Year Ahead 2024-25

The VWML team spent a significant part of their time in 2023-24 preparing for the launch of a new website in April 2024, including a new archives and indexes search tool. This aims to safeguard the library's digital resources and improve user experience and accessibility.

Further funding for the Gypsy and Traveller Voices project was secured in 2023 and as a result 2024 will see the making and launch of a short film in collaboration with Romani film collective Patrín Films. The aim is to take it to film festivals and into the community, widening the reach of the project. Tiffany Hore and colleagues will be speaking at an academic conference in Venice about this project and publishing a journal article in *Music and Minorities*.

We were delighted to receive further support from the John Lyons Charitable Trust to fund our Inclusive Folk programme. The grant will enable an expanded programme to be delivered from September 2024 for the next five years. Funding from Camden Council's Cultural Education and Learning Support Fund enabled the delivery of our first Folk Unlimited Summer Course in August 2024.

Another year of funding has been received from PRS Foundation which is supporting our Alan James Creative Bursary programme. This year we are partnering with Drake Music, Black Lives in Music and the Glasshouse International in Gateshead and have awarded five bursaries.

The English Folk Dance and Song Society

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The need to increase income generation remains pertinent particularly income that is not solely tied to a project. So in June we restructured our Marketing and Development department and introduced the part-time post of Philanthropy Director. Our former Marketing Director, Peter Craik has taken on this post with the full-time post of Marketing Director now filled by Sammie Squire. The aim of this move is to increase staffing resources to develop our income from ticket sales and individual giving via membership, donations and legacies.

As mentioned earlier, the ACE Transform Fund is helping fund a capital development of Cecil Sharp House. This development will see a re-organisation of the lower ground floor to provide two additional spaces for hires and EFDSS activities to help increase income generation from hires and events, and a combined café and bar facility to provide a more efficient and effective service for customers. This project is also being supported by the Foyle Foundation.

Ed Fishwick Treasurer's Report

The charity has an overall deficit of £57,579 (2023: £57,810). The deficit reflects depreciation on fixed assets being written off over a set number of years.

The income of the charity is £1,548,519 (2023: £1,481,658). The increase represents the receipt of funding from the Arts Council Transform Programme, as well as continued success in the aim of increasing the letting income generated from spare space in Cecil Sharp House.

The charity received legacies in the year totalling £93,275 (2023: £107,746) and this remains an extremely useful type of income during challenging times financially.

Expenditure in 2024 was £1,605,925 (2023: £1,529,251). The increase represents ongoing increases in running a venue for hire, as well as VAT, which is irrecoverable to the charity, returning to normal levels after the offset of a release of a provision in 2023.

Staffing costs have increased from 2024, due to both inflationary pressures and also reflecting the staffing levels needed for the range of activities of the charity for its own operations and as a venue.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2024 £1,766,674 (2023: £1,680,609).

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2024 EFDSS held designated reserves of £451,392 (2023: £583,360), this figure is made up of:

- £243,597 relating to fixed assets capitalised for major projects including refurbishing Kennedy Hall and replacing boilers.
- £151,487 for future planned capital projects such as refurbishing the café and bar area.
- £56,308 of funding intending for multi-year youth education projects.

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2024 were £399,974 (2023: £394,653).

Trustees review EFDSS's Reserves Policy and reserves levels annually as part of the planning process. The level of reserves is one of the factors taken into consideration in setting future expenditure levels. The Trustees have agreed a policy where free reserves should be maintained at a level of £400,000 representing:

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 in order to allow for funding gaps in the year.
- A further estimate of £50,000 in terms of the impact of increasing inflation and extra costs which could rise in the coming year.

This level is judged suitable considering the following factors:

- The uncertainty over income, as well as the impact on the charity from economic uncertainty.
- Ownership of a listed building, which can mean additional expenditure incurred in upkeep and maintenance.
- To allow for further emergency expenses in relation to any unexpected event.
- To allow longer term planning and more efficient use of resources.
- To ensure the organisation is able to commit to and fulfil its intentions in regard to future and multi-year projects funded by restricted and designated reserves.

The Trustees are satisfied with the level of reserves held at the year end. The charity notes that the reduction in the confirmed funding from Arts Council England effective from April 2023 may impact reserves in the coming years, as we continue to work to raise replacement sources for this income.

Investment

Surplus cash is invested in short term bank deposit accounts (each within the limits of the government's guarantee scheme) or on the Money Market, a facility provided by HM Treasury, for agreed short periods. The amount available for investment is judged according to expected financial obligations and cash flow forecasts.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

Incoming Resources

Grants received and receivable in 2023-24 were as follows:-

	£
Arts Council England (National Portfolio Organisation funding)	261,358
Arts Council England (Transform Programme)	199,175
Arts Council England (National Youth Music Organisations)	38,642
PRS Foundation Talent Development Partnership grant	15,000
Scop Arts Trust	7,500*
National Folk Music Fund	2,167
Camden Spark	2,000
Reed Foundation	1,560
Postlethwaite Music Foundation	1,000

*for multi-year funded programmes

Fundraising

EFDSS seeks out Trusts and Foundations where the aims and objectives of the latter match the aims and objectives of the EFDSS project that we are seeking funding for. EFDSS abides by the requirements of the grant giving body in terms of record keeping, reporting and evaluation. Donations from individuals are sought on an ongoing basis to support the general running costs of EFDSS and also for specific projects and developments. Donations for specific projects and developments are recorded separately from general donations to ensure they are used for the specified activity. Any complaints about the use of donated funds would be dealt with in the first instance by the Chief Executive and if required by the Chair of the Board on behalf of the Trustee/Directors.

Voluntary Income

A variety of voluntary contributions has supported the work of EFDSS and, whenever it is possible, we have recovered Gift Aid to enhance those contributions. Voluntary income includes donations to EFDSS, and we thank all those members, affiliated and other organisations for their support of EFDSS' work.

Donations were received from individuals, affiliated groups, and other organisations, including donations in memory of deceased members. Donations of more than £100 were received from the following affiliated groups:

Lake District Folk and Acoustic
Folk Dance Group
Swanage and Langton Matravers

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

Legacies received by 31 March 2024

Robert Tavener	£76,000
Peter Brimelow	£5,597 (residue of legacy received first in 2022/23)
Derk Mulquin	£6,816 (residue of legacy received first in 2022/23)
Peter Bridgman	£4,862 (residue of legacy received first in 2022/23)

Gift Aid

EFDSS has been able to recover £14,122 of tax on donations through the Gift Aid Scheme.

Statement of the Board's responsibilities

The Directors (who are also the Trustees of EFDSS for the purposes of charity law) are responsible for preparing the Directors' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements the Directors are required to:

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

The Directors are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

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

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2024 was 1934 (2004 at 31 March 2024).

The Directors have no beneficial interest in the charitable company.

Auditors

Sayer Vincent was re-appointed as the Society's auditors during the year and have expressed their willingness to continue in that capacity.

The report of the Board of Directors has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors on 9th November 2024 and signed on their behalf by:

Fiona Butcher, Chair of Trustees

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2023-24

Youth, Adult, Family and Professional Development Activities:

(Tutors, trainee tutors, pastoral staff, callers at family barn dances)

Adriano Adewale	Hazel Askew
Kuljit Bhamra	Bridie Bloor
Deborah Chalmers	David Delarre
Clare Elton	James Fagan
Jo Freya	Nicholas Goode
Barry Goodman	Ross Grant
Dave Gray	Rob Harbron
Jack Healy	Lisa Heywood
Ed Hicks	Fred Holden
Aaron Horlock	Sarah Jones
Tom Kimber	James Kitchman
Su-a Lee	Nicola Lyons
Rose Martin	Sheena Masson
Sarah Matthews	Ellen McGovern
Camilo Menjura	Isaac Montagu
Bevan Morris	Angeline Morrison
Archie Churchill-Moss	Ben Moss
Roary Neat	Tom Newell
Mary Panton	Mahesh Parkar
Sam Patridge	Alexandra Patterson
Alasdair Paul	Eliose Pearce
Katie Pearson	Jane Pfaff
Becky Price	Conor Reynolds
Andy Richards	Ruth Rose
Mike Ruff	Miranda Rutter
Ben See	Grace Smith
Andrea Spain	Dom Stichbury
Yusra Supdarowa	Sam Sweeney
Tiny Taylor	Sarah Upjohn
Emmie Ward	Ocea Weir
Annie Whitehead	Lewis Wood

Library Lecturers:

Adèle Commins	Kate Neale
Stephen Rowley	Frances Wilkins

Sound Engineers:

Simon Alpin	Drew Coleman
Graham Dominy	Barny Davis
Thibaut Remy	Steve Watson

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

André Borges & Fernando Machado
Rowan Sawday aka Disraeli
Tarren

Femi Oriogun-Williams
Satnam Galsian & Maddie Morris
The Rheingans Sisters

Micro Grant Recipients:

Kerry Andrew aka You Are Wolf
Lon Dubh
Jim Moray
Grace Smith

Cohen Braithwaite-Kilcoyne
Lucy Huzzard & Hazel Thompson
Lady Nade

Associate Company:

Folk Dance Remixed

VOLUNTEERS WORKING WITH EFDSS IN 2023-24

Front of House:

Tim Stephens

Library and Archive:

Abbie Butfoy
Martin Nail
Peter Williams

George Mowse
Amy Palmer

VWML Conference:

Theresa Buckland
Anusha Subramanyam

Mike Heaney

Folk Music Journal Editorial Board:

Julia C Bishop
Theresa Buckland
Byron Dueck
Tiffany Hore
Alice Little
Michael Pickering
Steve Roud
Derek Schofield (Reviews Editor)
Malcolm Taylor OBE

Elaine Bradtke
Paul Cowdell
Mike Heaney
E Wyn James
Chloe Middleton-Metcalf
Sigrid Rieuwerts
Ian Russell MBE
Matthew Simons
Frances Wilkins

Folk Song Subject Index:

Jeremy Dale
Eleanor Mehew

Anne Gover
Jake Ollett

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

English Country Dancing Class Musicians:

Ian Cutts
Charlotte McDonough

Jon Davison

Get Your Folk On! Volunteer:

Elye Cuthbertson

Folk Education Development Day Speakers:

Alex Bartholomew (East Anglian Traditional Music Trust - EATMT)
Amy Wilson (Wren Music)
Angeline Morrison (musician)
Becky Marshall-Potter (Folk East)
Ben van Weede (Devon Music Hub)
Candy Sheridan (Gypsy Council, Strumpshaw Tree Fair)
Carol Robinson (Folk Friendly)
Chris Nickel (National Youth Folklore Troupe of England)
David Brookhouse (Heritage Learning Manager, Cultural Services Lancashire County Council)
Finn Collinson (musician)
Georgia Shackleton (musician)
Gloria Buckley (campaigner, Gypsy and Traveller community)
Hazel Marsh (University of East Anglia)
Jade Hunt (Horizon Community College)
Jenny Read (Wren Music)
Jon Dyer (Wren Music)
Judith Palmer (African Heritage UK)
Lindsay Want (East Anglian Traditional Music Trust)
Lowenna Hosken (Kekezza)
Marcus Patteson (Norfolk Community Arts – NORCA)
Marilyn Tucker (Wren Music)
Paul Wilson (Wren Music)
Rebecka Lyons (Wren Music)
Sarah Owen (Wren Music)
Suzanna King (Friends, Families and Travellers)

Speakers at Youth Folk Professional Development Day:

Germa Adan
Kuljit Bhamra
Sara Khoorsi, I Speak Music
Suntou Susso

Adriano Adewale

Raghad Haddad, I Speak Music (Surrey Music Hub)

Jim Pinchen, I Speak Music

Dance Mini Grant Recipients:

Family Folk Jam
Folk Dance with Lisa Heywood
Folk Factory (Soundpost)
Tatters Morris & Redruth Town Band

Folk 3D

Land of Iron Museum

Stegastomp

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2024

Key partners arts, academic and heritage partners 2023-24

Key arts, academic and heritage partners:

Access Folk (University of Sheffield)	Archives and Documentation Centres
ARK Music (Schools & Fusion Ensemble)	Attitude is Everything
Awards for Young Musicians	Black Lives in Music
Brass Bands England	Compton Verney
Cubitt Sessions	Drake Music
Dancing Dialogues	Esperance
Federation of Folk and Traditional Music Collections	
Folk Dance Remixed	ICOMOS ICH Committee
International Association of Music Libraries	Kings Cross Summer Sounds
Leeds Conservatoire	London Music Fund
Make Music Day UK	More Music, Morecambe
Museum of British Folklore	Music Education Council
Music Mark	New Roots St Albans
One Dance UK (U.Dance programme)	Patrin Films
People Dancing	Permaculture London
Queer Folk	Saltburn Folk Festival
Sidmouth Folk Festival	Sound Roots
Stage4Beverley	Star Creative Heritage
Thank Folk for Feminism	Traditional Dance Forum of Scotland
Traditional Song Forum	University of East Anglia
University of Sheffield	Wren Music
Yorkshire Young Musicians	

Music Education Hubs, Bridge organisations, Local Cultural Education Partnerships

Barnet	Bristol Beacon
Camden	Camden Spark!
Devon	Leicester
Greater Manchester	Milton Keynes
Northamptonshire Music and Performing Arts Trust (NMPAT)	
Southwark	Suffolk
Tri-borough (London)	

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

We have audited the financial statements of The English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2024 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The English Folk Dance and Song Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the

Independent auditor's report

To the members of

The English Folk Dance and Song Society

financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the General Purposes Committee (GPC), which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

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

Joanna Pittman (Senior statutory auditor)
13 December 2024

for and on behalf of Sayer Vincent LLP, Statutory Auditor

110 Golden Lane, LONDON, EC1Y 0TG

The English Folk Dance and Song Society

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2024

	Note	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Income from:							
Grants, donations and legacies	2	385,689	295,479	681,168	591,052	57,866	648,918
Charitable activities:							
Educational activities	3	117,927	–	117,927	106,691	–	106,691
Performance programme	3	97,243	–	97,243	84,374	–	84,374
Library and publications	3	23,504	–	23,504	13,914	–	13,914
Membership	3	122,203	–	122,203	126,569	–	126,569
Lettings	4	449,871	–	449,871	418,599	–	418,599
Other income	5	24,660	–	24,660	75,675	–	75,675
Investments	6	31,943	–	31,943	6,919	–	6,919
Total income		1,253,040	295,479	1,548,519	1,423,792	57,866	1,481,658
Expenditure on:							
Raising funds	7	37,211	2,973	40,184	38,723	502	39,225
Charitable activities:							
Educational activities	7	449,348	96,592	545,940	497,612	36,272	533,884
Practitioner training/development		65,780	28,057	93,837	73,068	16,739	89,807
Performance programme		235,548	16,994	252,542	244,825	2,868	247,693
Library, archive, academic support		188,341	20,424	208,765	197,382	8,585	205,967
Membership activities		75,032	3,692	78,724	72,818	623	73,441
Lettings	7	359,998	25,935	385,933	326,565	12,669	339,234
Total expenditure		1,411,258	194,667	1,605,925	1,450,993	78,258	1,529,251
Net (expenditure) / income before net gains / (losses) on investments		(158,218)	100,812	(57,406)	(27,201)	(20,392)	(47,593)
Net (losses) on investments		(173)	–	(173)	(10,217)	–	(10,217)
Net (expenditure) / income for the year	8	(158,391)	100,812	(57,579)	(37,418)	(20,392)	(57,810)
Transfers between funds		14,746	(14,746)	–	60,421	(60,421)	–
Net movement in funds		(143,645)	86,066	(57,579)	23,003	(80,813)	(57,810)
Reconciliation of funds:							
Total funds brought forward		1,097,212	1,680,609	2,777,821	1,074,209	1,761,422	2,835,631
Total funds carried forward		953,567	1,766,675	2,720,242	1,097,212	1,680,609	2,777,821

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 22a to the financial statements.

The English Folk Dance and Song Society

Balance sheet

Company no. 00297142

As at 31 March 2024

	Note	£	2024 £	£	2023 £
Fixed assets:					
Tangible assets	13		1,792,456		1,909,471
Investments	14		–		7,118
			<u>1,792,456</u>		<u>1,916,589</u>
Current assets:					
Stock	15	1,156		1,275	
Debtors	16	195,319		218,801	
Short-term investments		726,497		626,614	
Cash at bank and in hand		355,510		350,371	
			<u>1,278,482</u>	<u>1,197,061</u>	
Liabilities:					
Creditors: amounts falling due within one year	17	(337,771)		(327,257)	
			<u>940,711</u>		<u>869,804</u>
Total assets less current liabilities			2,733,167		2,786,393
Creditors: amounts falling due after one year	19		(12,925)		(8,572)
Total net assets			2,720,242		2,777,821
The funds of the charity:					
Restricted income funds	22a		1,766,675		1,680,609
Unrestricted income funds:					
Designated funds		451,392		583,360	
Revaluation reserve		79,350		79,350	
General funds		422,825		434,502	
Total unrestricted funds			<u>953,567</u>		<u>1,097,212</u>
Total charity funds			2,720,242		2,777,821

Approved by the trustees on 9th November 2024 and signed on their behalf by

Fiona Butcher
Chair of Trustees

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2024

	Note	2024 £	2023 £	
Cash flows from operating activities				
Net income for the reporting period (as per the statement of financial activities)		(57,406)	(47,593)	
Depreciation charges		134,824	130,209	
Losses on investments		173	10,217	
Dividends, interest and rent from investments		(31,943)	(6,919)	
Decrease in stocks		119	57	
Decrease/(increase) in debtors		23,482	(119,941)	
Increase/(decrease) in creditors		14,867	(705)	
Net cash provided by/ (used in) operating activities		84,116	(34,675)	
Cash flows from investing activities:				
Dividends, interest and rents from investments		31,943	6,919	
Proceeds from the sale of fixed asset investments		7,977	–	
Losses on investments		(173)	(10,217)	
Purchase of fixed assets		(17,809)	(66,295)	
Proceeds from the sale of current asset investments		197,808	–	
Purchase of current asset investments		(280,000)	–	
Movement in short term investments		(18,723)	(44,701)	
Net cash (used in) investing activities		(78,977)	(114,295)	
Change in cash and cash equivalents in the year		5,139	(148,970)	
Cash and cash equivalents at the beginning of the year		350,371	499,341	
Cash and cash equivalents at the end of the year		355,510	350,371	
	a			
Analysis of cash and cash equivalents and of net debt				
	At 1 April 2023 £	Cash flows £	Other non- cash changes £	At 31 March 2024 £
Cash at bank and in hand	350,371	5,139	–	355,510
a Total cash and cash equivalents	350,371	5,139	–	355,510

1 Accounting policies

a) Statutory information

The English Folk Dance and Song Society is a charitable company limited by guarantee and is incorporated in England and Wales.

The registered office address and principal place of business is 2 Regent's Park Road, London, NW1 7AY.

b)

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c)

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d)

Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e)

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f)

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

g)

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.
Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the Society in generating grant and donation income, as well as the cost of any other activities with a fundraising purpose.
- Any surplus on lettings income is applied to the Society's charitable work.
- Expenditure on charitable activities includes the costs of delivering events, educational and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Where such information about the aims, objectives and projects of the charity is also provided to potential donors, activity costs are apportioned between fundraising and charitable activities on the basis of area of literature occupied by each activity.

Support and governance costs are apportioned to charitable activities. The direct administrative costs of each programme are included within the programme. Overhead costs, including costs of overall direction and administration are absorbed in membership/admin. The premises costs of running Cecil Sharp House are absorbed in CSH activities.

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

i) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Major components are treated as a separate asset where they have significantly different patterns of consumption of economic benefits and are depreciated separately over its useful life.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|---|--------------------|
| • Freehold land and buildings – Cecil Sharp House | 50 years |
| • Fixtures, fittings, plant and equipment | 10 years |
| • Computers and equipment | 3–5 years |
| • Works of art | is not depreciated |

Notes to the financial statements

For the year ended 31 March 2024

1 Accounting policies (continued)

The works of art capitalised in the balance sheet are shown at deemed cost under the transitional rules for the introduction of FRS102.

The works of art have not been depreciated. The board members believe the estimated life of these assets to be very long and the estimated residual value of the assets are close to the carrying amounts.

The Board considers these assets to be heritage assets, that reliable cost information is not available and that conventional valuation approaches lack sufficient reliability. The Society holds the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition the Society holds the Joan Sharp collection on extended loan. Resources arising from the library as well as resources expended on the library have been included in the statement of financial activities. The Board considers these assets to be heritage assets, that reliable cost information is not available and that convention valuation approaches lack sufficient reliability. These assets have not been capitalised.

j) Fixed asset investments

Fixed asset investments are initially measured at the transaction price excluding transaction costs, and are subsequently measured at fair value at the reporting date. Changes in fair value are recognised in net income / (expenditure) for the year. Transaction costs are expensed as incurred. The charity does not acquire complex financial instruments.

k) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

m) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

q) Pensions

The Society operates a contribution based pension scheme. The assets of the scheme are held separately from those of the Society in independently administered funds. The pension cost charge represents contributions payable under the scheme by the Society to the funds. The Society has no liability under the schemes other than for the payment of those contributions.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2024

2 Income from grants, donations and legacies

	2024		2023			
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Arts Council Funding	261,358	-	261,358	439,996	-	439,996
Arts Council Funding – Transform	-	199,175	199,175	-	-	-
Arts Council Funding – National Youth Music Organisations	-	38,642	38,642	-	-	-
Other grants – Practitioner development	-	15,000	15,000	-	15,000	15,000
Other grants – Educational activities	-	10,500	10,500	-	35,000	35,000
Other grants – Library	-	2,167	2,167	-	2,250	2,250
Legacies	93,275	-	93,275	107,746	-	107,746
Donations	18,510	28,419	46,929	38,645	5,616	44,261
Gift Aid	12,546	1,576	14,122	4,665	-	4,665
	385,689	295,479	681,168	591,052	57,866	648,918

3 Income from charitable activities

	2024		2023			
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Educational activities	117,927	-	117,927	106,691	-	106,691
Performance programme	97,243	-	97,243	84,374	-	84,374
Library and publications	23,504	-	23,504	13,914	-	13,914
Membership	122,203	-	122,203	126,569	-	126,569
Total income from charitable activities	360,877	-	360,877	331,547	-	331,547

4 Income from other trading activities

	2024		2023			
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Lettings income	433,781	-	433,781	403,401	-	403,401
Other trading income	16,090	-	16,090	15,198	-	15,198
	449,871	-	449,871	418,599	-	418,599

5 Other income

	2024		2023			
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Orchestra Tax Relief	24,660	-	24,660	75,675	-	75,675
	24,660	-	24,660	75,675	-	75,675

6 Income from investments

	2024		2023			
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Interest receivable	31,747	-	31,747	5,459	-	5,459
Dividends	196	-	196	1,460	-	1,460
	31,943	-	31,943	6,919	-	6,919

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2024

7a Analysis of expenditure (current year)

	Charitable activities											2024 Total	2023	Total
	Raising funds	Lettings	Educational activities	Practitioner training / development	Performance programme	Library, conservation, academic support	Membership activities	Governance costs	Support costs	2024 Total	2023			
	£	£	£	£	£	£	£	£	£	£	£	£	£	£
Staff costs (Note 9)	25,983	103,718	207,431	34,477	86,660	117,899	25,606	8,332	169,706	779,812	724,398			
Direct activity costs	1,413	8,178	189,745	39,315	92,273	13,774	37,239	-	21,334	403,271	413,773			
Premises costs	-	110,830	-	-	-	-	-	-	33,983	144,813	142,307			
Administration costs	-	27,639	623	-	-	-	-	-	67,639	95,901	70,839			
Other staff costs	-	201	3,873	1,215	514	4,300	-	-	9,383	19,486	21,572			
Depreciation	-	66,724	-	-	-	-	-	-	68,100	134,824	130,210			
Legal and professional	-	-	-	-	-	-	-	15,815	-	15,815	14,595			
AGM and board costs	-	-	-	-	-	-	-	12,003	-	12,003	11,557			
	27,396	317,290	401,672	75,007	179,447	135,973	62,845	36,150	370,145	1,605,925	1,529,251			
Support costs	11,650	62,536	131,432	17,155	66,591	66,315	14,466	-	(370,145)	-	-			
Governance costs	1,138	6,107	12,836	1,675	6,504	6,477	1,413	(36,150)	-	-	-			
Total expenditure 2024	40,184	385,933	545,940	93,837	252,542	208,765	78,724	-	-	1,605,925				
Total expenditure 2023	39,225	339,234	533,884	89,807	247,693	205,967	73,441	-	-	1,529,251				

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2024

7b Analysis of expenditure (prior year)

	Charitable activities										2023 Total
	Raising funds	Lettings	Educational activities	Practitioner training / development	Performance programme	Library, conservation, academic support	Membership activities	Governance costs	Support costs		
	£	£	£	£	£	£	£	£	£	£	£
Staff costs (Note 9)	26,062	74,739	193,174	34,380	90,886	113,247	23,323	10,161	158,426		724,398
Direct activity costs	1,313	9,759	200,546	37,978	88,779	19,506	35,404	-	20,488		413,773
Premises costs	-	107,766	-	-	-	-	-	-	34,541		142,307
Administration costs	-	15,910	1,004	-	-	548	-	-	53,377		70,839
Other staff costs	-	3,148	5,473	-	294	5,213	-	-	7,445		21,572
Depreciation	-	64,304	-	-	-	-	-	-	65,905		130,210
Legal and professional	-	-	-	-	-	-	-	14,595	-		14,595
AGM and board costs	-	-	-	-	-	-	-	11,557	-		11,557
	27,375	275,626	400,197	72,358	179,959	138,514	58,727	36,314	340,182		1,529,251
Support costs	10,707	57,473	120,793	15,766	61,201	60,947	13,295	-	(340,182)		-
Governance costs	1,143	6,135	12,894	1,683	6,533	6,506	1,419	(36,314)	-		-
Total expenditure 2023	39,225	339,234	533,884	89,807	247,693	205,967	73,441	-	-		1,529,251

Notes to the financial statements

For the year ended 31 March 2024

8 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2024 £	2023 £
Depreciation	134,824	130,209
Auditor's remuneration (excluding VAT):		
Audit	11,600	10,800
Other services	-	2,425
	<u>134,824</u>	<u>130,209</u>

9 Analysis of staff costs and the cost of key management personnel

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	697,574	657,283
Redundancy and termination costs	12,366	-
Social security costs	55,707	53,617
Employer's contribution to pension schemes	14,165	13,498
	<u>779,812</u>	<u>724,398</u>

No employee earned more than £60,000 during the year (2023: nil).

The redundancy and termination costs were settled and paid at the balance sheet date.

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £274,548 (2023: £271,457).

10 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was:

	2024 FTE	2023 FTE	2024 No.	2023 No.
Fundraising	0.4	0.5	0.5	0.6
Educational activities	5.6	6.0	10.3	9.9
Practitioner training/development	0.7	0.8	0.9	0.9
Performance programme	2.9	3.1	7.0	8.8
Library, archive, academic support	3.3	3.1	4.2	4.2
Membership activities	0.3	0.7	0.6	0.7
Commercial lettings	3.1	2.9	6.0	3.9
Support and governance	4.4	5.1	5.5	6.0
	<u>20.7</u>	<u>22.2</u>	<u>35.0</u>	<u>35.0</u>

Notes to the financial statements

For the year ended 31 March 2024

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £1,703 (2023: £260).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2023: £nil).

In the year to 31 March 2024 Angeline Morrison was paid: £1,050 for creating resources for 'Black History & English Folk', £506 for a performance at Cecil Sharp House in concert as an artist and £1,050 for leading Monday Folk Singers sessions.

In the year to 31 March 2023, Angeline Morrison was paid: £750 for creating a resource 'Black History & English Folk', £1,883 for a performance at Cecil Sharp House in concert as an artist and £150 for participation in a planned Songwriters Circle event which was cancelled.

In the year ending 31 March 2023 the band Stick in the Wheel were paid £2,600 for the continuation of the 'Perspectives on Tradition' project. Nicola Kearey is a member of the band.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £298 (2023: £64) incurred by 4 (2023: 2) members relating to attendance at meetings of the trustees.

12 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

13 Tangible fixed assets

Cost	Freehold land and buildings £	Plant and machinery £	Moveable equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,257,107	214,680	79,350	3,431,137
Additions in year	-	4,063	13,746	-	17,809
At the end of the year	1,880,000	1,261,170	228,426	79,350	3,448,946
Depreciation					
At the start of the year	413,392	952,907	155,367	-	1,521,666
Charge for the year	19,952	99,088	15,784	-	134,824
At the end of the year	433,344	1,051,995	171,151	-	1,656,490
Net book value					
At the end of the year	1,446,656	209,175	57,275	79,350	1,792,456
At the start of the year	1,466,608	304,200	59,313	79,350	1,909,471

Freehold land and buildings: this comprises Cecil Sharp House. This property was capitalised as a fixed asset for the first time in the year to 31 March 2002 based on a valuation carried out as at 31 March 2002. Under the transitional rules of FRS102 this is now the deemed cost.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2024

14 Listed investments

	2024 £	2023 £
Fair value at the start of the year	7,118	6,437
Net gain on change in fair value	–	681
Net gain on disposal	859	–
Disposal proceeds	(7,977)	–
	<u>–</u>	<u>7,118</u>
Fair value at the end of the year	<u>–</u>	<u>7,118</u>

15 Stock

	2024 £	2023 £
Publications and CDs for resale	1,156	1,275
	<u>1,156</u>	<u>1,275</u>

16 Debtors

	2024 £	2023 £
Trade debtors	81,253	68,546
Other debtors	5,782	2,606
Orchestra Tax Relief	8,000	75,675
Prepayments and accrued income	100,284	71,974
	<u>195,319</u>	<u>218,801</u>

17 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	86,995	58,386
Taxation and social security	14,939	14,867
Other creditors	19,557	14,995
Accruals	47,331	79,159
Deferred income (note 18)	168,949	159,850
	<u>337,771</u>	<u>327,257</u>

18 Deferred income

Deferred income comprises: deposits received for future room bookings, membership subscriptions relating to future periods & tickets bought in advance for future performances.

	2024 £	2023 £
Balance at the beginning of the year	159,850	137,107
Amount released to income in the year	(156,711)	(131,268)
Amount deferred in the year	165,810	154,011
Balance at the end of the year	<u>168,949</u>	<u>159,850</u>

19 Creditors: amounts falling due after one year

	2024 £	2023 £
Life members' subscriptions	12,925	8,572
	<u>12,925</u>	<u>8,572</u>

20 Pension scheme

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £14,165 (2023: £13,498).

21a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	102,204	243,596	1,446,656	1,792,456
Net current assets	412,896	207,796	320,019	940,711
Long term liabilities	(12,925)	-	-	(12,925)
Net assets at 31 March 2024	<u>502,175</u>	<u>451,392</u>	<u>1,766,675</u>	<u>2,720,242</u>

21b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	112,081	330,782	1,466,608	1,909,471
Investments	7,118	-	-	7,118
Net current assets	403,225	252,578	214,001	869,804
Long term liabilities	(8,572)	-	-	(8,572)
Net assets at 31 March 2023	<u>513,852</u>	<u>583,360</u>	<u>1,680,609</u>	<u>2,777,821</u>

22a Movements in funds (current year)

	At 1 April 2023 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2024 £
Restricted funds:					
Cecil Sharp House	1,466,608	-	(19,952)	-	1,446,656
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
National Folk Music Fund	105,276	2,167	(3,500)	-	103,943
Library Project Development Fund	43,777	471	-	-	44,248
Malcolm Taylor Bursary Fund	889	-	-	-	889
Educational projects – NYFE	290	1,100	(1,000)	-	390
Educational projects – other	947	7,644	(2,000)	-	6,591
Dance projects	700	1,080	-	-	1,780
Scops Arts Trust	2,767	7,500	(7,668)	-	2,599
Big Give appeal	-	17,200	(5,937)	-	11,263
Arts Council England – National Youth Music Organisations	-	38,642	(38,642)	-	-
Arts Council England – Transform programme	-	199,175	(84,487)	-	114,688
Weston Culture Fund	16,989	-	(3,243)	(13,746)	-
John Lyon's Charity	13,738	-	(13,738)	-	-
Artistic development fund	6,486	5,500	(500)	-	11,486
PRS Foundation	-	15,000	(14,000)	(1,000)	-
Total restricted funds	1,680,609	295,479	(194,667)	(14,746)	1,766,675
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	151,487	-	-	-	151,487
CSH lifts	32,522	-	(32,522)	-	-
Kennedy Hall renovation	139,766	-	(41,725)	-	98,041
CSH boilers	103,510	-	(12,939)	-	90,571
CSH streaming equipment	54,984	-	(13,746)	13,746	54,984
Education programme	100,092	93,568	(138,350)	-	55,310
Instrument replacement	999	-	-	-	999
Total designated funds	583,360	93,568	(239,282)	13,746	451,392
Revaluation reserve	79,350	-	-	-	79,350
General funds	434,502	1,159,299	(1,171,976)	1,000	422,825
Total unrestricted funds	1,097,212	1,252,867	(1,411,258)	14,746	953,567
Total funds	2,777,821	1,548,346	(1,605,925)	-	2,720,242

The narrative to explain the purpose of each fund is given at the foot of the note below.

Fund transfers out of restricted funds reflect the fund's balance having been spent to purchase fixed assets, or contributing in part to charity programme costs. Fund transfers in and out of unrestricted funds represent changes needed to show the agreed designated funds balances at year end date.

22b Movements in funds (prior year)

	At 1 April 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 1 April 2023 £
Restricted funds:					
Cecil Sharp House	1,486,560	-	(19,952)	-	1,466,608
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	(2,211)	-	-
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	43,988	1,056	(1,267)	-	43,777
Malcolm Taylor Bursary Fund	889	-	-	-	889
Library Research projects	-	2,250	(2,250)	-	-
Educational projects – NYFE	247	700	-	-	947
Educational projects – other	130	160	-	-	290
Dance projects	-	700	-	-	700
Scops Arts Trust	-	7,500	(4,733)	-	2,767
Weston Culture Fund	81,376	-	(5,966)	(58,421)	16,989
John Lyon's Charity	12,117	27,500	(25,879)	-	13,738
Artistic development fund	6,486	3,000	(3,000)	-	6,486
PRS Foundation	-	15,000	(13,000)	(2,000)	-
Total restricted funds	1,761,422	57,866	(78,258)	(60,421)	1,680,609
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	124,362	-	-	27,125	151,487
CSH lifts	76,941	-	(44,419)	-	32,522
Kennedy Hall renovation	181,491	-	(41,725)	-	139,766
CSH boilers	108,574	-	(12,939)	7,875	103,510
CSH streaming equipment	-	-	-	54,984	54,984
Education programme	58,653	219,463	(178,024)	-	100,092
Instrument replacement	999	-	-	-	999
Total designated funds	551,020	219,463	(277,107)	89,984	583,360
Revaluation reserve	79,350	-	-	-	79,350
General funds	443,839	1,194,112	(1,173,886)	(29,563)	434,502
Total unrestricted funds	1,074,209	1,413,575	(1,450,993)	60,421	1,097,212
Total funds	2,835,631	1,471,441	(1,529,251)	-	2,777,821

22c Movements in funds (continued)

Purposes of restricted funds

Cecil Sharp House: This fund represents the balance sheet value of Cecil Sharp House, held upon trust to be used in perpetuity for the purposes of English folk dance and song.

Cecil Sharp House legacy funding: Legacy restricted to the maintenance and upkeep of Cecil Sharp House.

Bismarks: Accumulated royalties to be used in the production of a second Bismarks recording.

Manley Morris (Filming) Legacy Fund: bequest to create a film record of Manley Morris.

Artistic Development fund: to support artist development projects, includes bursaries awarded under Micro Grants Programme.

National Folk Music Fund (NFMF): to fund the refurbishment of the main library space and support staffing and other developments.

Library Project Development Fund: Monies donated for specific library projects, mainly conservation.

Malcolm Taylor Bursary Fund: The bursary was created from individual donations to mark the departure of the former Library Director following 35 years of service. It will be awarded to amateur folk organisations to assist them with maintaining or creating an archive of their organisations activities.

Library research projects: funds received to collaborate on research projects with partners.

Educational projects: funds received to collaborate on research projects with partners.

Scops Arts Trust: funds received to support National Youth Folk Ensemble Engagement Programme.

PRS Foundation: Talent Development Partnership Programme, to work with creators at the frontline of talent development in folk music. Includes bursaries awarded under Alan James Creative Bursaries programme.

Weston Culture Fund: to support artists, a creative commission and the purchase and installation of streaming equipment at Cecil Sharp House.

John Lyon's Charity: to support the development of the Inclusive Folk Programme – folk education activities with and for young people with disabilities.

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects.

CSH Lift: This fund represents the net book value of the new lift in Cecil Sharp House. Depreciation is being charged to the fund over the useful life of the lift.

Kennedy Hall Renovation: This fund represents the net book value of the capitalised improvements to Kennedy Hall made out of the Shape the Future capital fund.

CSH Boilers: This fund represents the net book value of the new boilers in Cecil Sharp House.

CSH Streaming Equipment: This fund represents the net book value of the streaming equipment purchased for use in Cecil Sharp House supported by Weston Culture Fund.

Education Programme: To fund assist the development of the Education strategy and delivery.

Instrument Replacement: Net income from instrument hire will be used to purchase replacement/further instruments.

23 Operating lease commitments payable as a lessee

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment 2024	2023
	£	£
Less than one year	4,152	4,152
One to five years	8,600	11,512
More than five years	–	1,240
	<u>12,752</u>	<u>16,904</u>

24 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £0.50.

ENGLISH FOLK DANCE AND SONG SOCIETY

England & Wales - Charity number 305999

Accounts

Company number: 297142
Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2023

The English Folk Dance and Song Society

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The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2023

Company number	297142
Charity number	305999
Registered office and operational address	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
Web address	www.efdss.org
E-mail address	info@efdss.org
Trading Names	English Folk Dance & Song Society folkshoponline
President	Eliza Carthy MBE
Bankers	HSBC 176 Camden High Street London NW1 8QL
Solicitors	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
Auditors	Sayer Vincent LLP Invicta House 108-114 Golden Lane London, EC1Y 0TL

The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2023

BOARD AND STAFF MEMBERS at 31 March 2023

Board Members

Lorna Aizlewood	Chair
Alan Davey CBE	Vice-Chair, re-elected November 2022
Ed Fishwick	Honorary Treasurer
Robyn Chicot	
Fiona Fraser	
Lucy Hooberman	
Laura Jones	re-elected November 2022
Nicola Kearey	
Ayub Khan MBE	re-elected November 2022
Angeline Morrison	elected November 2022
Martin Parker	
Arti Prashar	elected November 2022
Eleanor Telfer	
Andy Wooles	
Tony Garton	Honorary Company Secretary

General Purposes Committee

Lorna Aizlewood	Trustee
Ed Fishwick	Chair
Fiona Fraser	Trustee
Martin Parker	Trustee
Mike Heaney	Volunteer
Sherry Neyhus	Volunteer
Katy Spicer	Staff
Megan Chidlow	Staff

EFDSS Staff

Katy Spicer	Chief Executive & Artistic Director
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Charlotte Turner	Education Manager
Sarah Jones	Programme Manager, National Youth Folk Ensemble
Laura Connolly	Dance Development Manager*
Jennie Higgins	Education Administrator
Kerry Fletcher	Folk Education Network Co-ordinator†
Tiffany Hore	Library & Archives Director
Nick Wall	Librarian*
Alex Burton	Librarian
Malcolm Barr-Hamilton	Archivist*
Martin Nail	Folk Song Subject Index*
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Peter Craik	Marketing & Communications Director
Romana Ashraf	Marketing Officer
Honor Wicks	Marketing & Venue Hires Administrator
Elizabeth Tobald	Membership Administrator *
Josh Holliday	Web developer†
Megan Chidlow	Finance Director*

The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2023

James Turner	Finance Officer
Lucy Grant	Business Development & Operations Director Designate
Elizabeth Tobald	Venue Operations Manager*
Alexeen Fernandez	Venue Sales and Events Administrator
Sara Lyttle	Box Office Administrator & Receptionist
Patrick Carpenter	Caretaker*
Susannah Hall	Garden Manager†
Jamie Orchard-Lisle	Technical Manager†

Brian Concannon)	
Esther Elliott)	
Rachel Furness)	Duty Managers*
Sarah Stock)	
Mimi Suzuki)	

Edie Bailey)	
Bethany Byrne)	
Jowan Collier)	
Esther Elliott)	
Susan Lee)	
Laura Gorden)	
Nicholas Gorden)	
Holly Hollis)	Event Assistants*
Ciaran Keogh)	
Finlay Mattingly)	
Christina Minton)	
Theo Pedley)	
Ashley Scott)	
Kathleen Simpson)	
Lucy Williams)	
Angela Venturini)	

RS7 Solutions	IT Support
Pink Foods	Café and bar franchisee

*Part-time † Free-lance

Membership at 31 March 2023

Number of individual members: 2042 (2004* at 31 March 2022).

Number of affiliated groups and organisations: 560 (574* at 31 March 2022)

*figures for 2022 have been re-stated ; the database system was changed in this year and a small glitch in figures has now been realised and amended.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2023

The Board presents its report and the audited financial statements for the year ended 31 March 2023.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The English Folk Dance and Song Society (EFDSS) is a charitable company limited by guarantee, incorporated in 1935, and registered as a charity in 1963. The company was established under a Memorandum of Association, which sets out the objectives and powers of the charitable company. Revised Articles of Association, incorporating slightly revised objectives and the substance of the original powers, were adopted on 13 November 2010. Further amendments have been adopted at later AGMs.

Board Members are both Directors of the company limited by guarantee and Trustees of the EFDSS under charity law. They are therefore responsible for fulfilling the EFDSS's responsibilities as the Trustee of Cecil Sharp House, under Trusts declared in 1930 and 1935.

All Board Members give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 11 to the accounts.

The Board of Directors

The Board has up to 12 Directors elected by the Members and up to four additional Directors appointed by the Board. The Board selects its Chair from among the elected Directors and an Honorary Treasurer from the Board as a whole. At every AGM at least four (one third) of the elected Board places will be available for election. Retiring members are eligible for re-election and appointed Directors may seek election provided they have not had more than six continuous years in office. The Board may co-opt Society members to fill casual vacancies. They hold office until the next AGM. The appointment of any Director by the Board is subject to Member approval at the next AGM.

All incoming Directors receive a copy of the Board Policies Document setting out their role and responsibilities, explaining how the Board functions, current strategies and policies, and recent meeting papers and minutes. The Board meets at least four times a year. It meets at least annually with the whole senior staff management team so that strategic issues can be given wider and fuller consideration.

ORGANISATION AND DECISION MAKING

How the Board functions

The Board is, in law, ultimately responsible for all aspects of the performance of EFDSS but, in practice, most aspects of this responsibility are delegated to the Chief Executive and she in turn delegates them to the staff. The Board listens to and interacts with the staff, but does not, at any time, direct the staff other than the Chief Executive.

The Board operates under a system of Policy Governance, set out in a single Board Policy Document defining:

- EFDSS' Objectives, and therefore those of the Chief Executive, who with her staff creates the Strategies to deliver those Objectives. The Chief Executive reports regularly to the Board on the achievement of those Objectives through the Business Plan and other documents.
- Limitations within which the Chief Executive must stay when achieving the Objectives, for example, not entering into debt and keeping a balanced budget.

Directors' annual report

For the year ended 31 March 2023

- The way in which the relationship between the Board and the Chief Executive is managed, which includes a regular review of the Objectives. Throughout the year, new ideas are considered, and individual strategies reviewed and discussed by the Board and senior staff.
- The Board also keeps under review the rules by which it governs itself, for example, the standards of conduct for its members.

The policy document is written to give the Chief Executive the maximum possible freedom to innovate and get on with her job without interference, while at the same time defining a clear strategic direction for EFDSS and ensuring that the Board does not neglect its duty to uphold high standards of organisational performance. The Board is supported by a single standing committee, the General Purposes Committee (GPC) that monitors the performance of EFDSS and provides advice to the Board. Additionally the Chief Executive and staff may appoint working or advisory groups to provide them with operational support and guidance.

Managing risk

In accordance with best practice, the Board's General Purposes Committee (GPC) reviews and keeps updated the Register of Risks facing EFDSS. There are risks associated with financial operations, governance, and management; from environmental and other external factors. All are reviewed as to probability and impact so that actions can be taken to mitigate the most serious risks.

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS objectives and the identified needs of all stakeholders. Not all risks can be mitigated but some are less likely to happen if the rest are effectively mitigated. The greatest attention is given to those high risks, which the Board can realistically control.

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders in particular Arts Council England funding. These are mitigated through clear procedures on HR and financial management and reporting which are regularly reviewed by the GPC; regular reviews of income generation sources (ie ticket sales, venue hire, fundraising); and ensuring grant agreements are fully met and good relationships are maintained with funders and other stakeholders. An additional risk has been added of inability to operate because of societal conditions (eg pandemics). Mitigation of such conditions are to pursue all emergency funding options; activate relevant premises and IT issue mitigations; utilise reserves; use scenario planning to revise business plans and increase ability to respond.

Statement of policies

EFDSS has Equal Opportunities, Safeguarding (children, young people and adults at risk), Volunteer, Health and Safety, Staff Handbook (employment policies) and Environmental policies in place to safeguard the staff, volunteers, and all users of Cecil Sharp House and EFDSS activities happening in other venues.

Remuneration policy for key management personnel

Remuneration for key management personnel will be reviewed annually by the CEO and General Purposes Committee (GPC), any proposal would be supported by sectoral benchmarking evidence.

Public benefit statement

EFDSS as a registered charity is required to report how its activities in furtherance of its charitable purposes provide public benefit and to show that its Trustees act in regard to Charity Commission guidance in this matter. EFDSS has as its charitable purpose:

- the advancement of education;
- the advancement of the arts, culture and heritage;
- the promotion of equality and diversity.

The Directors confirm that in setting strategies and developing policies they seek to ensure that EFDSS resources and services are available to all regardless of means or geographical location.

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from EFDSS' work. In particular, its numerous outreach programmes and projects are designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, preserving, and developing English folk dances, songs and music, and stories and drama with the mission to engage more people of all ages and abilities with the folk arts. This is achieved through national and sometimes international programmes of learning and participation, development of resources, and teacher and artists' development including :-

- courses and classes for adults, and programmes for children and young people (formal and informal educational settings), including our two youth ensembles - National Youth Folk Ensemble and London Youth Folk Ensemble and Inclusive Folk programme for learning disabled young people;
- training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) to improve the understanding, teaching and delivery of the folk arts for those working in formal and informal educational settings;
- support and development of professional artists working in and with the folk arts canon through a year round programme of performance and showcase programmes, and creative development support through eg bursary programmes, residencies and creative commissions;
- maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide invaluable resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

EFDSS delivers many of these activities with partner organisations working in arts, education and heritage organisations, health and wellbeing, and other sectors as appropriate. All activities are evaluated through the collection of quantitative and qualitative data from audiences, participants, tutors, peer assessors, funders, and partner organisations. Evaluation outcomes inform the development of future strategies and programmes of activities.

Vision Statement

Folk Arts at the heart of England's rich and diverse cultural landscape

Mission Statement

Through the use of its resources (Cecil Sharp House, the Vaughan Williams Memorial Library, its professional staff, and members), EFDSS will maintain itself as a centre of excellence in the development of traditional folk song, dance, music, stories and drama by providing national and local outreach services and support to professional artists, teachers, researchers and others that enable and increase access to all and celebrate diversity and promote equality.

**Lorna Aizlewood
Chair's Report**

To a lesser or greater extent this has continued to be a recovery year with the latent effects of the pandemic still in evidence. In this first full year of operation for three years, we have seen numbers for educational activities (adult and youth) continue to be high, and the hiring of spaces at Cecil Sharp House moving towards pre-pandemic levels. However, audiences for our concerts were still slow to return.

We continued to deliver a huge number of activities both at Cecil Sharp House and across England. Regional events included performances by the London Youth Folk Ensemble at Folk by the Oak in Hatfield, the National Youth Folk Ensemble at Purbeck Valley Folk Festival, Folk East Folk Festival and The Fire Station, Sunderland, and Cecil Sharp House Choir at Sidmouth Folk Festival. Through the National Youth Folk Ensemble's Engagement programme, we delivered activities with music hubs and other cultural organisations from Tyneside in the North East to Exeter in the South West. We also delivered activities at U.Dance National Festival 2022 in Birmingham.

Professional development activities continued with Folk Education Development Days held in Preston and at Cecil Sharp House and our artists' showcases at Sidmouth, Manchester and Stage4Beverley Folk Festivals. The Alan James Creative Bursaries were awarded to four projects involving eight artists and a third year of the Micro Grants Programme saw six awards made benefiting 11 artists.

We have also partnered with academic institutions this year to deliver research on communal folk singing (Access Folk, University of Sheffield), and Gypsy and Traveller Voices in the UK (Universities of East Anglia and Sheffield). The Vaughan Williams Memorial Library (VWML) also delivered its online lecture programme, annual Broadside Day and a two day conference marking the 150th anniversary of the birth of Ralph Vaughan Williams.

The EFDSS Gold Badge award was made to five people in this year, though very sadly Gwilym Davies died before the offer was made to him. The award was made to him jointly with his wife Carol and the other recipients were Roger Watson, Lawrence Heath, and Madeline Smith.

We have been pleased to see individual membership numbers increasing again following a drop during the pandemic and at the end of the financial year we launched a new starter membership and so hope to see numbers continue to rise. Once again Conrad and Jennifer Bailey donated funding for another year of Micro Grants, and overall, donations from individuals (members and non-members, and clubs) increased this year. We are very grateful to all for this support.

Grant funding continued from PRS Foundation (Artists' Development support), and the John Lyons' Charity (Inclusive Folk Programme for young people with disabilities) and we received new funding from Scops Arts Trust for the National Youth Folk Ensemble Engagement Programme. We continued to partner with PermaCulture London to help maintain our gardens in an eco-friendly way.

Arts Council England (ACE) funding continued this year through their National Portfolio Organisation funding, but we were very disappointed to receive the news in November that our grants for the next three years 2023-26, would be reduced by 32%. We were told that this was the outcome of the Government directive to "level up" funding across England by reducing funding to organisations based in London. However, this directive did not consider that this included organisations whose work is national such as development organisations, like EFDSS, and touring companies, and so should not be judged purely as London organisations. The EFDSS team has worked very hard to increase the reach of the folk arts and engage with a greater diversity of people particularly in terms of age, ethnicity, disability, and gender and help deliver the Arts Council's 10 year strategy "Let's Create" so we were shocked to receive this cut.

However, the significance of the National Youth Folk Ensemble and our wider youth education programme was recognised by the Department for Education (DfE) which increased its number of National Youth Music Organisations from six to 15 and included the Ensemble in this increased cohort. Sadly, the recognition is not accompanied by additional funding, but it does mean that the DfE recognises the need to include folk music in the musical education of young people.

On a brighter note the new financial year began with the award of a three year Transform grant from ACE to help us develop plans that will mitigate the lost grant income. You can read more about this in "The Year Ahead" section of this report.

We were very saddened by the death of Mike Wilson-Jones in February. Mike had an extraordinary long engagement with EFDSS, some 50+ years during which time he served on the Board of Directors (formerly Executive Committee) several times, numerous committees, and organised many events including some of the renowned dance festivals at the Royal Albert Hall. Mike and his surviving wife Mary were awarded EFDSS Gold Badges in 2016.

As always I must express my sincere thanks to my fellow Trustees and to Katy Spicer and her team for successful managing and developing the organisation through continually changing circumstances. Thanks particularly to members of the Board who will be retiring at the 2023 AGM – Fi Fraser, Andy Wooles and Martin Parker. I too will be retiring in November 2023, having served my allowed time so 2022-23 is my last full year as Chair of the EFDSS Board. In total I have served 11 of the past 12 years and have seen the organisation grow and flourish thanks to staff, board and volunteers past and present. I am confident the Society is operating on a much more stable financial basis than when my time as a trustee started and I know it will continue to grow and flourish despite all the challenges of pandemic, economic and political turmoil due to the incredible commitment of all involved. My successor will be appointed from the members of the Board in November following the Annual General Meeting and I wish him or her every success in the role.

Katy Spicer

Chief Executive's Report

It seems extraordinary now that only two years ago the majority of our operation was forced into closure by Covid 19 and that we have only had one full year of operation since. And it has been a busy one with events taking place across England as well as at our base Cecil Sharp House (CSH).

Artists' Development and Performance

Despite audience number for concerts still not reaching pre-Covid levels, we presented our usual varied and quality programme of folk music and dance performances at Cecil Sharp House.

The performance programme comprised 49 events and involved artists from the UK, Italy, Brazil, the USA and Canada. Our Associate Company Folk Dance Remixed gave another performance of their EFDSS commissioned dance, music and theatre piece *Hope* and Ballet Folk returned with *The Tears of Jenny Greenteeth* performed with folk duo Ciderhouse Rebellion. We were really pleased to present performances resulting from Alan James Creative Bursaries and Micro Grant Awards from Marie Bashiru, Katy Rose Bennett, Lambrego, M G Boulter, and Angeline Morrison. Angeline premiered *The Sorrow Songs : Songs of Black British Experience* in October 2022 which received critical acclaim with the accompanying album being The Guardian's Folk Album of 2022.

Magpie Arc (Nancy Kerr, Martin Simpson, Findlay Napier, Tom A Wright and Alex Hunter) presented their first *Indoor Festival* in September, an association with CSH we hope to continue. Our fledgling partnership with Queer Folk (aka musicians Sophie Crawford and George Sansome) which began in February 2022

continued with a further three Queer Folk Ceilidh Parties. It has been wonderful to see audiences build and build for these events and bring audiences new to CSH and to folk. In March 2023 we began a programming partnership with Thank Folk For Feminism (<https://thankfolkforfeminism.co.uk>) an organisation founded and led by folk musician and activist Lucy Ward and advocate and folk music fan Lisa Ward (no relation) to present the Feminist Folk Club for International Women's Day. The evening presented singers Maddie Morris, Jennie Higgins, Gemma Khawaga and Jackie Oates, and was hosted by Lucy and Lisa. Once again we saw this event attract a new audience to CSH and more co-events are being programmed for 2023-24.

Such partnerships provide EFDSS with an opportunity to develop our audiences and engage with people new to EFDSS and often new to folk music and dance, and to support a new generation of folk artists, programmers, and activists. It also gives profile to issues affecting the sector and help to engender a more equitable society.

The Perspectives in Tradition project led by musicians Nicola Kearey and Ian Carter of band Stick in the Wheel was finally able to give its end of project event in June. The project had begun in 2019 and was then delayed by Covid. Its aim was to explore what traditional music and culture means to musicians from different musical genres. Nicola and Ian were joined by artists Nabihah Iqbal, Jon 1st and Olugbenga Adelekan to share their research of our folk archives and new musical outcomes.

Once again we partnered with Sidmouth Folk Festival, English Folk Expo, and Stage4Beverley Festival to showcase early career artists and artists with new projects. Twelve performances were given at Sidmouth including performances by 2022 bursary and micro grant recipients, Lambrego and Miranda Rutter, and three performances at Stage4Beverley. Showcases at English Folk Expo were for an invited international audience of programmers, artists' agents, funders, and others working in the music sector and were given by Marie Bashiru (former EFDSS Creative Associate); Oliver Cross and Eleanor Servantes (former bursary recipients) and Louis Campbell and Owen Spafford who began their musical collaboration as members of the National Youth Folk Ensemble.

The Alan James Creative Bursaries continued this year thanks to further funding from PRS Foundation's Talent Development Partners fund, and we also held a concert in his memory featuring artists that Alan had worked including Welsh folk band 9Bach. This year's recipients were -

- Tamsin Elliott and Tarek Elazhary - researching traditional music and composing and developing new music that explores the parallels and idiosyncrasies in the artists own English and Egyptian folk traditions.
- Lisa Knapp - exploring the current environmental crises and urgent climate collapse via historic references and content in traditional song, folklore, and music.
- Lunatraktors - Dancing in Circles: exploring the movement and rhythms of circle dances and using folk music and dance to tell uplifting queer feminist stories.
- Hazel Askew – development of her first solo show using music and storytelling, drawing on themes of rural and urban landscapes and folk in 21st century Britain.

"We could not be happier with the experience and the amazing progress we've made in our research and composition process." The Lunatraktors

Thanks to the continued support of Conrad and Jennifer Bailey, the Micro Grants scheme ran for a third year and provided funding for Mishar and Deepa Nair Rasiay, Nat Brookes, Georgie Buchanan, Johnny Campbell, Madame Ceski and Archie Churchill-Moss. These grants of £500 are for artists to use in whatever way will help support and develop a career as a professional folk musician. This year the support was for technical equipment, PR development, instrumental masterclasses, and research and development time.

Learning and Participation

It has been a busy and fruitful year engaging with people of all ages and abilities, living throughout England and saw the return of some activities that have been impossible to run for two years because of Covid.

One of those activities returning after two years absence was *Get Your Folk On!* our young people's folk holiday course which attracted a record number of young people. The London Youth Folk Ensemble (LYFE) led by Camilo Menjura and Alexandra Paterson, continued to meet throughout the year and Mahesh Parkar was appointed as its Trainee Music Leader. LYFE gave their annual performance in the summer at Folk by the Oak and with the EFDSS Education Team and Youth Forum members, the Ensemble organise this year's *The Takeover!* event. *The Takeover!* brings together young players and youth folk groups to share music through workshops and a public performance. This year NYFE were joined by the folk ensemble from the Centre for Young Musicians and the East Corner Trio.

The National Youth Folk Ensemble year straddles the financial years so Cohort 7 gave performances at Cecil Sharp House, Purbeck Valley Folk Festival and Folk East at the end of their Easter and summer residencies. Open Days were held in Exeter, Manchester, and London during May giving young people a free opportunity to play music together, learn folk tunes and an idea of what being in the Ensemble might be like. Folk Experience Days (events introducing folk to young musicians) were presented in partnership with music hubs in Gateshead and South Tyneside, London, Oxfordshire, South Gloucestershire, North Lincolnshire. We also led CPD for music educators in Wolverhampton and delivered a workshop for Awards for Young Musicians in Nottingham. We returned to Halsway Manor for Cohort 8's first residency in October, at the start of Sam Partridge's final year as Artistic Director. The young musicians gave their first public performance at The Fire Station in Sunderland sharing the bill with the Folkestra, the youth ensemble from Sage Gateshead, and the Grace Smith Trio.

The Creative Orchestra project with Kent Music culminated in July. The project which was co-led by Kuljit Bhamra, Sam Partridge and Grace Smith, provided a wealth of material which was used to create a new learning resource, *Tunes and Groves in Folk and Bhangra* - <https://www.efdss.org/FolkAndBhangra>

Training and development for educators working in schools and community settings continued to be an important element of our Learning and Participation Programme. In September musicians Grace Smith and Archie Churchill-Moss led a workshop for 26 teachers in Wolverhampton, and we ran a Beyond Equality workshop online for young men/transmen aged 19-25 years. A Folk Education Development Day took place in November in Preston focussing on Regionality and Traditions. It was presented with Lancashire County Council Cultural Services and included presentations from The Culture Hub, Lancashire Youth Folk ensemble, Horse and Bamboo Theatre Company, and Movema Dance Company. Teaching Folk Dance in Schools and Beyond Development Day took place on 4 March and included presentations and workshops from One Dance UK, Folk Dance Remixed and Akademi South Asian Dance UK.

Folk Unlimited (FUN), our fortnightly workshops for young people with disabilities and the families and carers, continued to take place with numbers reaching their maximum this year. FUN is part of our Inclusive Folk Programme which also included workshops with Swiss Cottage School, the Bridge School, Leighton College, and The Village School, culminating in two festival days in July and November at Cecil Sharp House. Inclusive Folk tutor Emmie Ward and EFDSS Education Manager Charlotte Turner gave a presentation and with Inclusive Folk Trainee leader Roary Neat, a workshop on the Inclusive Folk programme at the Access Folk Symposium held in Sheffield in February.

"Amazing facilitators able to adapt quickly and easily to our cohort and any challenges we faced. Really lovely music and all the learners really enjoyed it". Participating school, 2022

The English Folk Dance and Song Society

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For the year ended 31 March 2023

For the second year we were able to offer Mini Grants for folk dance development. Grants of £500 were on offer to individuals and organisations with practical ideas on how to develop opportunities for engagement in folk dance. The grants were awarded to:-

- Jo Veal – *Dancing Under the Light of the Silvery Moon* : a day of activities held on 1 May to showcase the diversity of folk dance to be found in Sheffield.
- Kekezza - a Cornish dance group started by Lowenna Hosken as a young, 13 year old dancer as a way to engage more people her own age in the tradition. The Group ran a series of open sessions for those in their late teens to early 40s.
- Elizabeth Lawson - proposed to teach her local community (Brownies, WI groups, Church groups and local schools) to dance the longways set dance, The Morpeth Rant, a very special and unique dance from the North East of England. The project culminated in a mass dance during the Morpeth Gathering in April 2023.
- Jo Clare - to make folk dance accessible to a diverse range of people in the London Borough of Greenwich by bringing together a class of year 3 primary school children and a group of over 60s adults to learn international folk dances together.
- Movema - an award winning, world dance charity run by four female artists working in the most deprived areas of Liverpool and Bristol. They hosted two masterclasses with Boss Morris, an all-female morris dancing side from Gloucestershire.

We marked 10 years of working with U.Dance National Festival in July 2022. Held at Midlands Arts Centre (mac) in Birmingham, we delivered creative percussive clog dance workshops for the participating groups of young dancers. Led by EFDSS' Dance Development Manager and clog dance artist Laura Connolly with fellow dancer Tiny Taylor and percussionist Jo May, the workshops explored how traditional steps are layered to create new rhythms with live percussion. Youth folk dance group *Folk Friendly*, from Derbyshire gave a performance at mac ahead of the festival's evening showcase.

Adult courses and classes continued at Cecil Sharp House throughout the year giving people of all abilities the opportunity to learn morris dance and English country dance and tunes and songs through our instrumental and singing classes, including Cecil Sharp House Choir. The Choir, led by Rose Martin, also gave public performances throughout the year including at Sidmouth Folk Festival and leading our annual Christmas event, *The Festive Gathering*. Monday Folk Singers workshops (online) attracted participants from around England and beyond and were led by different guest tutor per term (Cohen Braithwaite-Kilcoyne, Jim Causley, and Emily Portman).

Other activities for children, families and young people included Family Barn Dances, May in a Day!, youth ceilidhs, the Youth Forum, and the Young Folk Club. This online monthly gathering of young people from across England included performances and talks by professional musicians – Finn Collinson, Zoe Wren, and Su-a Lee. The Young Folk Club also produced their own tune book of popular session tunes and lesser known gems, and it has been made free available on our Resource Bank. We worked with Croydon and Hounslow music hubs, on *Our Song*, an Early Years music project which led to a new resource for our online Resource Bank.

Vaughan Williams Memorial Library

The library and archive staff continued to increase access to our world renowned resources through their day to day answering of enquiries, acquiring new acquisitions, and running events for all levels of engagement.

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The financial year began and ended with the Library Lecture programme with four lectures being given online and attracting an international audience.

- Dr Matt Simons – *All together in the dance* explored the life of Alec Hunter (1899-1958), an artist, textile designer and morris dancer and his influence on the interwar Morris revival. (Hunter's textile company in Braintree Essex which is still in existence made the 1950s curtains for Kennedy Hall at Cecil Sharp House).
- Sean Goddard – *Harmer Fecit : the Songs and Dances in the Sylvan Harmer's Song Book (1818-1821)*. The lecture considered the purpose of the book and the possible origins of its 11 songs and 23 dances.
- Oskar Cox Jensen – *How to sing in the street* was an exploration of street singers of centuries past and the hidden musical histories their stories reveal.
- Dr Kate Neale – *Distant Cousins: Cornish Christmas Carols in South Australia* traced how a new branch of Cornish carol repertoire flourished in Australia during the 19th and 20th centuries.

The annual Broadside Day was held in February in partnership with the Traditional Song Forum. Subjects presented included *Pulling the Devil by the Tail: The broadsides of Cuala Press; History of Czech broadside ballads; and Was Billy Waters Funny? Or; Race, Sailor Song, and Wooden Legs in the early 19th century*.

In the 150th year since the birth of composer Ralph Vaughan Williams, folk tune collector and first President of EFDSS, our November 2022 conference *Once more to the mouths of the people : Vaughan Williams and folk song*, included 15 presentations exploring many aspects of the man's relationship with folk tunes. Papers presented included *The composer, his wife, the neighbour, and an aunt: how personal relationships shaped Vaughan Williams' role as a folk song collector; Improving church music with folk songs in The English Hymnal; and Comparison of folk song collecting methods and approaches of Ralph Vaughan Williams and Leoš Janáček*. The conference also included a recital of folk song arrangements by singers Gwilym Bowen, Johnny Herford and accompanist William Vann, funded by the Vaughan Williams Charitable Trust. A book of essays based on the conference is in publication with the Ballad Partners.

Over the past year VWML has been involved in *Sweet Thames : The London Folk Club Heritage Project*. Funded by the National Lottery Heritage Fund and led by Star Creative Heritage, the project has been researching, preserving, and sharing the heritage of London folk clubs from their vibrant origins in the 1950s until the present day by collecting oral history interviews and analysing them along with other archive resources. The project concludes later in 2023 - <https://starcreativeheritage.org/projects/sweet-thames/>

Early in 2023 the Library began working on a new project - *Gypsy and Traveller Voices in UK Music Archives*. It is led by Dr Hazel Marsh (University of East Anglia) together with Dr Esbjörn Wettermark (University of Sheffield) and Library and Archives Director, Tiffany Hore, taking the lead for EFDSS. The project which is funded by the University of East Anglia's AHRC Impact Acceleration Account aims to highlight the richness and importance of Gypsy and Traveller music collections, supporting the cultural wellbeing of some of the UK's most marginalised communities. The project outcome will be a new resource which will aim to make Gypsy and Traveller collections more accessible particularly for Gypsy and Traveller people seeking engagement with their cultural heritage. Tiffany, Esbjörn and Hazel gave a presentation on the project at the Access Folk Conference in February 2023. The work continues to summer 2023.

With funding support from TownsWeb Archiving, our collection of dance photographs has been digitised and plans are being developed to make these available at VWML online. Work on a new website and archive/index search facility for VWML is progressing. The Library is working with a company called Epexio to build a powerful new catalogue system. It will provide guided pathways for the new user while retaining

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the complexity needed by the experts who use our online offerings – a major challenge. The VWML's web presence integrated into the EFDSS site will be improved to give a seamless browsing experience for the user and provide greater access to our heritage. The work will be completed in 2024.

Our acclaimed annual publication, Folk Music Journal (Volume 12, Number 3), continued to present articles on a wide variety of topics and reviews on over 30 new academic folk song, music, and dance publications. This edition's featured articles were:-

- *Defining and Reclaiming Hunting Songs for the Twenty-First Century* by Mary Emmett
- *Eloise Hubbard Linscott: The People's Collector* by Eleanor Rodes
- *Distilling the Essence: Angela Carter and the Folk Song Collectors* by Polly Paulusma
- *Dropping Stones and Opening Doors on to 'Mill o' Tifty's Annie'* by Amanda MacLean
- *Cotswold Arts and Crafts and Folk Music* by Martin Graebe

Our reproduction Abbots Bromley horns were in demand this year and were loaned along with other items to museums in Kent and Warwickshire. The Maidstone Museum presented *Animal Guising and the Kentish Hooden Horse* exploring the use of animal imagery in folk dance and customs while at Compton Verney the *Making Mischief* exhibition celebrated the rich tapestry of folk costume found in Britain. In addition to the horns, we loaned to this exhibition a hoodening horse, a set of Morris dolls and various items of longsword and mumming costume.

Marketing, Development and Communications

Our membership magazine, English Dance and Song was published four times in this year with articles covering a wide range of folk arts and folk lore stories from across England. Regular favourites continued including Folk in our Pub and our youth focus and youth written features. To mark the Vaughan Williams anniversary there were features on the man and his music including our Library and Archive Director following in his footsteps and visiting some of the places in Essex from which he collected tunes. We also began a series of articles on aspects of access to and equity in folk events. Natalia Caton-Wilson, our Editor for the past eight years, stepped down in March and we thank her for the wonderful work she has done. The magazine will now be edited in house led by our Marketing and Communications Director, Peter Craik.

It has been rewarding to see individual membership numbers rise again since the drop in numbers during the pandemic. In March 2023 we introduced a new Starter Membership at £24 per annum; this is designed to attract those people who are regular engaging with our activities and often give small donations when booking tickets for gigs or learning activities.

The folk arts still suffers from negative stereotypes but we can report some positive media coverage of our activities and for the wider folk scene in this year and the all female side Boss Morris blew away these stereotypes with their performance at the Brit Awards in March: -

'...this all-female side wowed audiences at the Brits with a brilliant set as part of a performance by the award-winning band Wet Leg.' <https://www.theguardian.com/artanddesign/2023/mar/03/morris-is-a-creature-of-its-own-a-dance-for-a-new-age-photo-essay> Rachel Adams, The Guardian, March 2023

'Stepping into Cecil Sharp House is like stepping into another world... There's no judgment here, only support and encouragement. It's the perfect place to let your creativity flow and really express yourself through dance.'

@secret_london on dance classes - secretldn.com/dance-classes-in-london - January 2023

'If you want to learn more about folk music and catch a gig, then I highly recommend the Cecil Sharp House. It's been a premier folk venue since the 1930s.. everything from traditional folk dancing to modern pop/folk

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that you might have heard on the radio. There are also workshops, classes and courses if you fancy learning more. It's also been named as one of the best live music venues in London. Just saying.'

londonxlondon.com - londonxlondon.com/things-to-do-in-camden/ - November 2022

'Thirty years is an impressive enough accomplishment on its own, but [Eliza] Carthy's career is highlighted by countless accolades, from becoming president of the hugely-respected English Folk Dance and Song Society last year, being awarded an MBE in 2014 for her services to folk music, numerous BBC Radio 2 Folk Awards and two Mercury Prize nominations.'

Songlines - November 2022

'These young musicians tick all the boxes: arranging and composing skills; stagecraft, bandcraft, musicianship and enthusiasm. I sat in the audience with a big smile on my face all evening! Another unforgettable evening listening to them.'

Audience member, National Youth Folk Ensemble, April 2022 (letter in Songlines magazine)

'This was a stunning event on a number of levels: it was lovely music, beautifully played; it was wonderful to see the new generation engaging with our traditions and making them their own; it was exemplary practise in giving young people their own artistic voice. I shall be using this as a template for engaging young people in Croydon with sharing their diverse cultural heritage – and I shall be sharing my cultural heritage too!'

Graeme Smith, Head of Croydon Music and Arts, on National Youth Folk Ensemble, April 2022

The Year Ahead 2023-24

Sam Partridge, our National Youth Folk Ensemble Artistic Director for the past four years stepped down this August at the Ensemble's last residency of their year. The Ensemble gave performances at Saltburn Festival in North Yorkshire and at King's Cross Summer Sounds in Coal Drops Yard, London as part of a free performance day dedicated to all things folk music and dance. We also said goodbye to our first NYFE Programme Manager, Sarah Jones, who after eight years is moving on to pastures new - huge thanks to them both. We welcome Jo Freya as our new Artistic Director and Hannah Mears-Young as Programme Manager. Jo has a wealth of experience as a professional musician and educator, beginning her performing career at aged 14 with the Old Swan Band, and a member of Blowzabella since its beginning, giving her a wide knowledge of UK and European folk music.

The Gypsy and Traveller Voices in UK Music Archives project continued, and Romani Gypsy academic and poet Dr Jo Clement of Northumbria University created the project resource which was launched at the Strumpshaw Tree Fair in Norfolk. Dr Hazel Marsh was interviewed on BBC Radio 3 and there are now plans for a second phase. The resource is free and available to download from the VWML website (<https://www.efdss.org/GypsyTravellerVoices>).

Thanks for a further grant from PRS Foundation's Talent Development Partnership fund, we have awarded Alan James Creative Bursaries for six projects this year. The recipient artists are Satnam Galsian and Maddie Morris; Femi Oriogun-Williams; The Rheingans Sisters; Rowan Sawday aka Disraeli; and Tarren. This grant is also supporting our showcase platforms at Sidmouth Folk Festival 2023 presenting 16 artists over five showcases.

We will be undertaking capital works at Cecil Sharp House to create a new rehearsal/hire space. This is the primary element of our Transform Fund programme to increase the earning potential of Cecil Sharp House and so help mitigate the reduction in our Arts Council England grant.

Our current Chair of the Trustees/Director, Lorna Aizlewood will be stepping down in November as she completes her full term of office. A new Chair will be elected by the Board. Enormous thanks to Lorna for all her work for and support of the EFDSS staff team both as Chair and as Trustee in the previous 7 years.

Ed Fishwick

Treasurer's Report

The charity has an overall deficit of £57,810 (2022: £275,630). As in 2022, the deficit reflects ongoing spending of grant funds received in prior years.

The income of the charity is £1,481,658 (2022: £1,321,071). The increase represents success in the aim of increasing the letting income generated from spare space in Cecil Sharp House, as well as a receipt of Orchestra Tax Relief, part of the Creative Tax Reliefs, which the charity was able to claim for previous tax years in relation to the activities of its youth orchestra - National Youth Folk Ensemble.

The charity received several legacies in the year totalling £107,746 (2022: £30,954) and this remains an extremely useful type of income during challenging times financially.

Expenditure in 2023 was £1,529,251 (2022: £1,602,146). The decrease is mostly in the category of Practitioner training and development due to a one of grant of £88,000 in 2022 to Folk Dance Remixed for the production *Hope*, funded by the Weston Culture Fund grant.

Staffing costs have increased from 2022, due to both inflationary pressures and also reflecting the staffing levels needed for the range of activities of the charity for its own operations and as a venue.

The charity has new fixed assets at the end of the financial year, with £54,984 capitalised representing streaming equipment bought with funding from Weston Culture Fund grant.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2023 £1,680,609 (2022: £1,761,422).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2023 EFDSS held designated reserves of £583,360 (2022: £551,020), this figure is made up of:

- £330,782 relating to fixed assets capitalised for major projects including refurbishing Kenndy Hall and replacing boilers.
- £151,487 for future planned capital projects such as refurbishing the café and bar area.
- £101,091 of funding intending for multi-year youth education projects.

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2023 were £403,225 (2022: £403,370).

Trustees review EFDSS's Reserves Policy and reserves levels annually as part of the planning process. The level of reserves is one of the factors taken into consideration in setting future expenditure levels. The Trustees have agreed a policy where free reserves should be maintained at a level of £400,000 representing:

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 in order to allow for funding gaps in the year.
- A further estimate of £50,000 in terms of the impact of increasing inflation and extra costs which could raise in the coming year.

This level is judged suitable considering the following factors:

- The uncertainty over income, as well as the impact on the charity from economic uncertainty.
- Ownership of a listed building, which can mean additional expenditure incurred in upkeep and maintenance.
- To allow for further emergency expenses in relation to the pandemic.
- To allow longer term planning and more efficient use of resources.
- To ensure the organisation is able to commit to and fulfil its intentions in regard to future and multi-year projects funded by restricted and designated reserves.

The Trustees are satisfied with the level of reserves held at the year end. The charity notes that the proposed reduction in the confirmed funding from Arts Council England from April 2023 may impact reserves in the coming years, as we continue to work to raise replacement sources for this income.

Investment

Surplus cash is invested in short term bank deposit accounts (each within the limits of the government's guarantee scheme) or on the Money Market, a facility provided by HM Treasury, for agreed short periods. The amount available for investment is judged according to expected financial obligations and cash flow forecasts.

Incoming Resources

Grants received and receivable in 2022-23 were as follows:-

	£
Arts Council England (National Portfolio Organisation funding)	439,996
John Lyon's Charity	27,500*
PRS Foundation Talent Development Partnership grant	15,000
Scop Arts Trust	7,500*
Vaughan Williams Charitable Trust	1,500

*for multi-year funded programmes

Fundraising

EFDSS seeks out Trusts and Foundations where the aims and objectives of the latter match the aims and objectives of the EFDSS project that we are seeking funding for. EFDSS abides by the requirements of the grant giving body in terms of record keeping, reporting and evaluation. Donations from individuals are sought on an ongoing basis to support the general running costs of EFDSS and also for specific projects and developments. Donations for specific projects and developments are recorded separately from general donations to ensure they are used for the specified activity. Any complaints about the use of donated funds would be dealt with in the first instance by the Chief Executive and if required by the Chair of the Board on behalf of the Trustee/Directors.

Voluntary Income

A variety of voluntary contributions has supported the work of EFDSS and, whenever it is possible, we have recovered Gift Aid to enhance those contributions. Voluntary income includes donations to EFDSS, and we thank all those members, affiliated and other organisations for their support of EFDSS' work.

Donations were received from individuals, affiliated groups, and other organisations, including donations in memory of deceased members. Donations of more than £100 were received from the following affiliated groups:

Cutty Wren Folk Club
Penzance Folk Music

Swanage and Langton Matravers
Titchmarsh Folk Dance Club

Legacies received by 31 March 2023

Mary Dawson	£1,019 (residue of legacy made in 2021/22)
Peter Brimelow	£50,000
Derk Mulquin	£25,000
John Howson	£714
Peter Bridgman	£30,000
Janet Eden	£1,012

Gift Aid

EFDSS has been able to recover £4,665 of tax on donations through the Gift Aid Scheme.

Statement of the Board's responsibilities

The Directors (who are also the Trustees of EFDSS for the purposes of charity law) are responsible for preparing the Directors' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements the Directors are required to:

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

The Directors are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

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

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2023 was 2042 (2004 at 31 March 2022).

The Directors have no beneficial interest in the charitable company.

Auditors

Sayer Vincent was re-appointed as the Society's auditors during the year and have expressed their willingness to continue in that capacity.

The report of the Board of Directors has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors on 11th November 2023 and signed on their behalf by:

Lorna Aizlewood
Chair

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FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2022-23

Youth, Adult, Family and Professional Development Activities:

Ray Aggs	Sheena Masson
Will Allen	Isaac Montagu
Hazel Askew	Jo May
Alice Barnard	Ellen McGovern
Greg Bealing	Maeve McGovern
Kuljit Bhamra	Camilo Menjura
Steve Black	Alex Merry
Cohen Braithwaite-Kilcoyne	Bevan Morris
Jim Causley	Ben Moss
Archie Churchill-Moss	Jackie Oates
Finn Collinson	Maz O'Connor
Rowan Collinson	Mary Panton
Laura Connolly	Mahesh Parker
Jo Cooper	Sam Patridge
Kerran Cotterell	Alexandra Patterson
Andy Cutting	Alasdair Paul
David Delarre	Joseph Perkins
James Delarre	Jane Pfaff
Flora Dodd	Emily Portman
Freda D'Souza	Becky Price
Clare Elton	Eleanor Prout
David Faulkner	Matt Quinn
Jo Freya	Conor Reynolds
Beth Gifford	Emma Reid
Nicholas Goode	Rowan Rheingans
Ross Grant	Andy Richards
Dave Gray	Ellie Rose
Maisie Greenwood	Ruth Rose
Rob Harbron	Mike Ruff
Jack Healey	Miranda Rutter
Lisa Heywood	Grace Smith
Ed Hicks	Nina Smith
John Hinton	Andrea Spain
Zac Hobbs	Sean Spicer
Natasha Khamjani	Anusha Subramanyan
Tom Kimber	Sam Sweeney
Lisa Knapp	Rhiannon Taylor
Su-a Lee	Sarah Upjohn
Alex Lord	Gwennie von Einsiedel
Erin Mansfield	Emmie Ward
Rose Martin	Zoe Wren

Sound Engineers:

Simon Alpin	Alexandra Patterson
Drew Coleman	Thibaut Remy
Barney Davis	Steve Watson
Graham Dominy	

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Library Lectures:

Oskar Cox Jensen	Dr Kate Neale
Sean Goddard	Dr Matt Simons

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Hazel Askew	Lisa Knapp
Tamsin Elliott & Tarek Elazhary	The Lunatraktors

Micro Grant Recipients:

Nat Brookes	Madame Ceski (Francesca Simmons)
Georgie Buchanan	Archie Churchill-Moss
Johnny Campbell	Mishar & Deepa Nair Rasiya

Associate Company:

Folk Dance Remixed

REGULAR VOLUNTEERS WORKING WITH EFDSS IN 2022-23

Front of House:

Tim Stephens

Library and Archive:

Martin Nail	Peter Williams
Amy Palmer	

VWML Conference

Martin Graebe	Julian Onderdonk
Katie Howson	

Folk Music Journal Editorial Board:

Julia C Bishop	Michael Pickering
Elaine Bradtke	Sigrid Rieuwertts
Theresa Buckland	Steve Roud
Paul Cowdell	Ian Russell
Byron Dueck	Derek Schofield
E Wyn James	Matthew Simons
Alice Little	Malcolm Taylor
Chloe Middleton-Metcalf	Frances Wilkins
Mike Heaney	

Folk Song Subject Index:

Jeremy Dale	Eleanor Mehew
Anne Gover	Debbie Zumbeel

Youth Forum:

Rowan Collinson	Danny Marshall
Aaron Cuthbertson	Mia Iles Perez
Elye Cuthbertson	

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English Country Dancing Class Musicians:

Edward Bunting	Jon Davidson
Ian Cutts	Charlotte McDonough

Folk Education Development Day

Nicola Beazley	Abhi Kodanda
David Brookhouse	Maria Malone
Esther Ferry-Kennington	Sheetal Maru
Mikey Kenney	Jennifer Reid

Dance Mini Grants 2022 recipients:

Jo Clare Dance	Movema
Kekezza	Jo Veal
Elizabeth Lawson	

Key partners arts, academic and heritage partners 2022-23

Access Folk (University of Sheffield)	Make Music Day UK
Akademi South Asian Dance UK	Music Education Council
Attitude is Everything	Music Mark
Awards for Young Musicians	National Children's Orchestra
Band on the Wall	New Roots St Albans
Black Lives in Music	One Dance UK (U.Dance programme)
Brass Bands England	People Dancing
Cubitt Sessions	Permaculture London
Dance Around the World	Queer Folk
Drake Music	Sidmouth Folk Festival
English Folk Expo	Stage4Beverley
Esperance	Star Creative Heritage
Federation of Folk and Traditional Music Collections	Thank Folk for Feminism
Folk Dance Remixed	Traditional Dance Forum of Scotland
International Association of Music Libraries, Archives and Documentation Centres	Traditional Song Forum
ICOMOS ICH Committee	University of East Anglia
Lancashire County Council Heritage & Learning	University of Sheffield

Music Education Hubs, Bridge organisations, Local Cultural Education Partnerships

AND	Islington MEH
B&NES MEH	Kent Music MEH
Brent MEH	Music Partnership North MEH
Camden MEH	MyHub (Manchester) MEH
Camden Spark! LCEP	North Lincs MEH
Croydon MEH	North Somerset MEH
Enfield MEH	Oxfordshire MEH
Gateshead & South Tyneside MEH	South Gloucestershire MEH
Greater Manchester MEH	Wolverhampton MEH
Hounslow MEH	

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

We have audited the financial statements of English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on English Folk Dance and Song Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

Independent auditor's report

To the members of

The English Folk Dance and Song Society

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the General Purposes Committee (GPC), which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Use of our report

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

Joanna Pittman (Senior statutory auditor)

Date: 20 November 2023

for and on behalf of Sayer Vincent LLP, Statutory Auditor

Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The English Folk Dance and Song Society

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

	Note	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Income from:							
Grants, donations and legacies	2	591,052	57,866	648,918	626,490	44,001	670,491
Charitable activities:							
Educational activities	3	106,691	-	106,691	80,984	-	80,984
Performance programme	3	84,374	-	84,374	77,791	-	77,791
Library and publications	3	13,914	-	13,914	12,806	-	12,806
Membership	3	126,569	-	126,569	123,374	-	123,374
Lettings	4	418,599	-	418,599	346,124	-	346,124
Other income	5	75,675	-	75,675	-	-	-
Investments	6	6,919	-	6,919	9,501	-	9,501
Total income		1,423,792	57,866	1,481,658	1,277,070	44,001	1,321,071
Expenditure on:							
Raising funds	7	38,723	502	39,225	36,864	4,371	41,235
Charitable activities:	7						
Educational activities		497,612	36,272	533,884	492,167	23,995	516,162
Practitioner training/development		73,068	16,739	89,807	80,615	108,572	189,187
Performance programme		244,825	2,868	247,693	233,246	15,646	248,892
Library, archive, academic support		197,382	8,585	205,967	191,110	2,202	193,312
Membership activities		72,818	623	73,441	80,038	502	80,540
Lettings	7	326,565	12,669	339,234	313,730	19,088	332,818
Total expenditure		1,450,993	78,258	1,529,251	1,427,770	174,376	1,602,146
Net income / (expenditure) before net gains / (losses) on investments		(27,201)	(20,392)	(47,593)	(150,700)	(130,375)	(281,075)
Net gains / (losses) on investments		(10,217)	-	(10,217)	5,445	-	5,445
Net income / (expenditure) for the year	8	(37,418)	(20,392)	(57,810)	(145,255)	(130,375)	(275,630)
Transfers between funds		60,421	(60,421)	-	1,973	(1,973)	-
Net movement in funds		23,003	(80,813)	(57,810)	(143,282)	(132,348)	(275,630)
Reconciliation of funds:							
Total funds brought forward		1,074,209	1,761,422	2,835,631	1,217,491	1,893,770	3,111,261
Total funds carried forward		1,097,212	1,680,609	2,777,821	1,074,209	1,761,422	2,835,631

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 22a to the financial statements.

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2023

	Note	£	2023 £	£	2022 £
Fixed assets:					
Tangible assets	13		1,909,471		1,973,385
Investments	14		7,118		6,437
			<u>1,916,589</u>		<u>1,979,822</u>
Current assets:					
Stock	15	1,275		1,332	
Debtors	16	218,801		98,859	
Investments		626,614		592,811	
Cash at bank and in hand		350,371		499,341	
			<u>1,197,061</u>	<u>1,192,343</u>	
Liabilities:					
Creditors: amounts falling due within one year	17	(327,257)		(327,501)	
			<u>869,804</u>		<u>864,842</u>
Net current assets					
			<u>2,786,393</u>		<u>2,844,664</u>
Total assets less current liabilities					
Creditors: amounts falling due after one year	19		(8,572)		(9,033)
			<u>2,777,821</u>		<u>2,835,631</u>
Total net assets					
The funds of the charity:					
Restricted income funds	22a		1,680,609		1,761,422
Unrestricted income funds:					
Designated funds		583,360		551,020	
Revaluation reserve		79,350		79,350	
General funds		434,502		443,839	
			<u>1,097,212</u>	<u>1,074,209</u>	
Total unrestricted funds			<u>1,097,212</u>	<u>1,074,209</u>	
Total charity funds	21a		<u>2,777,821</u>	<u>2,835,631</u>	

Approved by the trustees on 11th November 2023 and signed on their behalf by

Lorna Aizlewood
Trustee

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2023

	Note	2023 £	£	2022 £	£
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		(47,593)		(281,075)	
Depreciation charges		130,209		131,815	
(Gains)/losses on investments		10,217		(5,445)	
Dividends, interest and rent from investments		(6,919)		(9,501)	
Decrease in stocks		57		59	
(Increase) in debtors		(119,941)		(13,267)	
(Decrease)/Increase in creditors		(705)		92,412	
Net cash provided by/ (used in) operating activities			(34,675)		(85,002)
Cash flows from investing activities:					
Dividends, interest and rents from investments		6,919		9,501	
Gain on investments		(10,217)		5,445	
Purchase of fixed assets		(66,295)		(122,611)	
Movement in short term investments		(44,701)		(9,026)	
Net cash (used in) investing activities			(114,295)		(116,691)
Change in cash and cash equivalents in the year			(148,970)		(201,693)
Cash and cash equivalents at the beginning of the year			499,341		701,034
Cash and cash equivalents at the end of the year			350,371		499,341
	a				
Analysis of cash and cash equivalents and of net debt					
		At 1 April 2022 £	Cash flows £	Other non- cash changes £	At 31 March 2023 £
Cash at bank and in hand		499,341	(148,970)	-	350,371
a Total cash and cash equivalents		499,341	(148,970)	-	350,371

1 Accounting policies

a) Statutory information

The English Folk Dance and Society is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address and principal place of business is 2 Regent's Park Road, London, NW1 7AY.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c) Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the Society in generating grant and donation income, as well as the cost of any other activities with a fundraising purpose.
- Any surplus on lettings income is applied to the Society's charitable work.
- Expenditure on charitable activities includes the costs of delivering events, educational and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

i) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Major components are treated as a separate asset where they have significantly different patterns of consumption of economic benefits and are depreciated separately over its useful life.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|---|--------------------|
| • Freehold land and buildings – Cecil Sharp House | 50 years |
| • Fixtures, fittings, plant and equipment | 10 years |
| • Computers and equipment | 3–5 years |
| • Works of art | is not depreciated |

The works of art capitalised in the balance sheet are shown at deemed cost under the transitional rules for the introduction of FRS102.

The works of art have not been depreciated. The board members believe the estimated life of these assets to be very long and the estimated residual value of the assets are close to the carrying amounts.

The Board considers these assets to be heritage assets, that reliable cost information is not available and that conventional valuation approaches lack sufficient reliability. The Society holds the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition the Society holds the Joan Sharp collection on extended loan. Resources arising from the library as well as resources expended on the library have been included in the statement of financial activities. The Board considers these assets to be heritage assets, that reliable cost information is not available and that convention valuation approaches lack sufficient reliability. These assets have not been capitalised.

j) Fixed asset investments

Fixed asset investments are initially measured at the transaction price excluding transaction costs, and are subsequently measured at fair value at the reporting date. Changes in fair value are recognised in net income / (expenditure) for the year. Transaction costs are expensed as incurred. The charity does not acquire complex financial instruments.

k) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

1 Accounting policies (continued)

l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

m) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

q) Pensions

The Society operates a contribution based pension scheme. The assets of the scheme are held separately from those of the Society in independently administered funds. The pension cost charge represents contributions payable under the scheme by the Society to the funds. The Society has no liability under the schemes other than for the payment of those contributions.

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Arts Council Funding	439,996	-	439,996	439,996	-	439,996
Arts Council Funding – Culture Recovery	-	-	-	89,970	-	89,970
Other grants – HMRC CJRS grant	-	-	-	44,947	-	44,947
Other grants – Practitioner development	-	15,000	15,000	-	15,000	15,000
Other grants – Educational activities	-	35,000	35,000	-	25,000	25,000
Other grants – Library	-	2,250	2,250	-	-	-
Other grants – Support costs	-	-	-	-	600	600
Legacies	107,746	-	107,746	30,954	-	30,954
Donations	38,645	5,616	44,261	17,247	3,401	20,648
Gift Aid	4,665	-	4,665	3,376	-	3,376
	591,052	57,866	648,918	626,490	44,001	670,491

3 Income from charitable activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Educational activities	106,691	-	106,691	80,984	-	80,984
Performance programme	84,374	-	84,374	77,791	-	77,791
Library and publications	13,914	-	13,914	12,806	-	12,806
Membership	126,569	-	126,569	123,374	-	123,374
Total income from charitable activities	331,547	-	331,547	294,955	-	294,955

4 Income from other trading activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Lettings income	403,401	-	403,401	330,790	-	330,790
Other trading income	15,198	-	15,198	15,334	-	15,334
	418,599	-	418,599	346,124	-	346,124

5 Other income

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Orchestra Tax Relief	75,675	-	75,675	-	-	-
	75,675	-	75,675	-	-	-

6 Income from investments

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Interest receivable	5,459	-	5,459	9,094	-	9,094
Dividends	1,460	-	1,460	407	-	407
	6,919	-	6,919	9,501	-	9,501

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

7a Analysis of expenditure (current year)

Charitable activities

	Raising funds £	Lettings £	Educational activities £	Practitioner training/dev elopment £	Performance programme £	Library, conservation, academic support £	Membershi p activities £	Governance costs £	Support costs £	2023 Total £	2022	Total £
Staff costs (Note 9)	26,062	74,739	193,174	34,380	90,886	113,247	23,323	10,161	158,426	724,398		665,035
Direct activity costs	1,313	9,759	200,546	37,978	88,779	19,506	35,404	-	20,488	413,773		513,079
Premises costs	-	107,766	-	-	-	-	-	-	34,541	142,307		114,168
Administration costs	-	15,910	1,004	-	-	548	-	10,000	53,378	80,839		125,973
Other staff costs	-	3,148	5,473	-	294	5,213	-	-	7,445	21,572		35,352
Depreciation	-	64,304	-	-	-	-	-	-	65,905	130,210		131,815
Legal and professional	-	-	-	-	-	-	-	14,595	-	14,595		14,140
AGM and board costs	-	-	-	-	-	-	-	1,557	-	1,557		2,584
	27,375	275,626	400,197	72,358	179,959	138,514	58,727	36,314	340,182	1,529,251		1,602,146
Support costs	10,707	57,473	120,792	15,767	61,201	60,947	13,296	-	(340,182)	-		-
Governance costs	1,143	6,135	12,894	1,683	6,533	6,506	1,419	(36,314)	-	-		-
Total expenditure 2023	39,225	339,234	533,884	89,807	247,693	205,967	73,441	-	-	1,529,251		
Total expenditure 2022	41,235	332,818	516,162	189,187	248,892	193,312	80,540	-	-			1,602,146

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

7b Analysis of expenditure (prior year)

	Charitable activities									
	Raising funds £	Lettings £	Educational activities £	Practitioner training/development £	Performance programme £	Library, conservation, academic support £	Membership activities £	Governance costs £	Support costs £	2022 Total £
Staff costs (Note 9)	25,666	64,558	177,062	30,931	82,471	106,351	24,047	8,867	145,082	665,035
Direct activity costs	1,109	10,783	196,625	139,080	92,072	7,581	39,348	-	26,481	513,079
Premises costs	-	85,740	-	-	-	-	-	-	28,428	114,168
Administration costs	-	42,833	757	-	-	1,375	334	-	80,674	125,973
Other staff costs	-	5,071	2,174	-	405	4,200	-	-	23,502	35,352
Depreciation	-	65,457	-	-	-	-	-	-	66,358	131,815
Legal and professional	-	-	-	-	-	-	-	14,140	-	14,140
AGM and board costs	-	-	-	-	-	-	-	2,584	-	2,584
	26,775	274,442	376,618	170,011	174,948	119,507	63,729	25,591	370,525	1,602,146
Support costs	13,526	54,604	130,529	17,937	69,167	69,037	15,725	-	(370,525)	-
Governance costs	934	3,772	9,015	1,239	4,777	4,768	1,086	(25,591)	-	-
Total expenditure 2022	41,235	332,818	516,162	189,187	248,892	193,312	80,540	-	-	1,602,146

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

8 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2023 £	2022 £
Depreciation	130,209	131,815
Auditor's remuneration (excluding VAT):		
Audit	10,800	9,400
Other services	2,425	3,240
	<u>130,209</u>	<u>131,815</u>

9 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	657,283	602,407
Redundancy and termination costs	-	3,000
Social security costs	53,617	48,014
Employer's contribution to pension schemes	13,498	11,613
	<u>724,398</u>	<u>665,034</u>

No employee earned more than £60,000 during the year (2022: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £271,457 (2022: £238,149).

10 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was:

	2023 FTE	2022 FTE	2023 No.	2022 No.
Fundraising	0.5	0.6	0.6	0.6
Educational activities	6.0	6.0	9.9	8.8
Practitioner training/development	0.8	0.8	0.9	1.0
Performance programme	3.1	3.2	8.8	6.5
Library, archive, academic support	3.1	3.2	4.2	4.6
Membership activities	0.7	0.7	0.7	0.7
Commercial lettings	2.9	2.5	3.9	3.7
Support and governance	5.1	4.6	6.0	5.6
	<u>22.2</u>	<u>21.6</u>	<u>35.0</u>	<u>31.5</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £260 (2022: £322).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2022: £nil).

Angeline Morrison was paid £750 for creating a resource 'Black History & English Folk'. She also performed at Cecil Sharp House in concert as an artist and was paid £1883. She was paid £150 for participation in a planned Songwriters Circle event which was cancelled.

The band Stick in the Wheel were paid £2,600 for the continuation of the 'Perspectives on Tradition' project. Nicola Kearey is a member of the band.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £64 (2022: £623) incurred by 2 (2022: 4) members relating to attendance at meetings of the trustees.

12 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

13 Tangible fixed assets

Cost	Freehold property £	Plant and machinery £	Moveable equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,249,232	156,260	79,350	3,364,842
Additions in year	-	7,875	58,420	-	66,295
Disposals in year	-	-	-	-	-
At the end of the year	1,880,000	1,257,107	214,680	79,350	3,431,137
Depreciation					
At the start of the year	393,440	844,913	153,104	-	1,391,457
Charge for the year	19,952	107,994	2,263	-	130,209
Eliminated on disposal	-	-	-	-	-
At the end of the year	413,392	952,907	155,367	-	1,521,666
Net book value					
At the end of the year	1,466,608	304,200	59,313	79,350	1,909,471
At the start of the year	1,486,560	404,319	3,156	79,350	1,973,385

Freehold land and buildings: this comprises Cecil Sharp House. This property was capitalised as a fixed asset for the first time in the year to 31 March 2002 based on a valuation carried out as at 31 March 2002. Under the transitional rules of FRS102 this is now the deemed cost.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

14 Listed investments

	2023 £	2022 £
Fair value at the start of the year	6,437	4,139
Net (loss) / gain on change in fair value	681	2,298
	<u>7,118</u>	<u>6,437</u>
Cash held by investment broker pending reinvestment	-	-
Fair value at the end of the year	<u><u>7,118</u></u>	<u><u>6,437</u></u>

15 Stock

	2023 £	2022 £
Publications and CD's for resale	1,275	1,332
	<u>1,275</u>	<u>1,332</u>

16 Debtors

	2023 £	2022 £
Trade debtors	68,546	14,389
Other debtors	2,606	28
Orchestra Tax Relief	75,675	-
Prepayments and accrued income	71,974	84,442
	<u>218,801</u>	<u>98,859</u>

17 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	58,386	69,772
Taxation and social security	14,867	11,090
Other creditors	14,995	13,136
Accruals	79,159	96,396
Deferred income (note 18)	159,850	137,107
	<u><u>327,257</u></u>	<u><u>327,501</u></u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

18 Deferred income

Deferred income comprises deposits received for future room bookings, membership subscriptions relating to future periods & tickets bought in advance for future performances.

	2023 £	2022 £
Balance at the beginning of the year	137,107	122,568
Amount released to income in the year	(131,268)	(120,269)
Amount deferred in the year	154,011	134,808
Balance at the end of the year	<u>159,850</u>	<u>137,107</u>

19 Creditors: amounts falling due after one year

	2023 £	2022 £
Life members' subscriptions	8,572	9,033
	<u>8,572</u>	<u>9,033</u>

20 Pension scheme

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £13,498 (2022: £11,613).

21a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	112,081	330,782	1,466,608	1,909,471
Investments	7,118	-	-	7,118
Net current assets	403,225	252,578	214,001	869,804
Long term liabilities	(8,572)	-	-	(8,572)
Net assets at 31 March 2023	<u>513,852</u>	<u>583,360</u>	<u>1,680,609</u>	<u>2,777,821</u>

21b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	119,819	367,006	1,486,560	1,973,385
Investments	6,437	-	-	6,437
Net current assets	405,966	184,014	274,862	864,842
Long term liabilities	(9,033)	-	-	(9,033)
Net assets at 31 March 2022	<u>523,189</u>	<u>551,020</u>	<u>1,761,422</u>	<u>2,835,631</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

22a Movements in funds (current year)

	At 1 April 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2023 £
Restricted funds:					
Cecil Sharp House	1,486,560	-	(19,952)	-	1,466,608
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	(2,211)	-	-
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	43,988	1,056	(1,267)	-	43,777
Malcolm Taylor Bursary Fund	889	-	-	-	889
Library Research projects	-	2,250	(2,250)	-	-
Educational projects	377	1,560	-	-	1,937
Scops Arts Trust	-	7,500	(4,733)	-	2,767
Weston Culture Fund	81,376	-	(5,966)	(58,421)	16,989
John Lyon's Charity	12,117	27,500	(25,879)	-	13,738
Artistic development fund	6,486	3,000	(3,000)	-	6,486
PRS Foundation	-	15,000	(13,000)	(2,000)	-
Total restricted funds	1,761,422	57,866	(78,258)	(60,421)	1,680,609
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	124,362	-	-	27,125	151,487
CSH lifts	76,941	-	(44,419)	-	32,522
Kennedy Hall renovation	181,491	-	(41,725)	-	139,766
CSH boilers	108,574	-	(12,939)	7,875	103,510
CSH streaming equipment	-	-	-	54,984	54,984
Education programme	58,653	219,463	(178,024)	-	100,092
Instrument replacement	999	-	-	-	999
Total designated funds	551,020	219,463	(277,107)	89,984	583,360
Revaluation reserve	79,350	-	-	-	79,350
General funds	443,839	1,194,112	(1,173,886)	(29,563)	434,502
Total unrestricted funds	1,074,209	1,413,575	(1,450,993)	60,421	1,097,212
Total funds	2,835,631	1,471,441	(1,529,251)	-	2,777,821

The narrative to explain the purpose of each fund is given at the foot of the note below.

Fund transfers out of restricted funds reflect the fund's balance having been spent to purchase fixed assets for general use, or contributing in part to charity programme costs. Additionally to restricted fund transfers, fund transfers between unrestricted funds represent changes needed to show the agreed designated funds balances at year end date.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

22b Movements in funds (prior year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Cecil Sharp House	1,506,512	-	(19,952)	-	1,486,560
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	43,737	251	-	-	43,988
Malcolm Taylor Bursary Fund	889	-	-	-	889
Educational projects	257	120	-	-	377
Weston Culture Fund	196,000	-	(112,651)	(1,973)	81,376
Help Musicians	3,340	600	(3,940)	-	-
John Lyon's Charity	6,949	25,000	(19,832)	-	12,117
Artistic development fund	6,456	3,030	(3,000)	-	6,486
PRS Foundation	-	15,000	(15,000)	-	-
Total restricted funds	1,893,770	44,001	(174,375)	(1,973)	1,761,422
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	220,000	-	-	(95,638)	124,362
CSH Lift	121,360	-	(44,419)	-	76,941
Kennedy Hall renovation	223,216	-	(41,725)	-	181,491
CSH Boilers	-	-	(12,064)	120,638	108,574
ACE – Cultural Recovery Funding	-	89,970	(89,970)	-	-
Education programme	94,132	142,322	(177,801)	-	58,653
Dance projects	14,500	-	(14,500)	-	-
Instrument replacement	999	-	-	-	999
Total designated funds	674,207	232,292	(380,479)	25,000	551,020
Revaluation reserve	79,350	-	-	-	79,350
General funds	463,934	1,050,223	(1,047,291)	(23,027)	443,839
Total unrestricted funds	1,217,491	1,282,515	(1,427,770)	1,973	1,074,209
Total funds	3,111,261	1,326,516	(1,602,145)	-	2,835,631

22c Movements in funds (continued)

Purposes of restricted funds

Cecil Sharp House: This fund represents the balance sheet value of Cecil Sharp House, held upon trust to be used in perpetuity for the purposes of English folk dance and song.

Cecil Sharp House legacy funding: Legacy restricted to the maintenance and upkeep of Cecil Sharp House.

Bismarks: Accumulated royalties to be used in the production of a second Bismarks recording.

Manley Morris (Filming) Legacy Fund: bequest to create a film record of Manley Morris.

Artists Development fund: to support artist development projects, includes bursaries awarded under Micro Grants Programme.

National Folk Music Fund (NFMF): to fund the refurbishment of the main library space and support staffing and other developments.

Library Project Development Fund: Monies donated for specific library projects, mainly conservation.

Malcolm Taylor Bursary Fund: The bursary was created from individual donations to mark the departure of the former Library Director following 35 years of service. It will be awarded to amateur folk organisations to assist them with maintaining or creating an archive of their organisations activities.

Library research projects: funds received to collaborate on research projects with partners.

Educational projects: funds received to collaborate on research projects with partners.

Scops Arts Trust: funds received to support National Youth Folk Ensemble Engagement Programme.

Help Musicians UK: Fundraising development to support future artists' development projects.

PRS Foundation: Talent Development Partnership Programme, to work with creators at the frontline of talent development in folk music. Includes bursaries awarded under Alan James Creative Bursaries programme.

Weston Culture Fund: to support artists, a creative commission and the purchase and installation of streaming equipment at Cecil Sharp House.

John Lyon's Charity: to support the development of the Inclusive Folk Programme – folk education activities with and for young people with disabilities.

22c Movements in funds (continued)

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects.

CSH Lift: This fund represents the net book value of the new lift in Cecil Sharp House. Depreciation is being charged to the fund over the useful life of the lift.

Kennedy Hall Renovation: This fund represents the net book value of the capitalised improvements to Kennedy Hall made out of the Shape the Future capital fund.

CSH Boilers: This fund represents the net book value of the new boilers in Cecil Sharp House.

CSH Streaming Equipment: This fund represents the net book value of the streaming equipment purchased for use in Cecil Sharp House supported by Weston Culture Fund.

Education Programme: To fund assist the development of the Education strategy and delivery.

Dance Projects: Funds designated for planned Dance Projects.

Instrument Replacement: Net income from instrument hire will be used to purchase replacement/further instruments.

23 Operating lease commitments payable as a lessee

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Equipment	
	2023	2022
	£	£
Less than one year	4,152	4,152
One to five years	11,512	14,424
More than five years	1,240	2,480
	<u>16,904</u>	<u>21,056</u>

24 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £0.50.

ENGLISH FOLK DANCE AND SONG SOCIETY

England & Wales - Charity number 305999

Accounts

Company number: 297142

Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements

For the year ended 31 March 2022

The English Folk Dance and Song Society

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The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

Company number	297142
Country of incorporation	United Kingdom
Charity number	305999
Country of registration	England & Wales
Registered office and operational address	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
Web address	www.efdss.org
E-mail address	info@efdss.org
Trading Names	English Folk Dance & Song Society folkshoponline
President	vacant to 13 November 2021 Eliza Carthy MBE thereafter
Vice President	Eliza Carthy MBE to 13 November 2021 vacant thereafter
Bankers	HSBC 176 Camden High Street London NW1 8QL
Solicitors	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
Auditor	Sayer Vincent LLP Invicta House 108-114 Golden Lane London EC1Y 0TL

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

BOARD AND STAFF MEMBERS

Board Members at 31 March 2022

Lorna Aizlewood	Chair
Robyn Chicot	
Alan Davey CBE	Vice-Chair
Ed Fishwick	Honorary Treasurer
Fiona Fraser	
Lucy Hooberman	
Laura Jones	
Nicola Kearey	
Ayub Khan MBE	
Angeline Morrison	(appointed November 2021)
Martin Parker	
Arti Prashar	(appointed November 2021)
Eleanor Telfer	
Andy Wooles	
Tony Garton	Honorary Company Secretary

Board Members serving during the year:

Alistair Anderson	(retired November 2021)
Corinne Male	(retired November 2021)
Sherry Neyhus	(retired November 2021)
Steve Roud	(resigned September 2021)

General Purposes Committee

Lorna Aizlewood	Trustee
Ed Fishwick	Chair
Martin Parker	Trustee
Mike Heaney	Volunteer
Sherry Neyhus	Volunteer
Katy Spicer	Staff
Megan Chidlow	Staff

EFDSS Staff at 31 March 2022

Katy Spicer	Chief Executive and Artistic Director
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Esbjörn Wettermark	Education Manager
Sarah Jones	Programme Manager, National Youth Folk Ensemble
Laura Connolly	Dance Development Manager*

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

Beth Beamer	Education Administrator*
Kerry Fletcher	Folk Educators Group Co-ordinator†
Tiffany Hore	Library and Archive Director
Nick Wall	Librarian
Alex Burton	Librarian*
Malcolm Barr-Hamilton	Archivist*
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Peter Craik	Marketing and Communications Director
Romana Ashraf	Marketing Officer
Matthew Reed	Marketing and Development Administrator
Harriet Simms	Press Consultant†
Natalya Catton-Wilson	Editor, EDS magazine†
Josh Holliday	Web developer†
Megan Chidlow	Finance Director*
James Turner	Finance Officer
Lucy Grant	Business Development & Operations Director Designate
Sam Stinton	Venue Operations Manager
Lisa Paulon	Venue Sales and Events Manager
Sara Lytle	Box Office Administrator & Receptionist
Clarke Camilleri	Senior Duty Manager*
Susannah Hall	Garden Manager†
Jamie Orchard-Lisle	Technical Manager†
Brian Concannon)
Lucille Brownrigg)
Esther Elliott)
Rachel Furness) Duty Managers*
Lydia Skrentny)
Sarah Stock)
Mimi Suzuki)
Florentina Bowden)
Jowan Collier)
Helen Donnelly) Event Assistants*
Elizabeth Tobald)
Angela Venturini)
RS7 Solutions	IT Support
Pink Foods	Café and bar franchisee

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

*Part-time †Free-lance

Membership at 31 March 2022

Number of individual members – 1971: (1,979 at 31 March 2021).

Number of affiliated groups and organisations – 574: (507 at 31 March 2021)

NB group membership renewals were affected by the pandemic in 2021 as most were unable to continue activities and so did not generate income. Many of these members have now re-joined.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

The Board presents its report and the audited financial statements for the year ended 31 March 2022.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The English Folk Dance and Song Society (EFDSS) is a charitable company limited by guarantee, incorporated in 1935, and registered as a charity in 1963. The company was established under a Memorandum of Association, which sets out the objectives and powers of the charitable company. Revised Articles of Association, incorporating slightly revised objectives and the substance of the original powers, were adopted on 13 November 2010. Further amendments have been adopted at later AGMs.

Board Members are both Directors of the company limited by guarantee and Trustees of the EFDSS under charity law. They are therefore responsible for fulfilling the EFDSS's responsibilities as the Trustee of Cecil Sharp House, under Trusts declared in 1930 and 1935.

All Board Members give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 10 to the accounts.

The Board of Directors

The Board has up to 12 Directors elected by the Members and four additional Directors appointed by the Board. The Board selects its Chair from among the elected Directors and an Honorary Treasurer from the Board as a whole. At every AGM at least four (one third) of the elected Board places will be available for election. Retiring members are eligible for re-election and appointed Directors may seek election provided they have not had more than six continuous years in office. The Board may co-opt Society members to fill casual vacancies. They hold office until the next AGM. The appointment of any Director by the Board is subject to Member approval at the next AGM.

All incoming Directors receive a copy of the Board Policies Document setting out their role and responsibilities, explaining how the Board functions, current strategies and policies, and recent meeting papers and minutes. The Board meets at least four times a year. It meets at least annually with the whole senior staff management team so that strategic issues can be given wider and fuller consideration.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

ORGANISATION AND DECISION MAKING

How the Board functions

The Board is, in law, ultimately responsible for all aspects of the performance of EFDSS but, in practice, most aspects of this responsibility are delegated to the Chief Executive and she in turn delegates them to the staff. The Board listens to and interacts with the staff, but does not, at any time, direct the staff other than the Chief Executive.

The Board operates under a system of Policy Governance, set out in a single Board Policy Document defining:

- EFDSS' Objectives, and therefore those of the Chief Executive, who with her staff has to create Strategies to deliver those Objectives. The Chief Executive reports regularly to the Board on the achievement of those Objectives through the Business Plan.
- Limitations within which the Chief Executive must stay when achieving the Objectives, for example, not entering into debt and keeping a balanced budget.
- The way in which the relationship between the Board and the Chief Executive is managed, which includes a regular review of the Objectives. Throughout the year, new ideas are considered, and individual strategies reviewed and discussed by the Board and senior staff.
- The Board also keeps under review the rules by which it governs itself, for example, the standards of conduct for its members.

The policy document is written to give the Chief Executive the maximum possible freedom to innovate and get on with her job without interference, while at the same time defining a clear strategic direction for EFDSS and ensuring that the Board does not neglect its duty to uphold high standards of organisational performance. The Board is supported by a single standing committee, the General Purposes Committee (GPC) that monitors the performance of EFDSS and provides advice to the Board. Additionally, the Chief Executive and staff may appoint working or advisory groups to provide them with operational support and guidance.

Managing risk

In accordance with best practice, the Board's General Purposes Committee (GPC) reviews and keeps up-dated the Register of Risks facing EFDSS. There are risks associated with financial operations, governance, and management, from environmental and other external factors. All are reviewed as to probability and impact so that actions can be taken to mitigate the most serious risks.

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS objectives and the identified needs of all stake holders. Not all risks can be mitigated but some are less likely to happen if the rest are effectively

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

mitigated. The greatest attention is given to those high risks, which the Board can realistically control.

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders in particular Arts Council England funding. These are mitigated through clear procedures on HR and financial management and reporting which are regularly reviewed by the GPC; regular reviews of income generation sources (ie ticket sales, venue hire, fund raising); and ensuring grant agreements are fully met and good relationships are maintained with funders and other stakeholders. A reduction in Arts Council England funding will mean the charity needs to work to maximise other income sources to reduce the impact on the range of activities undertaken.

An additional risk has been added of inability to operate because of societal conditions (eg pandemics). Mitigation of such conditions are to pursue all emergency funding options; activate relevant premises and IT issue mitigations; utilise reserves; use scenario planning to revise business plans and increase ability to respond.

Statement of policies

efdss has Equal Opportunities, Safeguarding (children, young people and vulnerable adults), Volunteer, Health and Safety, Staff Handbook (employment policies) and Environmental policies in place to safeguard the staff, volunteers, and all users of Cecil Sharp House and efdss activities happening in other venues.

Remuneration policy for key management personnel

Remuneration for key management personnel will be reviewed annually by the CEO and General Purposes Committee (GPC), any proposal would be supported by sectoral benchmarking evidence.

Public benefit statement

efdss as a registered charity is required to report how its activities in furtherance of its charitable purposes provide public benefit and to show that its Trustees act in regard to Charity Commission guidance in this matter. efdss has as its charitable purpose:

- the advancement of education;
- the advancement of the arts, culture and heritage;
- the advancement of citizenship; and in so doing may also contribute to;
- the promotion of equality and diversity and racial harmony.

The Directors confirm that in setting strategies and developing policies they seek to ensure that efdss resources and services are available to all regardless of means or geographical location.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from EFDSS' work. Its numerous outreach programmes and projects are designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, preserving, and developing English folk dances and songs and music, stories, and drama, with the mission to engage more people of all ages and abilities with the folk arts. This is achieved through national and sometimes international programmes of learning and participation, development of resources, and teacher and artists' development including:

- courses and classes for adults, and programmes for children and young people (formal and non-formal educational settings), including our two youth ensembles – National Youth Folk Ensemble and the London Youth Folk Ensemble;
- training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) to improve the understanding, teaching and delivery of the folk arts for those working in formal and informal educational settings;
- support and development of professional artists working in and with the folk arts canon through a year-round programme of performance and showcase programmes, and creative development support through eg bursary programmes, residencies and creative commissions;
- maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide invaluable resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

EFDSS delivers many of these activities with partner organisations working in arts, education, and heritage, health and wellbeing, and other sectors as appropriate. All activities are evaluated through the collection of quantitative and qualitative data from audiences, participants, tutors, peer assessors, funders, and partner organisations. Evaluation outcomes inform the development of future strategies and programmes of activities.

Vision Statement

Through the use of its resources (Cecil Sharp House, the Vaughan Williams Memorial Library, its professional staff and members), EFDSS will maintain itself as a centre of excellence in the development of traditional English folk song, dance, music, stories and drama by providing national and local outreach services and support to professional artists, teachers, researchers and others that enable and increase access to all and celebrate diversity and promote equality.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

LORNA AIZLEWOOD CHAIR'S REPORT

This has been another year of challenges for everyone as we transitioned from operating under pandemic restrictions to something resembling the 'normality' of 2019. Our hoped-for re-starting of the Cecil Sharp House performance programme and returning to in-person courses and classes at the beginning of April was not to be as restrictions continued. So, most of our music courses and classes continued online for the summer term and finally by late May we were able to re-start our live performance programme, welcoming audiences to our building for the first time in 15 months.

The cancelled Cecil Sharp House 90th anniversary performance programme for 2020 was revived in the summer of 2021 and we are so grateful to all the artists who worked with us to cope with social distancing, many giving two performances in an evening to enable more tickets to be sold. We were delighted to be able to stream the live concert by Peggy Seeger and Calum MacColl and reach a world-wide audience.

By the autumn we were back delivering activities and events in full at Cecil Sharp House and around England. It was great to see our dance classes back in operation together with all the other dance activities happening at Cecil Sharp House and those delivered by member folk dance clubs across the country. The Education Department encouraged us all to return to dancing with their online workshop entitled *Getting Back to Dancing in Person* presented in September.

The impact of Covid-19 had not disappeared, however, and a few artists fell foul of the illness, cancelling their concerts. With London being declared a no-go zone in mid-December due to the rise of the Omicron variant, the final two events of 2021 which included our New Year's Eve Ceilidh were sadly also cancelled.

However, the autumn did see the presentation of our VWML conference on Diversity in Folk, the first conference to focus on ethnic diversity, and our first hybrid conference, it being presented live at Cecil Sharp House and streamed across the globe. The autumn also saw two premieres: *Hope*, a folk dance, music, and theatre show by our Associate Company Folk Dance Remixed, and *Freedom to Roam*, a musical collaboration involving nine artists and presented in association with the Born Free Foundation.

Much of this activity was made possible by grants from the Cultural Recovery Fund (Department of Digital, Culture, Media and Sport) and the Weston Culture Fund with funding continuing from the PRS for Music Foundation, John Lyon's Charity and Arts Council England. Additionally we continued to financially benefit from the Governments' Job Retention Scheme. All of this funding helped pay some core costs and importantly enable the continuation of our Inclusive Folk programme for disabled young people and helped support artists. Grants underwrote the performance programme enabling artists' fees to be paid in

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full despite restricted audience numbers and so lower income. It enabled the continuation of the Alan James Creative Bursary programme and showcase performances at festivals, together with the commission of *Hope* by Folk Dance Remixed. Funding has also enabled us to invest in the future through the purchase of equipment that will enable us to stream events from the House.

Over the past two years we have been considering the name of the organisation – was it still fit for purpose in 21st century England? On a pragmatic note we are concerned that the name itself is long and frequently misheard and as initials it is also difficult to say and understand. More, fundamentally, is it off-putting to anyone new to folk music and dance? Does it make our organisation sound exclusive rather than inclusive? During the year we surveyed our members and a wider number of people and organisations that we work with from other arts, arts education, and heritage sectors. The debate has been fiery with strong views expressed on both side of the argument to change or not to change. The debate will continue.

The pandemic did not prevent us from presenting five people with the EFDSS Gold Badge. This year's recipients were Kerry Fletcher, Chris Metherell, Lynette and Jim Eldon, and Rod Stradling. We were delighted to see their badges presented at events in Gloucester and Sidmouth and on a boat in the North Sea! Full marks to Lynette and Jim for the most original Gold Badge event so far.

In the year we welcomed our former Vice President, Eliza Carthy as our new President, we said farewell to her mother Norma Waterson who died in January, one of greatest singers of English folk song during the past 60 years. She will be greatly missed but her legacy will live on.

As always, and in another difficult year, I must express my sincere thanks to my fellow Trustees and to Chief Executive Katy Spicer and her team for successfully managing the organisation through the continually changing circumstances. It would have been impossible to do this without the continued support of Arts Council England, John Lyon's Charity, and PRS for Music Foundation together with the "crisis" grant support from the DCMS and Weston Culture Fund. We are also very grateful to our members who continued to support EFDSS through their subscriptions and additional donations and are delighted to see the return in 2021 of many of our affiliate members as they were able to restart their dance and music activities.

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KATY SPICER CHIEF EXECUTIVE'S REPORT

To echo our Chair, it was another challenging year with the effects of Covid-19 still prevalent at the year's start and rising inflation at year end. Nevertheless, it was the year of returning to in-person activity while continuing to make the most of our newly found digital experience. While attendance numbers at our courses and classes, lectures and conferences reflected the desire for people to return to a physical rather than virtual space, audiences for live performance were still lower than there were pre-Covid.

Despite all the difficulties, the EFDSS team delivered an astonishing programme this year.

Artists' Development and Performance

With restrictions still in full force, we began the Cecil Sharp House (CSH) performance programme with a streamed gig by songwriter/musician Polly Paulusma from the Vaughan Williams Memorial Library. In late May we finally welcomed audiences back to CSH with performances by many of the artists booked for our 90th birthday season in 2020. With social distancing regulations still in place Lady Maisery, Oysterband, Peggy Seeger and Calum MacColl, and Show of Hands all gave two performances in an evening to enable more people to attend and the support of the Cultural Recovery Fund (DCMS) making these performances financially possible.

The performance programme was back to full strength for the autumn featuring most of the 2020 cancelled artists. Twenty-eight concerts were programmed but Covid caused the cancellation of three. Social distancing for audiences was no longer required and audiences gradually returned. However, audiences were slow to return after the Christmas/New Year break, primarily because of the rise of the Omicron variant. In addition to the two premieres, *Hope* and *Freedom to Roam*, mentioned in the Chair's Report, we partnered again with the Golden Thread Project to present *Beasts, Jacks and Punkies*, a visual art exhibition and performance event to celebrate Hallowe'en, and were delighted to collaborate with award-winning Spiers and Boden who returned to live performance after a gap of seven years with a festival day of dance, workshops, interviews, and performance at Cecil Sharp House.

The continuation of funding from the PRS for Music Foundation's Talent Development Partnership enabled the award of six Alan James Creative Bursaries and the revival of our showcase performance platforms at regional festivals. Bursary recipients and their projects were:

- Angeline Morrison – to create an album of songs (*The Sorrow Songs*) that sing of the hidden histories of the historic Black population of the British Isles.

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- You Are Wolf (Kerry Andrew) – to research, experiment with and arrange a new set of traditional songs (and folklore-inspired originals), based on the theme of transformation.
- Queer Folk (Sophie Crawford and George Sansome) – a project that will uncover and highlight queer narratives within traditional folk song and amplify the voices of LGBTQ+ performers.
- Madame Ceski (Francesca Simmons) – to create an experimental audio-visual songbook of folk music that accompanies the ritual folk year of England.
- Quentin Budworth – Disconnect/Reconnect: exploring how live and online music works as a political space and be part of a conversation about the society we want.
- Lisa Heywood – exploring the rich tradition of English social folk dance and dance music, and how it compares and contrasts with Indian social dance and dance music.

As part of the year's performance programme we were delighted to include the work created on previous bursary projects by Maz O'Connor and Jo Freya and Annie Whitehead. It was great to be back at Sidmouth Folk Festival with our *EFDSS presents* showcases, particularly as it was a much smaller festival than usual, with only one outdoor stage instead of the usual 10+ venues across the town. In the autumn the English Folk Expo international music showcase and festival returned to Manchester and EFDSS presented three artists – Oliver Cross, Katy Rose Bennett, and Zoe Wren – to the international delegate audience of programmers, agents, and music organisations. We also supported showcases at Stage4Beverley Festival in Yorkshire and partnered with the Cubitt Sessions in August to present a free day of folk music at Coal Drops Yard by Kings Cross Station, London.

We were delighted to receive a second donation from Conrad and Jennifer Bailey to enable delivery of the Micro-Grants programme for another year. These are small grants to support anything that will assist a folk musician's career development including recording, creative collaboration, equipment, and instrument purchase. This year's donation supported Christina Alden and Alex Patterson (sound equipment); Germa Adan, Lambrego, Finn Collinson, and Richard O'Neill and George Hoyle (album recording); Miranda Rutter (new composition and recording project); and Mike Ruff (technical equipment).

Learning and Participation

As reported by the Chair, much of the learning programme continued online for the summer term with the exception of our youth activities – Folk Unlimited, London Youth Folk Ensemble and National Youth Folk Ensemble – which returned to in-person activities from late April.

Many of the usual summer performance opportunities for London Youth Folk Ensemble were cancelled but they were able to return to Folk by the Oak at Hatfield House in their now regular slot as the opening performers on the Acorn Stage. The National Youth Folk Ensemble (NYFE) had their first in-person residency for over a year in August ending with a

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performance at the Purbeck Valley Folk Festival and a live-streamed performance from Cecil Sharp House. Fortunately their residences continued in-person for the rest of the year, meeting at Halsway Manor in Somerset (autumn) and Yorkshire (early spring) and giving their first performance of 2022 at York's National Centre for Early Music as support to melodeon master Andy Cutting. This performance was also live streamed.

In May 2021, NYFE delivered eight Sampler Days around England to enable young people to have a taste of folk music, and as the optional first stage of the audition process. These took place in partnership with a range of organisations: Lancashire County Council and Lancashire Music Hub, Derbyshire Music Hub, The Stables (Milton Keynes), Wiltshire Music Centre, Kent Music, Blaize (North East), Music8 London, and the National Centre for Early Music (York).

The NYFE Engagement Programme teamed up with regional organisations to deliver new Folk Experience Days for young people. These workshops were delivered in partnership with music education hubs in five locations Yorkshire (Musica Holme Valley), Dorset (Soundstorm and Dorset MEH), Lincolnshire, Bristol (West of England Music Alliance) and London (Music8) between March and May 2022.

The Passport to Music project continued into its second year. This is a cross-genre inclusive music project led by People Express in South Derbyshire for young people in challenging circumstances, and for which EFDSS delivered the folk music strand, working alongside project partners NYJC, Baby People, and Milapfest delivering the jazz, hip hop and Indian music elements respectively. The quality and relevance of the project was recognised by Music Teacher Magazine and shortlisted for their Rocksteady Award for Progressive and Inclusive Music Education at the Music and Drama Education Awards 2022.

A new project with Kent Music, *Ashford Creative Orchestra*, began in March bringing together English and Indian folk music (bhangra) as the basis for creative exploration. Kuljit Bhamra, Sam Partridge and Grace Smith delivered workshops with secondary school groups and a training session for teachers. They produced 12 'how to' films to enable teachers to teach their pupils during the summer term 2022 in order to perform with other schools at the end of term.

Other NYFE Engagement activities included song workshops for London-based schools from the ARK multi-academy trust and Continuing Professional Development (CPD) for their music teachers. Two Youth Folk Music online CPD sessions were delivered for music teachers from across England.

The Young Folk Club continued to meet online to enable young people from across the country and beyond to join. It is organised by our Youth Forum with support from the Education Department and this year included guest artists, Grace Smith, Ben Moss, Patrick Rimes, Laura Beth Salter, and Archie Churchill-Moss.

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We took a year off from directly delivering activity via our partnership with U.Dance, the national youth dance festival organised by One Dance UK, as their whole festival was again delivered online. However, they once again worked with Folk Dance Remixed to deliver online warm up sessions for the digital festival. Our Youth Dance Ceilidhs and the Family Barn Dances at Cecil Sharp House resumed in the New Year with live bands and callers.

Five awards of £500 were made through our first Mini Grants programme for social folk dance development. Open to groups and individuals to apply for, the recipients were Hessele Ceilidh Band, Louise Siddons (caller), Hastings Maypole Dancers, Sheffield Inter-Varsity Folk Dance Festival and Cotteswolde Country Dance Band. All recipients were supported to expand and diversify engagement through a range of innovative local projects.

The Inclusive Folk programme, funded by John Lyon's Charity, continued with a range of activities. These included regular Folk Unlimited workshops at Cecil Sharp House for disabled young people aged 12–30 and their friends, families, and carers; workshops with young people from local Special Educational Needs and Disability (SEND) schools and colleges who then came together for a Festival Day at Cecil Sharp House in November to share their dance and music. A new trainee music leader was appointed for the year and lead tutor, Emily Ward, delivered two sold-out online workshops in July 2021 on Using Folk Music in SEN settings, attended by music educators from across the UK.

In addition to the *Getting Back to Dance in Person* training event, two other events presented by our Folk Education Network took place along with the continuation of fortnightly online Open Space mutual-support sessions for folk educators.

- Diversifying Folk Education (June 2021, online) a development day with speakers Tina K Ramnarine, David Brookhouse and Aziz Ibrahim.
- Youth Friendly Folk Development Day (February 2022, Cecil Sharp House & online). with keynote speaker musician Rachel Aggs and presentations on the *Passport to Music* project, working with physically disabled young people, a panel on gender equality & safety in the folk scene presented in partnership with Esperance, a panel on cultural diversity, and a presentation from members of EFDSS' The Young Folk Club.

In addition, our Dance Development programme presented an online Gender-free Calling workshop led by Lisa Heywood in November. A free online workshop was presented in January 2022 for EFDSS members and the wider folk sector, introducing Brass Bands England's BandSafe child and adult safeguarding programme and the new FolkSafe offer developed in partnership with EFDSS.

A crowd-sourced online Folk Dance Calendar was launched in December 2021. The Folk Dance Calendar is designed to help anyone to start dancing, or to get even more involved than they are already. It gives organisers of folk dances – whether long-established newly instituted – an effective way to reach participants.

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Training activities for educators continued to be delivered, online and in person, and our Resource Bank of educational materials was increased.

New free online resources produced this year included

- **Our Song** – a resource by musician Jackie Oates introducing practitioners in Early Years settings to traditional English folk songs. Produced by EFDSS in collaboration with Hounslow Music Service and Croydon Music and Arts and funded by Youth Music.
- **An Introduction to Maypole Dances** – information, sample dances and audio downloads from the Maypole Manual by Mike Ruff.
- **Black Singers and Folk Ballads** – resource exploring four songs supported by 14 audio files, and a short video, reflects on music-making among enslaved people in former British colonies in the Southern US and Caribbean. Designed for secondary educators (KS3 and above) of Music, English, Drama and History. Written by musician and singer Cohen Braithwaite-Kilcoyne with singing and storytelling from Germa Adan and Alison Solomon.
- **Folk Songs in the Model Music Curriculum** – a collection of 24 English folk songs from our Resource Bank, contributed by EFDSS for the new Model Music Curriculum, linked to supporting teachers' notes and audio files.
- **Folk Music Starting Points** – video resource created by National Youth Folk Ensemble music leaders Miranda Rutter, Rob Harbron, Sam Partridge, and Grace Smith to demystify folk music by providing ways in to learning by ear, introducing folk specific techniques, and suggesting ideas for adding chords and harmony to folk tunes.
- **Exploring English Folk Music** – a video-based resource for young people and music teachers based on the livestreamed September 2021 performance of National Youth Folk Ensemble alumni with artists Sam Sweeney and Rob Harbron in partnership with Wiltshire Music
- **Herrings and Hops** – a video resource for learning disabled students created as part of our Inclusive Folk project with dramatised folk songs, supported by Makaton signing.
- In addition, we partnered with public examination board Pearson in the creation of two films as part of their series **Diversity and Inclusion in Music** featuring artists Rowan Rheingans and Germa Adan.

Vaughan Williams Memorial Library and Archive

The Library re-opened its doors to the public in early summer, having continued to provide their enquiries service and support to researchers virtually, and to conduct work on the online catalogues and resources throughout the restrictions.

The annual conference for this year was *Diversity in Folk*. This ground-breaking conference sought to explore racial and ethnic diversity in the folk arts, historically focussed and in contemporary discourse. Papers included: the Black origins of sea shanties; nationalism and

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internationalism in the English folk dance revival; The Sorrow Songs – folk songs of Black British experience; and racial crosscurrents in Appalachian folk song. It was delivered as a hybrid event with speakers and delegates both online and at Cecil Sharp House, with people attending from as far afield as the USA and Japan.

The annual programme of Library Lectures remained online this year to continue to enable a world-wide geographical reach. Three lectures were presented between January and April 2022, with a fourth lecturer falling foul of Covid. The lectures given were *Cotswold Arts and Crafts and Folk Music* (Martin Graebe); *Is local, traditional music dying?* (Michael Church); and *Maud Karpeles, Adventurer and Folksong Collector: A Reconsideration of her 1929 and 1930 Newfoundland Field Explorations* (Anne Guigné).

The annual Broadside Day, a one-day conference for people interested in Street Literature, including broadsides, chapbooks, songsters, woodcuts, engravings, last dying speeches, and all kinds of cheap printed ephemera sold or distributed to ordinary people in the streets, fairs, and back-street shops across the country, took place in February. The event was delivered online and is a partnership event with the Traditional Song Forum.

The Folk Song Subject Index, an on-going project to give access to traditional folk songs through subject keywords, reached a milestone in the summer when the 1000th song was added to the database. The milestone song was *The Loss of the Ramillies*, which commemorates the loss of hundreds of lives in the shipwreck of HMS Ramillies on the Devon coast in 1760; versions of this song have been collected from across the UK and Atlantic Canada.

Our acclaimed annual publication, Folk Music Journal (Volume 12, Number 2), continued to present articles on a wide variety of topics and reviews on over 25 new academic folk song, music, and dance publications. This edition's featured articles were:

- 'Step it Away' : Mouth Music for English Step-Dancing by Gwilym Davies
- Eli Coleman and his 'Box of Bells' by Rod Howell
- Edward Rushton (1756–1814): Radical Liverpool Poet and Ballad Maker by John Howson
- The Suffolk Christmas Dance in Adrian Bell's *The Cherry Tree* (1932) by Chloe Middleton-Metcalf
- Resources in the Vaughan Williams Memorial: 'Can you shed any light?': correspondence between Roy Palmer and Keith Gregson, 1976–87 by Keith Gregson.

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Marketing, Development and Communications

Our membership magazine, *English Dance and Song* (EDS), returned to its usual quarterly publication in this year, having been reduced to three in 2020–21 due to staff being furloughed. It continued with familiar features in particular Folk Family Tree which this year featured musicians Nancy Kerr, John Spiers, and Cat McGill, and remembering Norma Waterson who died in January 2022. Also continued was our youth focus, articles written by young people about their folk activities – EFDSS' Youth Forum, Duke of Edinburgh's Award, life in LYFE (London Youth Folk Ensemble), and the Jiggerie Folkerie band. Adapting to Covid restrictions and returning to in-person activity featured heavily over the year and an article on Gender Free Calling by Lisa Heywood sparked lively debate over three editions of the magazine.

Despite sales being substantially down over much of 2021/22, Marketing staff have used much-improved data analysis tools to target prospective customers more effectively using the box office and Customer Relationship Management system which was installed in January 2021. Further opportunities will emerge as we continue to learn more about the people who engage with our work.

Encouraging further individual giving was given more priority over the course of the year. Unrestricted gifts (many of which can be boosted further by Gift Aid) were already of great value to the Society and are expected to become ever-more important. Potential donors include members who do not already give generous donations in addition to their annual fee, anyone who attends events at Cecil Sharp House or around England, and professionals who engage with the Society's work.

Social media activity is not a meaningful objective in itself, but it can be an important tool in expanding audiences for and interest in the folk arts generally and increasing awareness of all aspects of the organisation's work. EFDSS' various social media accounts (for EFDSS and for events at Cecil Sharp House) saw increased engagement over the year. It has been possible to measure direct impact in terms of event sales, website visits and more.

Equality, Diversity, and Inclusivity

A focus on improving Equity, Diversity, and Inclusion within EFDSS and its activities has been taking place for over a decade. In recent years there has been greater impetus to push further and faster on developments to ensure that EFDSS and the folk arts remain relevant to the society of today.

We have chosen to focus on three of the protected characteristics ([Equality Act 2010 \(legislation.gov.uk\)](https://legislation.gov.uk)) rather than try to deliver activities and developments that relate to all of them. That having been said our Equity, Diversity, and Inclusion policies and procedures ensure that we do not discriminate against any person on the ground of age, disability,

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gender reassignment, marriage or civil partnership, pregnancy and maternity, religion or belief, sex, and sexual orientation, or socio-economic status.

We have chosen to focus on three characteristics for the following reasons:-

- Gender – while there are some very prominent women artists in the folk sector, they are still outweighed by their male counterparts, in particular as instrumentalists which can limit development opportunities.
- Ethnicity – the English folk arts continually evolve to reflect the society around them. If they are to survive and thrive then the ethnicity of people involved (professionals and amateurs) needs to be diverse.
- Disability – we are committed to access to the arts for everyone and recognise that people with disabilities experience a disproportionate array of barriers to this access.

EDI Activities and Developments 2021–22

Operational

- Training courses for staff and trustees in Disability Awareness and Unconscious Bias
- Increased diversity of Board of Trustees/Director with the appointment of two women of colour

Learning & Participation including training and development

- Increasing diversity of tutors and maintaining a gender balance
- Camilo Menjura and Alexandra Patterson appointed joint-directors of LYFE
- Inclusive Folk Programme
- Creative Orchestra project
- Passport to Music project
- Black History learning resource
- Safeguarding training provided to EFDSS tutors and information provided to all members
- Folk Education Development Days on diversity
- Autism Awareness training for EFDSS tutors and staff

Vaughan Williams Memorial Library

- Diversity in Folk conference
- Decolonising the Library and Archives: beginning a review of our classification scheme by re-ordering the way national and ethnic subdivisions are arranged on our shelves, to eliminate legacies of colonialist thinking. Revising our collection development policies to place an emphasis on the active collection of materials which illuminate marginalised voices. Appraisal of our online archive collections and addition of position statements on offensive materials.

Artists' Development

- Associate Company, Folk Dance Remixed and commission of new performance work
- Creative Associate, Marie Bashiru

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- Alan James Creative Bursary programme and festival showcases supporting artists with disabilities, from the LGBTQ+ community, and maintaining a gender balance
- New programming partnership with Queer Folk to include LGBTQ+ specific dance and performance events at Cecil Sharp House.
- Improving gender balance of performance programme at Cecil Sharp House
- Roundtable meeting with artists of colour in partnership with EFEx and Black Lives in Music

Marketing and Communications

- Dedicated EDI page on EFDSS website with regular up-dates on achievements
- Gender free calling articles in EDS magazine
- Folk Folk online talk with Thank Folk for Feminism
- Providing positive examples by using more photos and videos of under-represented groups engaging with the folk arts in genuine and unstaged ways

The Year Ahead 2022–23

This continues to be a recovery year as although all our activities are back up and running and new activities are being developed and delivered, the effects of Covid continue and are now joined by concerns of inflation. Over the summer season 2022 we have seen shows cancelled due to Covid and audience numbers still lower than pre-Covid numbers.

However, financial support continues from Arts Council England (National Portfolio Organisation funding)*, John Lyon's Charity (Inclusive Folk Programme) and PRS for Music Foundation (Artists' Development Programme). Funding has also been received from the RVW Trust to support our autumn VWML conference *Once more to the mouths of the people: Ralph Vaughan Williams and Folk Song*, marking the 150th anniversary of the birth of the composer and first President of EFDSS. We also look forward to a season of Library Lectures and the annual Broadside Day in early 2023.

We have already awarded Alan James Creative Bursaries in this year to Tamsin Elliott and Tarek Elazhary, Lisa Knapp, The Lunatraktors, Hazel Askew; 17 musicians have appeared at our *EFDSS Presents* concerts at Sidmouth Folk Festival and we are looking forward to our showcases at this autumn's EFEx and 2023 Stage4Beverley Festival. A further year of funding from individual donors Conrad and Jennifer Bailey will enable another year of Micro Grants for artists.

Over the summer the Cecil Sharp House Choir also performed at this year's Sidmouth Folk Festival; London Youth Folk Ensemble performed at Folk by the Oak; a record number of young people attended our Get Your Folk On! summer school; and the National Youth Folk Ensemble gave their last performances for this cohort year at Purbeck Valley Folk Festival and Folk East.

We are looking forward to a busy autumn/winter of courses and classes, and performances at Cecil Sharp House. Across the country Folk Education Development Days continue with

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Regionality and Tradition taking place in Preston in November. This will also be the final year for Sam Partridge as Artistic Director of the National Youth Folk Ensemble. Sam and his team of tutors have delivered outstanding work and coped brilliantly with the restrictions enforced by the pandemic. Recruitment for his successor will begin in the autumn.

* Shortly before signing these accounts we were made aware of a likely 32% reduction in our National Portfolio Organisation funding from Arts Council England from April 2023. We will be working to mitigate this loss of income over the coming months while maintaining our range of activities.

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FINANCIAL REVIEW

ED FISHWICK TREASURER'S REPORT

The charity has a deficit for the year of £275,630 (2021: £256,173 surplus). The deficit, following the surplus in 2021, reflects significant grant funding received in 2021 which has been largely spent in 2022,

The overall income on the Statement of Financial Activities is £1,321,071 (2021: £1,400,842). The decrease in income reflects continuing major changes to income streams in both years due to the pandemic, with letting and event income increasing again following the low levels in 2021 due to the pandemic, and grant and donation income falling after extra receipts in 2021.

In 2022 the charity received a grant of £89,970 from the Arts Council England's Cultural Recovery Fund. In 2021 two major grants were received: £196,000 from Weston Culture Fund and £77,300 from National Lottery Heritage Fund.

The continuation of our National Portfolio Organisation grant from Arts Council England, together with project grants from PRS for Music Foundation, Help Musicians UK and the John Lyon's Charity for artists' development and education projects were also invaluable to enable the continuation of our Folk Unlimited programme, the support of the creative artists, and to plan for the future.

Use of the Government Job Retention Scheme continued in the first half of 2022, providing the charity furlough income of £44,947 (2021: £212,659).

The charity was able to reopen its building for most of the year and letting and trading income levels recovered to closer to the levels in pre-pandemic years, with income of £346,124 (2021: £72,356). Activity income from educational activities, the performance programme and membership also recovered during the year totalling £294,955 (2021: £217,720).

Expenditure for the year was £1,602,146 (2021: £1,145,107). Staff costs remained at similar levels £665,036 (2021: £667,747). Direct activity costs increased to £513,079 (2021: £209,773) as the charity was able to recommence running many of its normal activities and events which were paused in 2020 and 2021.

Premises costs returned to normal use levels with the building mostly in full use during 2022 at £114,169 (2021: £76,060). Office and other staff costs returned to pre pandemic levels particularly for irrecoverable VAT as activities again took place.

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The charity needed to replace its boilers in the year, the cost of this work was £120,638 and was paid for from the future capital projects designated fund. The charity has opted to top up the capital projects fund by £40,000 from free reserves, following this expenditure.

The activities of the charity have largely returned to the pre-pandemic levels and we hope to continue this trend. The trustees are satisfied that the company continues to have sufficient financial resources to trade for at least 12 months from the date of approval of these financial statements.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2022 £1,761,422 (2021: £1,893,770).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2022 EFDSS held designated reserves of £551,019 (2021: £674,207), this figure is made up of:

- £367,006 relating to fixed assets capitalised while refurbishing Kennedy Hall and installing lifts and now including £108,574 relating to fixed assets capitalised while replacing the boilers in 21-22.
- £124,362 for future planned capital projects such as refurbishing the café and bar area. Of the £220,000 at the start of the year, £120,638 was spent on replacing boilers, the charity has topped the balance up with an additional £25,000 from free reserves in the year.
- £59,652 funding intended for multi-year youth education projects and instruments.

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2022 were £403,370 (2021: £411,784).

Trustees review EFDSS's Reserves Policy and reserves levels annually as part of the planning process. The level of reserves is one of the factors taken into consideration in setting future expenditure levels. The Trustees have agreed a policy where free reserves should be maintained at a level representing:

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 in order to allow for funding gaps in the year.

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- A further estimate of £50,000 in terms of the impact of increasing inflation and extra costs which could arise in the coming year.

This level is judged suitable considering the following factors:

- The uncertainty over income, particularly following the COVID-19 pandemic and its lingering impact on income streams for events, as well as the impact on the charity from rising costs and economic uncertainty.
- Ownership of a listed building, which can mean additional expenditure incurred in upkeep and maintenance.
- To allow for further emergency expenses in relation to the pandemic.
- To allow longer term planning and more efficient use of resources.
- To ensure the organisation is able to commit to and fulfil its intentions in regard to future and multi-year projects funded by restricted and designated reserves.

The Trustees are satisfied with the level of reserves held at the year end. The charity notes that the proposed reduction in the confirmed funding from Arts Council England from April 2023 may impact reserves as we work to raise replacement sources for this income.

Investment

Surplus cash is invested in short term bank deposit accounts (each within the limits of the government’s guarantee scheme) or on the Money Market, a facility provided by HM Treasury, for agreed short periods. The amount available for investment is judged according to expected financial obligations and cash flow forecasts.

Incoming Resources

Grants received and receivable in 2021-22 were as follows:

	£
Arts Council England (National Portfolio Organisation funding)	439,996
Cultural Recovery Fund (Department for Digital, Culture, Media & Sport)	89,970
PRS Foundation Talent Development Partnership grant	15,000
Help Musicians UK National Grants Programme	600
John Lyon’s Charity	25,000

Fundraising

EFDSS raises funds from grant giving bodies (charitable trusts and foundations and government bodies) and from individuals and members (clubs and individuals). EFDSS seeks out grant giving bodes where the aims and objectives of the latter match the aims and objectives of the EFDSS activity for which funds are sought. EFDSS applies for funding to support a range of activities including education, artists’ development, and library and archive projects and developments, core support and capital funds. EFDSS abides by the

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

requirements of the grant giving body in terms of use of the funds, record keeping, reporting and evaluation. All restricted income from grants is recorded separately in our accounts.

Donations from individuals and members are sought to support general running costs and for specific projects and developments. Communications for this are through letter and email; no unsolicited contact with individuals for fundraising purposes is undertaken. Donations given for specific activities are recorded separately from general donations to ensure they are used for the specified activity. EFDSS does not use external fundraisers or fundraising companies, all fundraising activities are delivered by its staff. Any complaints about our methods of fundraising and use of donated funds would be dealt with in the first instance by the Chief Executive and if required by the Chair of the Board on behalf of the Trustees/Directors. To date there have been no complaints relating to our fundraising activities.

Voluntary Income

A variety of voluntary contributions has supported the work of EFDSS and, whenever it is possible, we have recovered Gift Aid to enhance those contributions. Voluntary income includes donations to EFDSS, and we thank all those members, affiliated and other individuals and organisations for their support of EFDSS' work.

Donations were received from individuals, affiliated groups, and other individuals and organisations, including donations in memory of deceased members. Donations of more than £100 were received from the following affiliated groups:

Camping & Caravanning Club Folk Dance & Song Group
Chesham Folk Dance Club
Cutty Wren Folk Club
Jorvik Folk Dance Club
Pyrford Folk Dance Club
Quorn Folk Dance Club
St Andrews Folk Dancers
Weston Assembly

Legacies received by 31 March 2022

Peter Burton	£2,000
Mrs M J Clegg	£10,000
Jane Rosalynd Evans	£1,000
Roy Hordley	£10,009
Patricia Anne Hoy	£2,000
Jennifer Rice	£3,000
David Hartley	£2,181 (residue of legacy made in 2020/21)

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For the year ended 31 March 2022

Peter Sumner	£289 (residue of legacy made in 2020/21)
Jacqueline Westlake	£475 (residue of legacy made in 2020/21)

Gift Aid

EFDSS has been able to recover £3,376 of tax on donations through the Gift Aid Scheme.

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

Statement of the Board's responsibilities

The Directors (who are also the Trustees of EFDSS for the purposes of charity law) are responsible for preparing the Directors' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements the Directors are required to:

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

The Directors are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

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

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2022 was 1,971 (1,979 at 31 March 2021).

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

The Directors have no beneficial interest in the charitable company.

Auditor

Sayer Vincent was re-appointed as the Society's auditor during the year and has expressed its willingness to continue in that capacity.

The report of the Board of Directors has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors on 12 November 2022 and signed on their behalf by:

Lorna Aizlewood
Chair

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2021 –22

Youth, Adult, Family and Professional Development Activities:

Germa Adan	Alex Lord
Will Allen	Erin Mansfield
Hazel Askew	Rose Martin
Emily Askew	Sarah Matthews
Bryony Bainbridge	Jo May
Alice Barnard	Ellen McGovern
Kuljit Bhamra	Aine Mcloughlin
Steve Blake	Camilo Menjura
Cohen Braithwaite–Kilcoyne	Isaac Montagu
Jenn Butterworth	Bevan Morris
Louis Campbell	Ben Moss
Roswitha Chesher	Jackie Oates
Archie Churchill–Moss	Maz O'Connor
Andy Cutting	Martin Parker
David Delarre	Sam Partridge
James Delarre	Alexandra Patterson
Flora Dodd	Joseph Perkins
Freda D'Souza	Rosa Pollard Smith
Clare Elton	Emily Portman
Jo Freya	Matt Quinn
Beth Gifford	Conor Reynolds
Ruairi Glasheen	Andy Richards
Nicholas Goode	Patrick Rimes
Ross Grant	Mike Ruff
Camilla Greenwell	Miranda Rutter
Maisie Greenwood	Laura–Beth Salter
Rob Harbron	Grace Smith
Jack Healy	Cori Smith
Lisa Heywood	Andrea Spain
Ed Hicks	Sam Sweeney
Aaron Horlock	Laurel Swift
Hannah James	Emmie Ward
Tom Kimber	Louise Yeoman
Su–a Lee	

Sound Engineers:

Simon Alpin	Thibaut Remy
Drew Coleman	Steve Watson
Barny Davis	Peter Middleton
Graham Dominy	

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

Library Lectures:

Michael Church
Martin Graebe

Anna Guigné

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Quentin Budworth
Madame Ceski (Francesca Simmons)
Queer Folk (Sophie Crawford
& George Sansome)

Lisa Heywood
Angeline Morrison
You Are Wolf (Kerry Andrew)

Micro Grant Recipients:

Germa Aden
Christina Alden & Alex Patterson
Finn Collinson
Lambrego

Richard O'Neill & George Hoyle
Simon Roth
Miranda Rutter
Mike Ruff

Creative Associate:

Marie Bashiru

Associate Company:

Folk Dance Remixed

REGULAR VOLUNTEERS WORKING WITH EFDSS IN 2021-22

Front of House:

Tim Stephens

Library and Archive:

Martin Nail
Amy Palmer

Peter Williams

Diversity in Folk Conference:

Caroline Bithell
Theresa Buckland
Christopher Butler

Ross Cole
Simon Keegan-Phipps
Angeline Morrison

Folk Music Journal Editorial Board:

Julia C Bishop
Elaine Bradtke
Theresa Buckland

Michael Pickering
Sigrid Rieuwerts
Steve Roud

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Directors' annual report

For the year ended 31 March 2022

Paul Cowdell
Byron Dueck
Vic Gammon
Michael Heaney
E Wyn James

Ian Russell
Derek Schofield
Malcolm Taylor
Frances Wilkins

Folk Song Subject Index:

Jeremy Dale
Simon Furey
Anne Gover
Shan Graebe
Eleanor Mehew

Jake Ollett
Michael Taft
Leila Weinstein
Debbie Zumbeel

Youth Forum:

Rowan Collinson
Aaron Cuthbertson
Eyle Cuthbertson

Danny Marshall
Eleanor Randall

Key partners 2021–22

Access Folk (University of Sheffield)
Attitude is Everything

Awards for Young Musicians
Baby People
Black Lives in Music
Blaize
Bradford Music Education Hub (MEH)
Brass Bands England
Camden Music
Cornwall MEH
Croydon MEH
Cubitt Sessions
Dance Around the World
Derbyshire MEH
Dorset MEH
Drake Music
English Folk Expo
Esperance

Kent Music
Lancashire County Council Heritage and Learning
Lancashire MEH
Lincolnshire MEH
London Barn Dance Company
Make Music Day UK
Music 8
Music Education Council
Music Mark
Musica Holme Valley
National Youth Jazz Collective
National Centre for Early Music
New Roots St Albans
One Dance UK (U.Dance programme)
People Dancing
People Express
Permaculture London
Queer Folk

Federation of Folk and Traditional
Music Collections
Folk Dance Remixed
Greater Manchester MEH

Sidmouth Folk Festival
Soundstorm
Stage4Beverley
The Stables Milton Keynes

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

Hounslow MEH
International Association of Music Libraries,
Archives and Documentation Centres
ICOMOS Intangible Cultural
Heritage Committee
Intersarsity Folk Dance Festival Sheffield
Kent Ceilidhs

Traditional Dance Forum of Scotland
Traditional Song Forum
Tri-borough MEH
Wiltshire MEH
Wiltshire Music Centre
Yorkshire Music Hub
Young Music Makers

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

We have audited the financial statements of English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on English Folk Dance and Song Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the

Independent auditor's report

To the members of

The English Folk Dance and Song Society

financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the

Independent auditor's report

To the members of

The English Folk Dance and Song Society

trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the General Purposes Committee (GPC), which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

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

Joanna Pittman (Senior statutory auditor)

23 November 2022

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The English Folk Dance and Song Society

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2022

	Note	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Income from:							
Grants, donations and legacies	2	626,490	44,001	670,491	776,167	331,709	1,107,876
Charitable activities:							
Educational activities	3	80,984	–	80,984	74,188	–	74,188
Performance programme	3	77,791	–	77,791	1,560	–	1,560
Library and publications	3	12,806	–	12,806	13,455	–	13,455
Membership	3	123,374	–	123,374	128,517	–	128,517
Lettings	4	346,124	–	346,124	72,356	–	72,356
Investments	5	9,501	–	9,501	2,890	–	2,890
Total income		1,277,070	44,001	1,321,071	1,069,133	331,709	1,400,842
Expenditure on:							
Raising funds	6	36,864	4,371	41,235	34,966	3,486	38,452
Charitable activities:							
Educational activities	6	492,167	23,995	516,162	372,094	34,210	406,304
Practitioner training/development		80,615	108,572	189,187	56,380	19,392	75,772
Performance programme		233,246	15,646	248,892	141,658	7,765	149,423
Library, archive, academic support		191,110	2,202	193,312	101,433	54,382	155,815
Membership activities		80,038	502	80,540	83,612	2,366	85,978
Lettings	6	313,730	19,088	332,818	218,092	15,272	233,364
Total expenditure		1,427,770	174,376	1,602,146	1,008,235	136,873	1,145,108
Net income / (expenditure) before net gains / (losses) on investments		(150,700)	(130,375)	(281,075)	60,898	194,836	255,734
Net gains / (losses) on investments		5,445	–	5,445	438	–	438
Net income / (expenditure) for the year	7	(145,255)	(130,375)	(275,630)	61,336	194,836	256,172
Transfers between funds		1,973	(1,973)	–	1,517	(1,517)	–
Net movement in funds		(143,282)	(132,348)	(275,630)	62,853	193,319	256,172
Reconciliation of funds:							
Total funds brought forward		1,217,491	1,893,770	3,111,261	1,154,638	1,700,451	2,855,089
Total funds carried forward		1,074,209	1,761,422	2,835,631	1,217,491	1,893,770	3,111,261

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 21a to the financial statements.

EFDS has revised its expenditure categories this year, to better reflect the way activities represent the charity's objectives. 2021 expenditure has been restated to under the revised categories. The total expenditure is unchanged.

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2022

	Note	£	2022 £	£	2021 £
Fixed assets:					
Tangible assets	12		1,973,385		1,982,589
Investments	13		6,437		4,139
			<u>1,979,822</u>		<u>1,986,728</u>
Current assets:					
Stock	14	1,332		1,391	
Debtors	15	98,859		85,592	
Investments		592,811		580,638	
Cash at bank and in hand		499,341		701,034	
			<u>1,192,343</u>	<u>1,368,655</u>	
Liabilities:					
Creditors: amounts falling due within one year	17	(327,501)		(234,578)	
			<u>864,842</u>		<u>1,134,077</u>
Net current assets					
			<u>2,844,664</u>		<u>3,120,805</u>
Total assets less current liabilities					
Creditors: amounts falling due after one year	19		(9,033)		(9,544)
			<u>2,835,631</u>		<u>3,111,261</u>
Total net assets					
The funds of the charity:					
Restricted income funds	21a		1,761,422		1,893,770
Unrestricted income funds:					
Designated funds		551,020		674,207	
Revaluation reserve		79,350		79,350	
General funds		443,839		463,934	
			<u>1,074,209</u>	<u>1,217,491</u>	
Total unrestricted funds			<u>1,074,209</u>	<u>1,217,491</u>	
Total charity funds			<u>2,835,631</u>	<u>3,111,261</u>	

Approved by the trustees on 12 November 2022 and signed on their behalf by

Lorna Aizlewood
Trustee

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2022

	Note	2022 £	£	2021 £	£
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		(281,075)		255,734	
Depreciation charges		131,815		118,681	
(Gains)/losses on investments		(5,445)		(438)	
Dividends, interest and rent from investments		(9,501)		(2,890)	
Decrease in stocks		59		1,591	
(Increase) in debtors		(13,267)		(1,635)	
Increase in creditors		92,412		9,635	
Net cash provided by/ (used in) operating activities			(85,002)		380,678
Cash flows from investing activities:					
Dividends, interest and rents from investments		9,501		2,890	
Gain on investments		5,445		438	
Purchase of fixed assets		(122,611)		(2,704)	
Movement in short term investments		(9,026)		185,519	
Net cash (used in) investing activities			(116,691)		186,143
Change in cash and cash equivalents in the year			(201,693)		566,821
Cash and cash equivalents at the beginning of the year			701,034		134,213
Cash and cash equivalents at the end of the year			499,341		701,034
	a				
Analysis of cash and cash equivalents and of net debt					
		At 1 April 2021 £	Cash flows £	Other non- cash changes £	At 31 March 2022 £
Cash at bank and in hand		701,034	(201,693)	-	499,341
a Total cash and cash equivalents		701,034	(201,693)	-	499,341

1 Accounting policies

a) Statutory information

The English Folk Dance and Society is a charitable company limited by guarantee and is incorporated in England and Wales.

The registered office address and principal place of business is 2 Regent's Park Road, London, NW1 7AY.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c) Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the Society in generating grant and donation income, as well as the cost of any other activities with a fundraising purpose.
- Any surplus on lettings income is applied to the Society's charitable work.
- Expenditure on charitable activities includes the costs of delivering events, educational and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading

The Society has revised its expenditure categories in the year to better reflect the way its activities represent the charity's objectives. Figures for the year to 31 March 2021 have been revised on the same basis.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

i) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Major components are treated as a separate asset where they have significantly different patterns of consumption of economic benefits and are depreciated separately over its useful life.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|---|--------------------|
| • Freehold land and buildings – Cecil Sharp House | 50 years |
| • Fixtures, fittings, plant and equipment | 10 years |
| • Computers and equipment | 3–5 years |
| • Works of art | is not depreciated |

The works of art capitalised in the balance sheet are shown at deemed cost under the transitional rules for the introduction of FRS102.

The works of art have not been depreciated. The board members believe the estimated life of these assets to be very long and the estimated residual value of the assets are close to the carrying amounts.

The Board considers these assets to be heritage assets, that reliable cost information is not available and that conventional valuation approaches lack sufficient reliability. The Society holds the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition the Society holds the Joan Sharp collection on extended loan. Resources arising from the library as well as resources expended on the library have been included in the statement of financial activities. The Board considers these assets to be heritage assets, that reliable cost information is not available and that convention valuation approaches lack sufficient reliability. These assets have not been capitalised.

j) Fixed asset investments

Fixed asset investments are initially measured at the transaction price excluding transaction costs, and are subsequently measured at fair value at the reporting date. Changes in fair value are recognised in net income / (expenditure) for the year. Transaction costs are expensed as incurred. The charity does not acquire complex financial instruments.

1 Accounting policies (continued)

k) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

m) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

q) Pensions

The Society operates a contribution based pension scheme. The assets of the scheme are held separately from those of the Society in independently administered funds. The pension cost charge represents contributions payable under the scheme by the Society to the funds. The Society has no liability under the schemes other than for the payment of those contributions.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Arts Council NPO Funding	439,996	-	439,996	439,996	-	439,996
Arts Council – Cultural Recovery Fund	89,970	-	89,970	-	-	-
Other grants – HMRC CJRS grant	44,947	-	44,947	212,659	-	212,659
Other grants – Practitioner development	-	15,000	15,000	-	136,400	136,400
Other grants – Educational activities	-	25,000	25,000	-	2,010	2,010
Other grants – Library	-	-	-	-	57,300	57,300
Other grants – Support costs	-	600	600	-	100,000	100,000
Legacies	30,954	-	30,954	67,836	22,000	89,836
Donations	17,247	3,401	20,648	45,694	13,999	59,693
Gift Aid	3,376	-	3,376	9,982	-	9,982
	626,490	44,001	670,491	776,167	331,709	1,107,876

3 Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Educational activities	80,984	-	80,984	74,188	-	74,188
Performance programme	77,791	-	77,791	1,560	-	1,560
Library and publications	12,806	-	12,806	13,455	-	13,455
Membership	123,374	-	123,374	128,517	-	128,517
Total income from charitable activities	294,955	-	294,955	217,720	-	217,720

4 Income from other trading activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Lettings income	330,790	-	330,790	66,148	-	66,148
Other trading income	15,334	-	15,334	6,208	-	6,208
	346,124	-	346,124	72,356	-	72,356

5 Income from investments

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Interest receivable	9,094	-	9,094	2,159	-	2,159
Dividends	407	-	407	731	-	731
	9,501	-	9,501	2,890	-	2,890

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

6a Analysis of expenditure (current year)

	Charitable activities									2022 Total £	2021 Total £
	Raising funds £	Lettings £	Educational activities £	Practitioner training/dev elopment £	Performance programme £	Library, conservation, academic £	Membershi p activities £	Governance costs £	Support costs £		
Staff costs (Note 8)	25,666	64,558	177,062	30,931	82,471	106,351	24,047	8,867	145,082	665,035	667,746
Direct activity costs	1,109	10,783	196,625	139,080	92,072	7,581	39,348	-	26,481	513,079	209,772
Premises costs	-	85,740	-	-	-	-	-	-	28,428	114,168	76,061
Administration costs	-	42,833	757	-	-	1,375	334	-	80,674	125,973	43,491
Other staff costs	-	5,071	2,174	-	405	4,200	-	-	23,502	35,352	15,411
Depreciation	-	65,457	-	-	-	-	-	-	66,358	131,815	118,681
Legal and professional	-	-	-	-	-	-	-	14,140	-	14,140	11,817
AGM and board costs	-	-	-	-	-	-	-	2,584	-	2,584	2,129
	26,775	274,442	376,618	170,011	174,948	119,507	63,729	25,591	370,525	1,602,146	1,145,108
Support costs	13,526	54,604	130,529	17,937	69,167	69,037	15,725	-	(370,525)	-	-
Governance costs	934	3,772	9,015	1,239	4,777	4,768	1,086	(25,591)	-	-	-
Total expenditure 2022	41,235	332,818	516,162	189,187	248,892	193,312	80,540	-	-	1,602,146	
Total expenditure 2021	38,452	233,364	406,304	75,772	149,423	155,815	85,978	-	-		1,145,108

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

6b Analysis of expenditure (prior year)

	Raising funds £	Lettings £	Educational activities £	Charitable activities Practitioner training/dev elopment £	Performance programme £	Library, conservation, academic £	Membership activities £	Governance costs £	Support costs £	2021 Total £
Staff costs (Note 8)	26,742	65,438	175,705	32,782	80,041	90,625	35,681	8,428	152,304	667,746
Direct activity costs	118	10,206	114,781	27,615	6,284	6,385	31,072	-	13,311	209,772
Premises costs	-	55,124	-	-	-	-	-	-	20,937	76,061
Administration costs	-	-	835	-	-	607	-	-	42,049	43,491
Other staff costs	-	330	3	-	-	3,805	-	-	11,273	15,411
Depreciation	-	59,228	-	-	-	-	-	-	59,453	118,681
Legal and professional	-	-	-	-	-	-	-	11,817	-	11,817
AGM and board costs	-	-	-	-	-	-	-	2,129	-	2,129
	26,860	190,326	291,324	60,397	86,325	101,422	66,753	22,374	299,327	1,145,108
Support costs	10,786	40,045	106,983	14,306	58,709	50,610	17,888	-	(299,327)	-
Governance costs	806	2,993	7,997	1,069	4,389	3,783	1,337	(22,374)	-	-
Total expenditure 2021	38,452	233,364	406,304	75,772	149,423	155,815	85,978	-	-	1,145,108

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2022 £	2021 £
Depreciation	131,815	118,681
Auditor's remuneration (excluding VAT):		
Audit	9,400	8,950
Other services	3,240	–
	<u>131,815</u>	<u>118,681</u>

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	602,407	608,307
Redundancy and termination costs	3,000	5,075
Social security costs	48,014	43,526
Employer's contribution to pension schemes	11,613	10,838
	<u>665,035</u>	<u>667,746</u>

No employee earned more than £60,000 during the year (2020: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £238,149 (2021: £239,849).

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was:

	2022 FTE	2021 FTE	2022 No.	2021 No.
Fundraising	0.6	0.6	0.6	0.6
Educational activities	6.0	6.1	8.8	9.7
Practitioner training/development	0.8	0.8	1.0	1.0
Performance programme	3.2	3.3	6.5	6.8
Library, archive, academic support	3.2	2.8	4.6	4.4
Membership activities	0.7	1.0	0.7	1.5
Commercial lettings	2.5	2.3	3.7	3.6
Support and governance	4.6	4.7	5.6	5.9
	<u>21.6</u>	<u>21.6</u>	<u>31.5</u>	<u>33.5</u>

10 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £322 (2021: £430).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2021: £nil).

Angeline Morrison was appointed as a trustee in November 2021. In August 2021 she was awarded an Alan James Creative Bursary of £1,500 to create an album of songs (The Sorrow Songs) that sing of the hidden histories of the historic Black population of the British Isles.

The financial statements include an accrual to pay the band Stick in the Wheel £3,500 for the continuation of the 'Perspectives on Tradition' project. Nicola Kearey is a member of the band.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £623 (2021: nil) incurred by 4 (2021: nil) members relating to attendance at meetings of the trustees.

12 Tangible fixed assets

Cost	Freehold property £	Plant and machinery £	Moveable equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,128,594	154,287	79,350	3,242,231
Additions in year	-	120,638	1,973	-	122,611
At the end of the year	1,880,000	1,249,232	156,260	79,350	3,364,842
Depreciation					
At the start of the year	373,488	734,346	151,808	-	1,259,642
Charge for the year	19,952	110,567	1,296	-	131,815
At the end of the year	393,440	844,913	153,104	-	1,391,457
Net book value					
At the end of the year	1,486,560	404,319	3,156	79,350	1,973,385
At the start of the year	1,506,512	394,248	2,479	79,350	1,982,589

Freehold land and buildings: this comprises Cecil Sharp House. This property was capitalised as a fixed asset for the first time in the year to 31 March 2002 based on a valuation carried out as at 31 March 2002. Under the transitional rules of FRS102 this is now the deemed cost.

13 Listed investments

	2022 £	2021 £
Fair value at the start of the year	4,139	3,701
Net gain / (loss) on change in fair value	2,298	438
	6,437	4,139
Cash held by investment broker pending reinvestment	-	-
Fair value at the end of the year	6,437	4,139

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

14 Stock

	2022 £	2021 £
Publications and CDs for resale	1,332	1,391
	<u>1,332</u>	<u>1,391</u>

15 Debtors

	2022 £	2021 £
Trade debtors	14,389	25,116
Other debtors	28	-
Prepayments and accrued income	84,442	60,476
	<u>98,859</u>	<u>85,592</u>

16 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	69,772	32,909
Taxation and social security	11,090	7,950
Other creditors	13,136	3,633
Accruals	96,396	67,518
Deferred income (note 17)	137,107	122,568
	<u>327,501</u>	<u>234,578</u>

17 Deferred income

Deferred income comprises deposits received for future room bookings, membership subscriptions relating to future periods & tickets bought in advance for future performances.

	2022 £	2021 £
Balance at the beginning of the year	122,568	161,918
Amount released to income in the year	(120,269)	(147,324)
Amount deferred in the year	134,808	107,974
	<u>137,107</u>	<u>122,568</u>

18 Creditors: amounts falling due after one year

	2022 £	2021 £
Life members' subscriptions	9,033	9,544
	<u>9,033</u>	<u>9,544</u>

19 Pension scheme

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £11,614 (2021: £10,838).

20a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	119,819	367,006	1,486,560	1,973,385
Investments	6,437	-	-	6,437
Net current assets	405,966	184,014	274,862	864,842
Long term liabilities	(9,033)	-	-	(9,033)
Net assets at 31 March 2022	<u>523,189</u>	<u>551,020</u>	<u>1,761,422</u>	<u>2,835,631</u>

20b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	131,501	344,576	1,506,512	1,982,589
Investments	4,139	-	-	4,139
Net current assets	417,188	329,631	387,258	1,134,077
Long term liabilities	(9,544)	-	-	(9,544)
Net assets at 31 March 2021	<u>543,284</u>	<u>674,207</u>	<u>1,893,770</u>	<u>3,111,261</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

21a Movements in funds (current year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Cecil Sharp House	1,506,512	-	(19,952)	-	1,486,560
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	43,737	251	-	-	43,988
Malcolm Taylor Bursary Fund	889	-	-	-	889
Educational projects	257	120	-	-	377
Garfield Weston Culture Fund	196,000	-	(112,651)	(1,973)	81,376
Help Musicians	3,340	600	(3,940)	-	-
John Lyon's Charity	6,949	25,000	(19,832)	-	12,117
Artistic development fund	6,456	3,030	(3,000)	-	6,486
PRS Foundation	-	15,000	(15,000)	-	-
Total restricted funds	1,893,770	44,001	(174,375)	(1,973)	1,761,422
Unrestricted funds:					
Designated funds:					
Capital Projects funded by legacies	220,000	-	-	(95,638)	124,362
CSH Lifts	121,360	-	(44,419)	-	76,941
Kennedy Hall Renovation	223,216	-	(41,725)	-	181,491
CSH Boilers	-	-	(12,064)	120,638	108,574
ACE – Cultural Recovery Funding	-	89,970	(89,970)	-	-
Education Programme	94,132	142,322	(177,801)	-	58,653
Dance Projects	14,500	-	(14,500)	-	-
Instrument Replacement	999	-	-	-	999
Total designated funds	674,207	232,292	(380,479)	25,000	551,020
Revaluation reserve	79,350	-	-	-	79,350
General funds	463,934	1,050,223	(1,047,291)	(23,027)	443,839
Total unrestricted funds	1,217,491	1,282,515	(1,427,770)	1,973	1,074,209
Total funds	3,111,261	1,326,516	(1,602,145)	-	2,835,631

The narrative to explain the purpose of each fund is given at the foot of the note below.

Fund transfers out in restricted funds reflect the fund's balance having been fully spent – some minor costs in prior years were omitted. Fund transfers in and out of unrestricted funds represent changes needed to show the agreed designated funds balances at year end date.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2022

21b Movements in funds (prior year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Cecil Sharp House	1,526,464	-	(19,952)	-	1,506,512
Cecil Sharp House – legacy funding	-	22,000	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	36,366	7,371	-	-	43,737
Malcolm Taylor Bursary Fund	889	-	-	-	889
Educational projects	-	257	-	-	257
Marylebone Folk Song Project	-	2,010	(2,010)	-	-
Weston Culture Fund	-	196,000	-	-	196,000
National Lottery Heritage Fund	-	77,300	(77,300)	-	-
Help Musicians	-	5,400	(2,060)	-	3,340
Peterloo 2019	1,017	-	-	(1,017)	-
John Lyon's Charity	25,000	-	(18,051)	-	6,949
Artistic development fund	3,086	6,370	(3,000)	-	6,456
PRS Foundation	-	15,000	(14,500)	(500)	-
Total restricted funds	1,700,451	331,708	(136,873)	(1,517)	1,893,770
Unrestricted funds:					
Designated funds:					
Capital Projects funded by legacies	182,890	-	(9,612)	46,722	220,000
CSH Lifts	165,780	-	(44,420)	-	121,360
Kennedy Hall Renovation	264,941	-	(41,725)	-	223,216
Education Programme	60,165	144,378	(110,411)	-	94,132
Dance Projects	-	-	(13,880)	28,380	14,500
Instrument Replacement	999	-	-	-	999
Total designated funds	674,775	144,378	(220,048)	75,102	674,207
Revaluation reserve	79,350	-	-	-	79,350
General funds	400,513	925,193	(788,187)	(73,585)	463,934
Total unrestricted funds	1,154,638	1,069,571	(1,008,235)	1,517	1,217,491
Total funds	2,855,089	1,401,279	(1,145,108)	-	3,111,261

21c Movements in funds (continued)

Purposes of restricted funds

Cecil Sharp House: This fund represents the balance sheet value of Cecil Sharp House, held upon trust to be used in perpetuity for the purposes of English folk dance and song.

Cecil Sharp House legacy funding: Legacy restricted to the maintenance and upkeep of Cecil Sharp House.

Bismarks: Accumulated royalties to be used in the production of a second Bismarks recording.

Manley Morris (Filming) Legacy Fund: bequest to create a film record of Manley Morris.

Artists Development fund: to support artist development projects.

National Folk Music Fund (NFMF): to fund the refurbishment of the main library space and support staffing and other developments.

Library Project Development Fund: Monies donated for specific library projects, mainly conservation.

Malcolm Taylor Bursary Fund: The bursary was created from individual donations to mark the departure of the former Library Director following 35 years of service. It will be awarded to amateur folk organisations to assist them with maintaining or creating an archive of their organisations activities.

Help Musicians UK: Fundraising development to support future artists' development projects.

PRS Foundation: Talent Development Fund, to work with creators at the frontline of talent development in folk music.

ACE Catalyst Fund: Funding received to develop an on-going individual giving scheme, The Future of Folk Fund which would provide funds to broadly support all EFDSS activities.

Garfield Weston Culture Fund: to support artists, a creative commission and the purchase and installation of streaming equipment at Cecil Sharp House.

National Lottery Heritage Fund: emergency funding to support the maintenance of listed assets by helping to fund Library staff salaries, building overheads and Covid adaptations, and digital developments.

John Lyon's Charity: to support the development of the Inclusive Folk Programme – folk education activities with and for young people with disabilities.

So It Is Arts (Rising Up Peterloo 2019): to support the production of a new folk music and theatre show marking the 200th anniversary of the Peterloo Massacre.

21c Movements in funds (continued)

Purposes of designated funds

Capital Projects

Funds set aside for major capital projects.

Lift at CSH

This fund represents the net book value of the new lift. Depreciation is being charged to the fund over the useful life of the lift.

Kennedy Hall Renovation

This fund represents the net book value of the capitalised improvements to Kennedy Hall made out of the Shape the Future capital fund.

Publications Fund

A reserve for a rolling publications programme.

Education Programme

To fund assist the development of the Education strategy and delivery.

Dance Projects

Funds designated for planned Dance Projects.

Instrument Replacement

Net income from instrument hire will be used to purchase replacement/further instruments.

22 Operating lease commitments payable as a lessee

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Equipment	
	2022	2021
	£	£
Less than one year	4,152	4,518
One to five years	14,424	11,958
More than five years	2,480	728
	21,056	17,204

23 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £0.50.

ENGLISH FOLK DANCE AND SONG SOCIETY

England & Wales - Charity number 305999

Accounts

Company number: 297142

Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements

For the year ended 31 March 2021

The English Folk Dance and Song Society

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The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2021

Company number	297142
Charity number	305999
Registered office and operational address	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
Web address	www.efdss.org
E-mail address	info@efdss.org
Trading Names	English Folk Dance & Song Society folkshoponline
President	vacant
Vice President	Eliza Carthy MBE
Bankers	HSBC 176 Camden High Street London NW1 8QL
Solicitors	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
Auditor	Sayer Vincent LLP Invicta House 108-114 Golden Lane London EC1Y 0TL

The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2021

BOARD AND STAFF MEMBERS AT 31 MARCH 2021

Board Members

Lorna Aizlewood	Chair
Alistair Anderson	
Robyn Chicot	(from November 2020)
Alan Davey CBE	Vice-Chair
Ed Fishwick	Honorary Treasurer
Fiona Fraser	
Lucy Hooberman	
Laura Jones	
Nicola Kearey	
Ayub Khan MBE	
Corinne Male	
Sherry Neyhus	
Martin Parker	(from November 2020)
Steve Roud	
Eleanor Telfer	(from November 2020)
Andy Wooles	
Tony Garton	Honorary Company Secretary

EFDSS Staff

Katy Spicer	Chief Executive and Artistic Director
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Esbjörn Wettermark	Education Manager
Sarah Jones	Programme Manager, National Youth Folk Ensemble
Laura Connolly	Dance Development Manager*
Beth Beamer	Education Administrator*
Zoe Lakota	National Youth Folk Ensemble Administrator*
Kerry Fletcher	Folk Educators Group Co-ordinator†
Tiffany Hore	Library and Archive Director
Nick Wall	Librarian
Alex Burton	Librarian*
Malcolm Barr-Hamilton	Archivist*
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Peter Craik	Marketing and Communications Director
Romana Ashraf	Marketing Officer
Matthew Reed	Marketing and Development Administrator
Jane Gregory	Membership Administrator*

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Reference and administrative details

For the year ended 31 March 2021

Harriet Simms	Press Consultant†
Natalya Catton-Wilson	Editor, EDS magazine†
Josh Holliday	Web developer†
Megan Chidlow	Finance Director*
James Turner	Finance Officer
Glenn Cottenden	Operations Director
Sam Stinton	Venue Operations Manager
Elizabeth Elia	Venue Sales and Events Manager
Penny Jungreis	Venue Sales and Events Administrator*
Immelda Alty	Box Office Administrator and Receptionist
Clarke Camilleri	Senior Duty Manager*
Brian Concannon)
Rachel Furness) Duty Managers*
Mimi Suzuki)
Sara Lyttle)
Florentina Bowden)
Helen Donnelly)
Gless Fuentesbella)
Elizabeth Gunn) Event Assistants*
Harvey Parker)
Dave Parry)
Susannah Hall	Garden Manager†
Jamie Orchard-Lisle	Technical Manager †
RS7 Solutions	IT Support
Pink Foods	Café and bar franchisee

*Part-time †Free-lance

Membership at 31 March 2021

Number of individual members – 1979: (2,202 at 31 March 2020).

Number of affiliated groups and organisations – 507: (687 at 31 March 2020)

NB membership renewals were affected by the pandemic, particularly groups which were unable to continue activities and so did not generate income. Many of these members have expressed an intention to rejoin once their in-person activities return.

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For the year ended 31 March 2021

The Board presents its report and the audited financial statements for the year ended 31 March 2021.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The English Folk Dance and Song Society (EFDSS) is a charitable company limited by guarantee, incorporated in 1935, and registered as a charity in 1963. The company was established under a Memorandum of Association, which sets out the objectives and powers of the charitable company. Revised Articles of Association, incorporating slightly revised objectives and the substance of the original powers, were adopted on 13 November 2010. Further amendments have been adopted at later AGMs.

Board Members are both Directors of the company limited by guarantee and Trustees of the EFDSS under charity law. They are therefore responsible for fulfilling the EFDSS's responsibilities as the Trustee of Cecil Sharp House, under Trusts declared in 1930 and 1935.

All Board Members give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 10 to the accounts.

The Board of Directors

The Board has up to 12 Directors elected by the Members and four additional Directors appointed by the Board. The Board selects its Chair from among the elected Directors and an Honorary Treasurer from the Board as a whole. At every AGM at least four (one third) of the elected Board places will be available for election. Retiring members are eligible for re-election and appointed Directors may seek election provided they have not had more than six continuous years in office. The Board may co-opt Society members to fill casual vacancies. They hold office until the next AGM. The appointment of any Director by the Board is subject to Member approval at the next AGM.

All incoming Directors receive a copy of the Board Policies Document setting out their role and responsibilities, explaining how the Board functions, current strategies and policies, and recent meeting papers and minutes. The Board meets at least four times a year. It meets at least annually with the whole senior staff management team so that strategic issues can be given wider and fuller consideration.

ORGANISATION AND DECISION MAKING

How the Board functions

The Board is, in law, ultimately responsible for all aspects of the performance of EFDSS but, in practice, most aspects of this responsibility are delegated to the Chief Executive and she in turn delegates them to the staff. The Board listens to and interacts with the staff, but does not, at any time, direct the staff other than the Chief Executive.

The Board operates under a system of Policy Governance, set out in a single Board Policy Document defining:

- EFDSS' Objectives, and therefore those of the Chief Executive, who with her staff has to create Strategies to deliver those Objectives. The Chief Executive reports regularly to the Board on the achievement of those Objectives through the Business Plan.
- Limitations within which the Chief Executive must stay when achieving the Objectives, for example, not entering into debt and keeping a balanced budget.
- The way in which the relationship between the Board and the Chief Executive is managed, which includes a regular review of the Objectives. Throughout the year, new ideas are considered, and individual strategies reviewed and discussed by the Board and senior staff.
- The Board also keeps under review the rules by which it governs itself, for example, the standards of conduct for its members.

The policy document is written to give the Chief Executive the maximum possible freedom to innovate and get on with her job without interference, while at the same time defining a clear strategic direction for EFDSS and ensuring that the Board does not neglect its duty to uphold high standards of organisational performance. The Board is supported by a single standing committee, the General Purposes Committee (GPC) that monitors the performance of EFDSS and provides advice to the Board. Additionally, the Chief Executive and staff may appoint working or advisory groups to provide them with operational support and guidance.

Managing risk

In accordance with best practice, the Board's General Purposes Committee (GPC) reviews and keeps up-dated the Register of Risks facing EFDSS. There are risks associated with financial operations, governance, and management, from environmental and other external factors. All are reviewed as to probability and impact so that actions can be taken to mitigate the most serious risks.

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS objectives and the identified needs of all stake holders. Not all risks can be mitigated but some are less likely to happen if the rest are effectively

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mitigated. The greatest attention is given to those high risks, which the Board can realistically control.

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders in particular Arts Council England funding. These are mitigated through clear procedures on HR and financial management and reporting which are regularly reviewed by the GPC; regular reviews of income generation sources (ie ticket sales, venue hire, fund raising); and ensuring grant agreements are fully met and good relationships are maintained with funders and other stakeholders. An additional risk has been added of inability to operate because of societal conditions (eg pandemics). Mitigation of such conditions are to pursue all emergency funding options; activate relevant premises and IT issue mitigations; utilise reserves; use scenario planning to revise business plans and increase ability to respond

Statement of policies

efdss has Equal Opportunities, Safeguarding (children, young people and vulnerable adults), Volunteer, Health and Safety, Staff Handbook (employment policies) and Environmental policies in place to safeguard the staff, volunteers, and all users of Cecil Sharp House and efdss activities happening in other venues.

Remuneration policy for key management personnel

Remuneration for key management personnel will be reviewed annually by the CEO and General Purposes Committee (GPC), any proposal would be supported by sectoral benchmarking evidence.

Public benefit statement

efdss as a registered charity is required to report how its activities in furtherance of its charitable purposes provide public benefit and to show that its Trustees act in regard to Charity Commission guidance in this matter. efdss has as its charitable purpose:

- the advancement of education;
- the advancement of the arts, culture and heritage;
- the advancement of citizenship; and in so doing may also contribute to;
- the promotion of equality and diversity and racial harmony.

The Directors confirm that in setting strategies and developing policies they seek to ensure that efdss resources and services are available to all regardless of means or geographical location.

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from efdss' work. Its numerous outreach programmes and projects are

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designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, preserving, and developing English folk dances and songs and music, stories, and drama, with the mission to engage more people of all ages and abilities with the folk arts. This is achieved through national and sometimes international programmes of learning and participation, development of resources, and teacher and artists' development including:

- courses and classes for adults, and programmes for children and young people (formal and non-formal educational settings), including our two youth ensembles – National Youth Folk Ensemble and the London Youth Folk Ensemble;
- training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) to improve the understanding, teaching and delivery of the folk arts for those working in formal and informal educational settings;
- support and development of professional artists working in and with the folk arts canon through a year-round programme of performance and showcase programmes, and creative development support through eg bursary programmes, residencies and creative commissions;
- maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide invaluable resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

EFDSS delivers many of these activities with partner organisations working in arts, education, and heritage, health and wellbeing, and other sectors as appropriate. All activities are evaluated through the collection of quantitative and qualitative data from audiences, participants, tutors, peer assessors, funders, and partner organisations. Evaluation outcomes inform the development of future strategies and programmes of activities.

Vision Statement

Through the use of its resources (Cecil Sharp House, the Vaughan Williams Memorial Library, its professional staff and members), EFDSS will maintain itself as a centre of excellence in the development of traditional English folk song, dance, music, stories and drama by providing national and local outreach services and support to professional artists, teachers, researchers and others that enable and increase access to all and celebrate diversity and promote equality.

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LORNA AIZLEWOOD CHAIR'S REPORT

This has certainly been a year to remember. Like everyone, we started the year in lockdown with all our live, in-person activities cancelled, our staff team working from home or on furlough, and our centre, Cecil Sharp House, closed. And like everyone, we had no idea how the year would develop and whether we would survive. Not the way we had expected to mark the 90th birthday of Cecil Sharp House!

Fortunately, EFDSS had reasonable free reserve funds at 31 March 2020, so we were not faced with an immediate financial crisis. Our mixed income model, which is not heavily reliant on ticket income as so many arts venues are, stood us in good stead. Our staff team very quickly learnt how to use digital platforms to deliver a great deal of education, training and library activities and moved all barring our dance activities online, so retaining our audiences for, and much of the income from, these programmes. Although we may all be rather weary of online meetings and activities now, this technology has been a saviour, enabling us to retain a programme of activities throughout the year and reach a global audience.

Once we knew that the crisis was going to continue beyond the initial three months of lockdown, we made a successful bid to the National Lottery Heritage Fund for emergency funding which supported some of the costs of our heritage assets – Cecil Sharp House and VWML. Our members, and other individual supporters responded magnificently to our Crisis Appeal launched in the summer and this combined with the continuation of membership income, allowed us to maintain Cecil Sharp House, and deliver our albeit reduced programme of activities. Cecil Sharp House re-opened in the autumn primarily for our tenants and hires, with the operations team doing a sterling job ensuring that Covid-19 prevention protocols were in place; the third lockdown from December closed the building again but we re-opened in March.

Recognition needs to be given to the Government's Job Retention Scheme (furlough) which has enabled us to continue paying all permanent staff in full throughout the year. When not furloughed our staff have been able to keep activities going, knowing that we can return quickly to further activities having retained the knowledge and experience build up by all of our staff over the years. We were also fortunate to receive a number of legacies throughout the year.

Covid-19 did not stop us presenting four of our prestigious Gold Badges to people who have made a significant contribution to the work of EFDSS and/or the wider folk sector. This year awards were made to:

- Keith (Benny) Graham; for his contribution to the promotion of folk music in education and through the broadcast media;

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- Mick Peat: for the breadth of his contribution to the promotion of folk music at festivals and Dancing England and through the broadcast media;
- Paul and Liz Davenport: for their commitment to and influence on the promotion of folk music and dance, particularly in South Yorkshire;
- Carolyn Robson: for her outstanding contribution to the promotion of folk singing both within and beyond the EFDSS.

It was also a year of lobbying and advocacy. We joined other arts industry voices to campaign for emergency support for arts organisations and importantly for individual artists, technicians and other freelancers working in the arts sectors. We also supported the #blacklivesmatter world-wide movement through our social media channels and re-purposing our article on Black Face Morris. Having taken a stand against this practice back in 2016 we were delighted to see the Morris Federation pass a motion at their September AGM to refuse membership of teams that used black face make-up, with the Open Morris and Morris Ring following suit.

EFDSS has always had a commitment to equality and diversity, it is part of our aims and objectives. But to achieve this we must constantly evaluate and re-evaluate what we are doing in every aspect of our work. The folk arts, particularly song, have reflected and been influenced by the society around it throughout history, and we must ensure we continue to do this.

Over the past 10 years we have made great strides to make our work as inclusive as possible and increase the diversity of the people we work with and who engage with us. This has included capital developments at Cecil Sharp House to improve access and facilities and this year we received a Silver Award from Attitude is Everything, a charity that supports music venues and festivals to improve their facilities for deaf and disabled people. There are specific developments such as our Inclusive Folk education programme which is delivering activities with and for disabled young people.

We have sought to widen the pool of artists and artist-tutors we work with seeking out artists of colour, artists with disabilities and looking at gender and age balance. In turn this work is gradually increasing the diversity of the young people and adults who attend our events and activities.

It is not only the diversity of artists and participants that we have been striving to improve. Over the past 10 years the Board of Trustees has improved gender balance, increased race and disability diversity, and last summer recruited three board members who are under 30 years through an open application process – Robyn Chicot, Martin Parker, and Eleanor Telfer – and so enabling a younger voice a seat at the table. Our staff and trustees continue to attend training activities to help us improve our attitudes and practices.

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As we return to delivering the level of work we delivered pre Covid-19, diversity continues to be at the top of our agenda in all we do.

As always but particularly in such a difficult year I must express my sincere thanks to my fellow Trustees and to Katy Spicer and her team for managing the organisation through such unprecedented circumstances. It would have been impossible to do this without the continued support of Arts Council England and John Lyon's Charity, PRS for Music Foundation and Help Musicians UK from which project funds enabled the continuation of artists development activity and our Inclusive Folk programme, together with the emergency funding received from the National Lottery Heritage Fund. The response to our Crisis Appeal by our members, together with their continued support through membership subscriptions, was invaluable. A number of affiliate members also struggled through this year, putting a hold on renewing their membership as they were prevented from running their activities. We very much hope they will rejoin as their activities resume.

As this Report is published, the immediate future is looking brighter. We look forward to in person events and once again working across the country, and we have secured funding from the Cultural Recovery Fund and the Weston Culture Fund to help us deliver creative activity in 2021-22. Our newly found digital skills will help to ensure more people can engage with our activities.

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KATY SPICER CHIEF EXECUTIVE'S REPORT

To echo our Chair, this has certainly been a year to remember, or possibly to forget. The year has been spent trying to keep on top of the restrictions and being sufficiently agile to change plans at a moment's notice. It has been a year of home working and digital meetings, and new words such as Zoom, Teams and furlough entering our everyday language.

Artists' Development and Performance

The performance programme was the main casualty of Covid-19. The summer season of gigs to celebrate the 90th birthday of Cecil Sharp House was the first casualty, and by July many artists programmed for concerts in our autumn season had cancelled their entire tours. Despite the slight lifting of restrictions by September which did see some venues presenting live and streamed performances, this was not feasible for us. We had hoped the gigs programme would re-commence in early 2021 but another lock down prevented this.

Fortunately, we were successful in securing a further year of funding from the PRS for Music Foundation (PRSF) to support artists' development. Originally this funding had been earmarked for creative bursaries and for showcase stages at Sidmouth Folk Festival and English Folk Expo / Manchester Folk Festival. But with the cancellation of both events PRSF agreed we could re-allocate this expenditure to bursaries. As a result we were able to offer six artists Alan James Creative Bursaries – Jo Freya, Katy Rose Bennett, Hugh Sheenan, Maz O' Connor, Roan Long and Marie Bashiru – [English Folk Dance and Song Society – Bursaries \(efdss.org\)](#)

In the autumn we received the unexpected offer of further financial support for artists from individual donors Conrad and Jennifer Bailey. As a result, we were able to launch the Micro Grants programme which offered nine folk musicians a small grant to support their professional development. The response to the open application was very high with artists seeking funding for technical and musical equipment, support for CD/EP creation, online developments, and training support. We were also able to use some of our PRSF grant for this project and awarded grants to Kate Griffin, Jim Ghedi, Amy Hollinrake, Harbottle and Jonas, Matthew Boulter, Granny's Attic, Hazel Askew, Oliver Cross and Heather Ferrier – [English Folk Dance and Song Society – Micro Grants \(efdss.org\)](#)

New for this year and created as a result of the restrictions on in-person contact were the digital Folk Folk Talks. Literally talking about folk with folk, the talks are an opportunity to showcase the wide variety of artists that work in the folk arts sector and discuss a wide range of topics pertinent to the sector. The first talk was with members of our associate company, Folk Dance Remixed – Kerry Fletcher, Natasha Khamjani, Frank Wilson and Krupa Chavda – discussing the reasons for founding the company, their creative style and

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developing new audiences. This was followed by a talk with three young artists of colour – Marie Bashiru, Cohen Braithwaite–Kilcoyne and Lady Nade – discussing how they encountered folk music and what it means to them as creative artists. The third talk, recorded before the end of March and broadcasted in April, was with Thank Folk For Feminism, a new organisation set up by artists Lucy Ward and Lisa ‘Pinky’ Ward (no relation) to promote and programme women folk artists and raise the profile of such artists. The Folk Folk talks have provided a new avenue to promote folk and engage with artists and will continue to be produced as part of the artists’ development programme.

We have also been able to maintain our free Artists’ Development Newsletter service which provides artists with information on opportunities funding and creative development from EFDSS and funding and other arts organisations.

Learning and Participation

The EFDSS Education team responded immediately to the announcement of lock down at the end of March 2020 by moving as many courses and classes online as was possible. They were able to continue our regular adult music workshops, youth activities, and training activities together with producing new free online resources.

Training and ResourcesOur Folk Educators Group was started in 2011 as the national networking group for folk arts educators and has grown to over 400 members from across England and beyond; it is committed to promoting high quality folk arts education, and to supporting the practitioners who deliver it. In 2021 we marked its 10th anniversary with a change of name to the Folk Education Network, a better reflection of its activity. Four online development activities took place throughout the year focussing on folk activities in the North West (partner English Folk Expo), Inclusive Folk Arts and Disability, Calling through Covid, and Youth Folk Dance (partner One Dance UK) and included presentations by Oakenhoof Folk Arts, Bolton Music Service, Greater Manchester Folk Ensemble, Flash Company Arts, Band on the Wall, and Drake Music, artists/educators Rosie Hood, Jane Bird, Alison Barnard , Nick Goode, Emmie Ward, and EFDSS’s own education team.

As an additional response to lockdowns and restricted in person activities, the Folk Educators Open Space sessions were launched in February 2021 to provide a forum for folk educators to share thoughts, experiences, and challenges of working during the pandemic. They have been run by Kerry Fletcher and David Brookhouse.

One positive consequence of the pandemic has been a substantial increase in users of our online Resource Bank, as many people searched for high–quality and carefully targeted educational resources to use at home or in other formal and informal educational settings. The redesign and rebuild of our website in January 2020 has also given greater prominence and increased the searchability of these valuable materials.

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Our production of online resources for folk and arts educators continued and while in-person dance activities were not possible to deliver, we did create some new dance related resources. In this year we produced;

- A Selection of Hand Holds for Social Folk Dancing for use in country, ceilidh and barn dancing. [English Folk Dance and Song Society – A Selection of Hand Holds for Social Folk Dancing \(efdss.org\)](#)
- Make a Morris Dancer's Hat – paper craft resource by Shelagh McCarthy [English Folk Dance and Song Society – Make a Morris Dancer's Hat \(efdss.org\)](#)
- Solo Ceilidh Cardio – our own exercise video where folk meets hip hop presented by Kerry Fletcher and Natasha Khamjani of Folk Dance Remixed with guest dancer Damien Anyasi. <https://www.youtube.com/watch?v=zqhf6f8mLEE&t=8s>
- Songs of London Life: Using Folk Arts in Inclusive Settings – Written by Emmie Ward, the material is particularly suitable for students with Special Educational Needs and Disabilities (SEN/D) – including those with learning disabilities and complex needs. This resource is created as part of EFDSS' Inclusive Folk project supported by John Lyon's Charity. [English Folk Dance and Song Society – Songs of London Life: Using folk arts in inclusive settings \(efdss.org\)](#)
- Learning by Ear resource produced by Orchestras for All in collaboration with Emily Askew and EFDSS' London Youth Folk Ensemble [English Folk Dance and Song Society – Learning by Ear \(efdss.org\)](#)

Youth Folk Our two youth folk music ensembles, London Youth Folk Ensemble, and the National Youth Folk Ensemble, were also moved online. The London Youth Folk Ensemble under the leadership of Emily Askew with Ruairi Glasheen continued with their fortnightly meetings throughout the year but sadly were unable to give their usual summer performances. LYFE's annual summer event, 'The Takeover!' in which the young people invite other youth music groups to join them for an afternoon of workshops and informal playing sessions followed by a public evening concert, was reconfigured as a digital event. Young musicians and music groups were invited to help flood social media with videos and photographs of young folk bands and musicians in action on 3 July at hashtag #YouthFolkTakeover, and tweets were received from across the country.

The summer season of Sample Days, free folk music workshops for young people held around the country during the summer half term week, also took place online. As these workshops also form part of the audition process for the National Youth Folk Ensemble, we were still able to recruit new members to the Ensemble which gave us our largest Ensemble to date (23) and included a trombone player for the first time. The Ensemble meet through week-long residential courses four times a year and we spent the year waiting for restrictions to change so that they could meet in person. Sadly, this was not to be and the young players, led by Artistic Director Sam Partridge and a team of wonderful, dedicated tutors and pastoral staff made the best use of digital technology. Films were produced during the year: 'Here, There and Everywhere.... Together' showed our young musicians

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playing together on Zoom and in their home towns, cities and villages across England. [National Youth Folk Ensemble: 'Here, There and Everywhere...Together' \(August 2020\) - YouTube](#)

A different view of the Ensemble's online residency was written about by 17-year-old work experience student Emily Ben Abdallah who joined the Ensemble in August 2020 for a five day work experience as part of a scheme led by charity Arts Emergency. [English Folk Dance and Song Society - Blog: my online work experience in folk \(efdss.org\)](#)

The Ensemble also got involved in Make Music Day UK, an international music making event which takes place on 21 June, and which was a fully digital event in 2020. Two Ensemble former and current members, Martin Parker and Phoebe Harty, hosted a special folk feature in which they discussed their experiences of learning to play folk music and introduced a film of a performance by the Ensemble and performances by professional folk artists.

Through the Ensembles' Engagement Programme, we started our involvement in Passport To Music - a 2 year project for young people in challenging circumstances in South Derbyshire, led by People Express, with the National Youth Jazz Collective, Milapfest and Baby People, with the folk element led by Sarah Matthews and Cohen Braithwaite Kilcoyne. We delivered various Continuing Professional Development (CPD) sessions for music educators on for Music Mark, for the Music 8 group of North London music education hubs, in partnership with Orchestras for All, and for Bradford Music Education Hub. We worked with ARK Schools on workshops for Year 7 students.

The Young Folk Club ran two online sessions in February and March 2021, free to join by anyone aged 14-21 years. The online version attracted young people from across England and professional musicians Rachael McShane and Cohen Braithwaite-Kilcoyne were the guest artists.

The annual U.Dance festival organised by One Dance UK which brings together the best youth dance companies in the UK also moved online in the summer. EFDSS continued its involvement in the event with our associate company, Folk Dance Remixed presenting an energising folk dance based online warm-up as part of the festival in July.

The understanding of the need for everyone involved in folk activities, whatever the scale, to be fully conversant with safeguarding matters when working with young people and adults at risk of abuse has become greater over the past year, particularly with the advent of online activity. EFDSS has been able to respond to this by publishing guidance on our website on a new dedicated webpage <https://www.efdss.org/safeguarding> and running workshops and discussions sessions throughout the year. Activities comprised publishing Safeguarding Guidelines for Online Learning and our own Safeguarding Policy; running two online sessions looking at safeguarding for young people aged under 18 years and young adults (18 years and over). Our Education Director, Rachel Elliott was also invited to speak on this topic at

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other events including as part of a panel discussion at English Folk Expo's Folk Talk Live conference

Our Inclusive Folk project continued to run creative folk music activities for disabled young people – all online – including our fortnightly Folk Unlimited sessions and sessions with Camden-based arts organisations, WAC Arts and icandance.

Other work with young people included the continuation of our song project with St. Marylebone Parish Church and St. Marylebone School, the planning of a new Early Years song resource in partnership with Croydon and Hounslow music education hubs, and work commenced on our new Black History resource. These three projects and resources will continue/ published in the 2021–22 financial year.

Vaughan Williams Memorial Library and Archive

The Library and Archive Team were joined in the summer by a new Director, Tiffany Hore. Following the lead of their colleagues in the Education Department, the Library and Archive team also moved their activities online while continuing their day to day work of cataloguing, archiving, and answering enquiries all without having access to Cecil Sharp House for much of the year.

The first event was the annual conference, this year on Traditional Tunes and Popular Airs. As always, the conference attracted a wide range of speakers and it being online enabled international speakers and delegates to attend. Topics covered included “Crowing Cocks and Melodic Ghosts” an exploration of “tune families”; “Songs For The Death Of An Angel” an exploration of traditional songs in Latin American that mark the death of infants; and “Jigs in the James Goodman Collection” together with topics linked to specific tunes and songs from all corners of the British Isles. The conference attracted a record number of 156 people hailing from across the UK, Ireland, Germany, Switzerland, USE, Canada, and El Salvador.

Eminent writer and folklorist Steve Roud very kindly donated his services for free to enable EFDSS to run an online version of his popular Folk Song in England course. This 12 hour course spread over six weeks also attracted record numbers and people from across the British Isles, USA, Canada, El Salvador, and Japan. The course looks at folk song over the past 250 years including song subjects, singers, collectors, and publishing. The course garnered excellent feedback and there was a significant call for a Level 2 version, which we will aim to deliver in 2022, in consultation with Steve Roud.

Broadside Day took place in February as always but in a digital format. This annual conference explores the various methods of dissemination of folk song from chapbooks to fortune tellers, country fairs and street pedlars. The day included papers ranging from John White, a 19th century chapbook printer from Newcastle to Finnish broadsides on the Titanic.

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The online format meant we were able to attract speakers from across the time zones, from Finland to Australia.

This year's Library Lecture programme which always takes place between January and April presented the usual broad range of subjects. Marilyn Tucker and Paul Wilson discussed the origins and contribution to the living tradition of Folk Choirs; Anne Daye presented a lecture on vernacular dances of England between 1650–1700; and academic Shyr Ee Tan and musician Nate Holder were in conversation on "Folk Arts, Blackface and Race." The final lecture in the series took place in April and was on Maud Karpeles collecting in Newfoundland, presented by Anna Guigné of the Memorial University in Newfoundland, Canada. Once again, the online format enabled a global audience to attend.

The Library also continued to develop its online resources during the year. Past Library Lectures were made available including 'There's method in the magic: the theory behind folk magic in medieval and early modern England' by Tabitha Stanmore; 'Barn Dances, Ceilidhs and Knees Ups: Social Folk Dance in England 1945–202' by Chloe Middleton–Metcalf and Nate Holder on 'Folk Arts, Black Face and Race' – (<https://www.vwml.org/events/past-events/library-lectures/6970-library-lectures-20> or https://www.youtube.com/playlist?list=PL0ez3pG5DOLWJ_xfNUcW_rnb96g49xIKN) and continued work was undertaken to develop the Folk Song Subject Index and to digitise more of the archival material. The Library and Archive team also continued to answer queries and help researchers despite the Library being closed to the public for the year.

The annual Folk Music Journal also continued to be published; the main articles in this edition were 'Joan Sharp and the Revival of the English Pipe and Tabor'; 'Weardale Psalmody'; 'The Abram Morris Dance and the Abram Morris Dancers' Ground'; and 'The Unrecognized Returning Lover and Broken–Token Songs: A Survey'. As always, the Journal also included reviews on a wide range of folk publications and CDS.

Marketing, Development and Communications

Our membership secretary for over 20 years, Jane Gregory, stepped down at the end of March 2021. We reviewed the service that we offer our members, along with our need for more staff time to support individual giving. Creating the post of Marketing and Development Administrator will allow us to introduce new member services, including more regular communications as well as direct benefits to support folk activities. It will also reinforce the vital and long–established links between membership, donations, and legacies, bringing them together in one post. Grant support from Help Musicians UK helped with this development, which will bring advantages to our generous supporters as well as to the charity itself.

Despite the inability to deliver our Cecil Sharp House 90th birthday music programme, media coverage was still obtained. The birthday formed a feature article in Songlines magazine and

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radio coverage was achieved on Folk Radio UK, BBC Radio London, and BBC Radio 3's In Tune. Leading folk artist Kate Rusby, whose performance was to be the highlight of our 90th birthday programme, very kindly provided a Happy Birthday video for use on social media.

The Marketing and Communications Team had the challenge of retaining the profile of EFDSS while having a limited number of events and activities through which to do this. In addition to the videos of the National Youth Folk Ensemble mentioned earlier, videos were produced and released featuring the Cecil Sharp House Choir

<https://www.youtube.com/watch?v=QScqE4zvJig> and our London Youth Folk Ensemble

<https://www.youtube.com/watch?v=bwmpb6letvk>. Three 'In the Archive' videos were released, our series in which folk artists explore the archive at the Vaughan Williams Memorial Library, featuring Jon Boden, John Jones and Stick in the Wheel

<https://www.youtube.com/playlist?list=PL0ez3pG5DOLUFT2YYufS-8cdk3H-4eVfW>

We actively supported the #blacklivesmatter campaign which provided an opportunity to re-purpose our 2016 article on Black Face Morris and follow up in our membership magazine with an article by Kerry Fletcher – "Time's Up for Blacking Up".

Three full editions of our membership magazine, English Dance and Song, were produced during the year containing information about EFDSS activities and plans together with features on folk artists including Peggy Seeger and Cohen Braithwaite-Kilcoyne; celebrating the 10th anniversary of our associate company, Folk Dance Remixed; and a number of articles reflecting the folk sector's embracing of online technology to keep playing and dancing.

The Marketing Team also managed the transfer of our box office and database to a new system which will provide us with a greater level of data to inform our marketing and fundraising campaigns, as well as streamlining membership administration.

Equality, Diversity, and Inclusivity

As our Chair has outlined, equality, diversity and inclusivity are part of our aims and objectives. Over this past year, despite the restrictions, we have continued to progress this work through a number of activities and developments –

- Continuing to support the work of Folk Dance Remixed, a multi-ethnic company of artists who bring together English folk dance and music with hip hop and other traditional dance forms. In 2021 we are commissioning the company to create a new work for touring in late 2021 and 2022.
- Increasing the diversity of the recipients of the Alan James Creative Bursaries by broadening our reach and work with partners including Drake Music.
- Continuing to increase the diversity of our freelance arts educators, particularly with the National Folk Youth Ensemble, resulting in attracting an increasingly wider demographic of young people to our activities.

The English Folk Dance and Song Society

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For the year ended 31 March 2021

- Continuation of the Inclusive Folk programme, delivering the Folk Unlimited workshops online and delivering training events on teaching folk to young people with disabilities.
- Different Voices: conversations with people of colour – artists and academics – about English folk music and EFDSS developments
- Folk Folk video talks discussing pertinent issues in the folk sector around race, gender, and the future.
- Articles on Black Face Morris in our membership magazine.
- Library lecture on Folk Arts, Blackface and Race.
- Establishing an internal Equality, Diversity and Inclusion working group of staff members and trustees.
- Reassessing our Archives – a commitment to highlighting the wrongs of history and fostering intelligent debate and positive progress in the present.

The Year Ahead 2021–22

Although the new financial year began with many of the Covid-19 restrictions still in place, from late April we have gradually returned to some in-person events. At the same time, we are continuing to make the most of digital technology to ensure that we can still engage with people cautious of returning to in-person activities and a geographically wide cohort of people.

Our live music programme at Cecil Sharp House returned in late May and we presented six artists/bands to socially distanced and therefore smaller audiences. Some of the bands were able to give two performances in one evening and audiences certainly enjoyed returning to Cecil Sharp House and live music.

We had a great time yesterday first time to Cecil Sharp House and it won't be the last the staff were brilliant and informative, many thanks.

Great afternoon, wonderful venue and so good to be back to watching live music. Thank you all for working so hard to make this possible.

We are looking forward to a very busy autumn season of gigs, education, and library activities, and have been very fortunate to receive funding support from the Cultural Recovery Fund (Arts Council England) and the Weston Culture Fund which will support some of our costs. The Weston Culture Fund is also enabling us to commission Folk Dance Remixed to create a new stage work entitled 'Hope' and to invest in the future by installing streaming equipment at Cecil Sharp House. This will provide the opportunity to stream and film gigs, conferences, training events, helping to increase access to some of our activities, and make the equipment available for hirers which we hope will assist venue hire opportunities.

The English Folk Dance and Song Society

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For the year ended 31 March 2021

After more than a year, our youth ensembles have finally been able to meet in person and to give public performances, and we look forward to our Folk Unlimited workshops recommencing in September.

Our challenge now is to bring together live activity with online activity, achieving the best of both worlds of people able to converse in person in the same physical space, while continuing to open up our activities to people from across the UK and beyond.

We continue to improve equality, diversity, and inclusivity with a conference on Diversifying Folk Education presented by our Folk Education Network in June, and an autumn Library Conference on Diversity in Folk – exploring issues of racial and ethnic diversity both historically focussed and in contemporary discourse. Increasing diversity at Trustee level continues as will continuing to work with a diversity of artists and artists tutors and working with existing and new partners to help us do this.

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

FINANCIAL REVIEW

ED FISHWICK

TREASURER'S REPORT

Despite the difficulties experienced by COVID-19 the overall income on the Statement of Financial Activities is £1,400,842 (2020: £1,463,780). However, the figure is artificially high due to a large project grant of £196,000 received in February 2021 which is to be spent in 2021-22; without this grant, the overall income is £1,204,842. Excluding this grant, income is down 18% on the previous year due to the impact of the pandemic on venue hire and in person events.

The Government Job Retention Scheme enabled the continued employment of all contract staff at their full salaries throughout the year, maintaining the expertise and experience we have in our staff team to be employed and ready to restart and increase activities as the Government's Covid-19 restrictions relaxed. However, the £212,659 of furlough income received in the year has not fully compensated for the reduction of letting and trading income to £72,356 (2020: £418,457) and artistic and educational activities to £74,427 (2020: £288,213)

As mentioned in the Chair's report we were fortunate to be successful in a bid to the National Lottery Heritage Fund for emergency funding which helped to support the on-going costs of our heritage assets – the library and Cecil Sharp House. EFDSS members and other individuals responded positively to our Crisis Appeal in the summer and the majority of members continued their support through membership. There was some fall in membership, particularly affiliate members as folk clubs and societies were unable to deliver activities and so raise income. Individual donors, Conrad and Jennifer Bailey enabled a new artists' development project to be delivered during the year, the Micro Grants Programme. In addition, we received a number of legacies in this financial year which were, by their nature, not included in our budgets.

The continuation of our National Portfolio Organisation grant from Arts Council England, together with project grants from PRS for Music Foundation, Help Musicians UK and the John Lyon's Charity for artists' development and education projects were also invaluable to enable the continuation of our Folk Unlimited programme, the support of the creative artists, and to plan for the future.

Expenditure for the year was £1,145,108 (2020: £1,680,689). Staff costs remained at similar levels £667,747 (2020: £691,171) as eligible staff were partially or fully furloughed. Direct activity costs reduced to £198,036 (2020: £539,093) as the charity was not able to run many of its normal activities or events for the year. There were reductions in premises and administration costs reflecting the reduction in use of the building, and the lower costs of running activities online, which was done wherever this was feasible.

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For the year ended 31 March 2021

In March 2020, as the pandemic began to take hold, the Trustees took the decision to put on hold capital developments that would have drawn on free reserves. This decision ensured that reserves were available to meet predicted losses and ensure EFDSS remained a going concern through 2020–21 and beyond. While the activities of the charity are still returning to the pre-pandemic levels, the trustees are satisfied that the company continues to have sufficient financial resources to trade for at least 12 months from the date of approval of these financial statements.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2021 £1,893,770 (2020: £1,700,451).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2021 EFDSS held designated reserves of £674,207 (2020: £674,775), this figure is made up of:

- £344,576 relating to fixed assets capitalised while refurbishing Kennedy Hall and installing lifts.
- £220,000 for future planned capital projects to replace the boilers and refurbish the café and bar area.
- £94,132 funding intended for multi-year youth education projects.
- £14,500 as specific funding for our work on folk dance in 21–22.
- £999 as an instrument replacement fund

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2021 were £411,784 (2020: £338,481).

Trustees review EFDSS's Reserves Policy and reserves levels annually as part of the planning process. The level of reserves is one of the factors taken into consideration in setting future expenditure levels. The Trustees have agreed a policy where free reserves should be maintained at a level representing:

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 in order to allow for funding gaps in the year.
- A further estimate of £50,000 in terms of the impact of the COVID-19 pandemic and extra costs which could arise in the coming year.

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For the year ended 31 March 2021

This level is judged suitable considering the following factors:

- The uncertainty over income, particularly following the COVID-19 pandemic and its impact on event and letting income.
- Ownership of a listed building, which can mean additional expenditure incurred in upkeep and maintenance.
- To allow for further emergency expenses in relation to the pandemic.
- To allow longer term planning and more efficient use of resources.
- To ensure the organisation is able to commit to and fulfil its intentions in regard to future and multi-year projects funded by restricted and designated reserves.

The Trustees are comfortable with the level of reserves held at the current time, given the continuing uncertainty following the COVID-19 pandemic.

Investment

Surplus cash is invested in short term bank deposit accounts (each within the limits of the government's guarantee scheme) or on the Money Market, a facility provided by HM Treasury, for agreed short periods. The amount available for investment is judged according to expected financial obligations and cash flow forecasts.

Incoming Resources

Grants received and receivable in 2020-21 were as follows:

	£
Arts Council England (National Portfolio Organisation funding)	439,996
Weston Culture Fund	196,000
National Lottery Heritage Fund	77,300
PRS Foundation Talent Development Partnership grant	15,000
Help Musicians UK National Grants Programme	5,400
Marylebone Folk Song Project	2,010

Fundraising

EFDSS raises funds from grant giving bodies (charitable trusts and foundations and government bodies) and from individuals and members (clubs and individuals). EFDSS seeks out grant giving bodies where the aims and objectives of the latter match the aims and objectives of the EFDSS activity for which funds are sought. EFDSS applies for funding to support a range of activities including education, artists' development, and library and archive projects and developments, core support and capital funds. EFDSS abides by the requirements of the grant giving body in terms of use of the funds, record keeping, reporting and evaluation. All restricted income from grants is recorded separately in our accounts. Donations from individuals and members are sought to support general running costs and for specific projects and developments. Communications for this are through letter

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

and email; no unsolicited contact with individuals for fundraising purposes is undertaken. Donations given for specific activities are recorded separately from general donations to ensure they are used for the specified activity. EFDSS does not use external fundraisers or fundraising companies, all fundraising activities are delivered by its staff. Any complaints about our methods of fundraising and use of donated funds would be dealt with in the first instance by the Chief Executive and if required by the Chair of the Board on behalf of the Trustees/Directors. To date there have been no complaints relating to our fundraising activities.

Voluntary Income

A variety of voluntary contributions has supported the work of EFDSS and, whenever it is possible, we have recovered Gift Aid to enhance those contributions. Voluntary income includes donations to EFDSS, and we thank all those members, affiliated and other individuals and organisations for their support of EFDSS' work.

Donations were received from individuals, affiliated groups, and other individuals and organisations, including donations in memory of deceased members. Donations of more than £100 were received from the following affiliated groups:

Manchester Folk Dance Club
Music For All
Reading Step and Traditional Dance Group
Beckenham Folk Dance Club

Legacies received by 31 March 2021

Mary Dawson	£54,000
Dorothy Fawthrop	£3,836
David Hartley	£22,000
Peter Sumner	£2,000
Jacquelyn Westlake	£8,000

Gift Aid

EFDSS has been able to recover £9,982 of tax on donations through the Gift Aid Scheme.

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

Statement of the Board's responsibilities

The Directors (who are also the Trustees of EFDSS for the purposes of charity law) are responsible for preparing the Directors' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements the Directors are required to:

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

The Directors are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

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

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2021 was 1979 (2,202 at 31 March 2020).

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Director's annual report

For the year ended 31 March 2021

The Directors have no beneficial interest in the charitable company.

Auditor

Sayer Vincent was re-appointed as the Society's auditor during the year and has expressed its willingness to continue in that capacity.

The report of the Board of Directors has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors on 13 November 2021 and signed on their behalf by:

Lorna Aizlewood
Chair

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2020 –21

Youth, Adult, Family and Professional Development Activities:

Rachel Aggs	Flora Dodd
Will Allen	Nancy Kerr
Emily Askew	Natasha Khamjani
Hazel Askew	Lisa Knapp
Bryony Bainbridge	Su-a Lee
Alice Barnard	Aimee Leonard
Kuljit Bhamra	Faye MacCalman
Jon Boden	James Martin
Cohen Braithwaite-Kilcoyne	Rose Martin
Jenn Butterworth	Sarah Matthews
Sam Carter	Shelagh McCarthy
Roswitha Chesher	Aine McLoughlin
Archie Churchill-Moss	Rachael McShane
Martin Collins	Bevan Morris
Rowan Collinson	Jackie Oates
Joe Danks	Maz O'Connor
David Delarre	Sam Partridge
Clare Elton	Becky Price
Kerry Fletcher	Natalie Reid
Beth Gifford	Rowan Rheingans
Ruairi Glasheen	Andy Richards
Nicholas Goode	Mike Ruff
Dave Gray	Miranda Rutter
Camilla Greenwell	Laura-Beth Salter
Rob Harbron	Grace Smith
Jack Healy	Andrea Spain
Ed Hicks	Sam Sweeney
Aaron Horlock	Laurel Swift
Paul Hutchinson	Matthew Tighe
Luzy Huzzard	Emmie Ward

Library Lectures and courses:

Anne Daye	Shzr Ee Tan and Nate Holder
Steve Roud	Marilyn Tucker and Paul Wilson

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Marie Bashiru	Hugh Sheenan
Katy Rose Bennett	Jo Freya
Roan Long	Maz O'Connor

The English Folk Dance and Song Society

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For the year ended 31 March 2021

Micro Grant Recipients:

Hazel Askew
MG Boulter
Oliver Cross
Heather Ferrier
Jim Ghedi

Granny's Attic
Kate Griffin
Harbottle and Jonas
Amy Hollinrake

Associate Company:

Folk Dance Remixed

VOLUNTEERS

Library and Archive:

Mike Wilson-Jones

Martin Nail

Folk Song Subject Index:

Derek Caldwell
Jeremy Dale
Simon Furey
Shan Graebe
Anne Gover
Nick Granata

Eleanor Mehew
Jake Ollett
Simon Rosati
Lorna Rutherford
Leila Weinstein
Debbie Zumbeel

Folk Music Journal Editorial Board:

Julia C Bishop
Elaine Bradtke
Theresa Buckland
Peter Cooke
Paul Cowdell
Byron Dueck
Vic Gammon
Michael Heaney
E Wyn James

Michael Pickering
Sigrid Rieuwerts
Steve Roud
Ian Russell
Derek Schofield
Laura Smyth
Malcolm Taylor
Frances Wilkins

Youth Forum:

Rowan Collinson
Elye Cuthbertson
Aaron Cuthbertson

Danny Marshall
Eleanor Randall

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

We have audited the financial statements of English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on English Folk Dance and Song Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the

Independent auditor's report

To the members of

The English Folk Dance and Song Society

financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report, including the strategic report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the

Independent auditor's report

To the members of

The English Folk Dance and Song Society

trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the General Purposes Committee (GPC), which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

The English Folk Dance and Song Society

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

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

Joanna Pittman (Senior statutory auditor)

Date:

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The English Folk Dance and Song Society

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

	Note	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Income from:							
Grants, donations and legacies	2	776,167	331,709	1,107,876	469,436	55,186	524,622
Charitable activities							
Folk Lettings	3	-	-	-	32,360	-	32,360
Membership & Admin	3	128,517	-	128,517	146,069	-	146,069
Publications & Library	3	13,455	-	13,455	25,323	-	25,323
Marketing & Devt	3	1,321	-	1,321	20,258	-	20,258
Artistic Development	3	239	-	239	95,006	52,586	147,592
Education & NYFE	3	74,188	-	74,188	115,621	25,000	140,621
Commercial Lettings	4	72,356	-	72,356	418,457	-	418,457
Investments	5	2,890	-	2,890	8,478	-	8,478
Total income		1,069,133	331,709	1,400,842	1,331,008	132,772	1,463,780
Expenditure on:							
Raising funds	6	17,558	-	17,558	16,302	-	16,302
Charitable activities							
Folk Lettings	6	-	-	-	100,391	-	100,391
Membership & Admin		261,283	20,000	281,283	370,246	-	370,246
Publications & Library		68,813	47,688	116,501	113,395	34,369	147,764
Marketing & Devt		105,626	11,672	117,298	154,787	11,845	166,632
Artistic Development		32,339	17,500	49,839	88,033	101,638	189,671
Education & NYFE		261,493	20,061	281,554	349,545	45,161	394,706
Commercial Lettings	6	261,123	19,952	281,075	275,025	19,952	294,977
Total expenditure		1,008,235	136,873	1,145,108	1,467,724	212,965	1,680,689
Net income / (expenditure) before net gains / (losses) on investments		60,898	194,836	255,734	(136,716)	(80,193)	(216,909)
Net gains / (losses) on investments		438	-	438	(3,071)	-	(3,071)
Net income / (expenditure) for the year	7	61,336	194,836	256,172	(139,787)	(80,193)	(219,980)
Transfers between funds		1,517	(1,517)	-	-	-	-
Net movement in funds		62,853	193,319	256,172	(139,787)	(80,193)	(219,980)
Reconciliation of funds:							
Total funds brought forward		1,154,638	1,700,451	2,855,089	1,294,425	1,780,644	3,075,069
Total funds carried forward		1,217,491	1,893,770	3,111,261	1,154,638	1,700,451	2,855,089

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 21a to the financial statements.

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2021

	Note	£	2021 £	£	2020 £
Fixed assets:					
Tangible assets	12		1,982,589		2,098,566
Investments	13		4,139		3,701
			<u>1,986,728</u>		<u>2,102,267</u>
Current assets:					
Stock	14	1,391		2,982	
Debtors	15	85,592		83,957	
Investments		580,638		766,156	
Cash at bank and in hand		701,034		134,213	
			<u>1,368,655</u>	<u>987,308</u>	
Liabilities:					
Creditors: amounts falling due within one year	16	(234,578)		(226,686)	
Net current assets			<u>1,134,077</u>		<u>760,622</u>
Total assets less current liabilities			<u>3,120,805</u>		<u>2,862,889</u>
Creditors: amounts falling due after one year	18		(9,544)		(7,801)
Total net assets			<u><u>3,111,261</u></u>		<u><u>2,855,089</u></u>
The funds of the charity:					
Restricted income funds	21a		1,893,770		1,700,451
Unrestricted income funds:					
Designated funds		674,207		674,775	
Revaluation reserve		79,350		79,350	
General funds		463,934		400,513	
Total unrestricted funds			<u>1,217,491</u>		<u>1,154,638</u>
Total charity funds			<u><u>3,111,261</u></u>		<u><u>2,855,089</u></u>

Approved by the trustees on 13 November 2021 and signed on their behalf by

Lorna Aizlewood
Trustee

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2021

	Note	2021 £	£	2020 £	£
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		255,734		(216,909)	
Depreciation charges		118,681		118,456	
(Gains)/losses on investments		(438)		3,071	
Dividends, interest and rent from investments		(2,890)		(8,478)	
Decrease in stocks		1,591		-	
(Increase)/decrease in debtors		(1,635)		103,660	
Increase/(decrease) in creditors		9,635		(92,013)	
Net cash provided by/ (used in) operating activities		380,678		(92,213)	
Cash flows from investing activities:					
Dividends, interest and rents from investments		2,890		8,478	
Gain/(loss) on investments		438		(3,071)	
Purchase of fixed assets		(2,704)		(4,934)	
Movement in short term investments		185,519		(91,546)	
Net cash (used in) investing activities		186,143		(91,073)	
Change in cash and cash equivalents in the year		566,821		(183,286)	
Cash and cash equivalents at the beginning of the year		134,213		317,499	
Cash and cash equivalents at the end of the year	a	701,034		134,213	
Analysis of cash and cash equivalents and of net debt					
		At 1 April 2020 £	Cash flows £	Other non- cash changes £	At 31 March 2021 £
Cash at bank and in hand		134,213	566,821	-	701,034
a Total cash and cash equivalents		134,213	566,821	-	701,034

1 Accounting policies

a) Statutory information

The English Folk Dance and Society is a charitable company limited by guarantee and is incorporated in England and Wales.

The registered office address and principal place of business is 2 Regent's Park Road, London, NW1 7AY.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c) Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Notes to the financial statements

For the year ended 31 March 2021

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the Society in generating lettings income, as well as the cost of any activities with a fundraising purpose. Any surplus on lettings is applied to the Society's charitable work.
- Expenditure on charitable activities includes the costs of delivering events, educational and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

i) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Major components are treated as a separate asset where they have significantly different patterns of consumption of economic benefits and are depreciated separately over its useful life.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|---|--------------------|
| • Freehold land and buildings – Cecil Sharp House | 50 years |
| • Fixtures, fittings, plant and equipment | 10 years |
| • Computers and equipment | 3–5 years |
| • Works of art | is not depreciated |

The works of art capitalised in the balance sheet are shown at deemed cost under the transitional rules for the introduction of FRS102.

The works of art have not been depreciated. The board members believe the estimated life of these assets to be very long and the estimated residual value of the assets are close to the carrying amounts.

The Board considers these assets to be heritage assets, that reliable cost information is not available and that conventional valuation approaches lack sufficient reliability. The Society holds the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition the Society holds the Joan Sharp collection on extended loan. Resources arising from the library as well as resources expended on the library have been included in the statement of financial activities. The Board considers these assets to be heritage assets, that reliable cost information is not available and that conventional valuation approaches lack sufficient reliability. These assets have not been capitalised.

j) Fixed asset investments

Fixed asset investments are initially measured at the transaction price excluding transaction costs, and are subsequently measured at fair value at the reporting date. Changes in fair value are recognised in net income / (expenditure) for the year. Transaction costs are expensed as incurred. The charity does not acquire complex financial instruments.

k) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Notes to the financial statements

For the year ended 31 March 2021

1 Accounting policies (continued)

m) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

q) Pensions

The Society operates a contribution based pension scheme. The assets of the scheme are held separately from those of the Society in independently administered funds. The pension cost charge represents contributions payable under the scheme by the Society to the funds. The Society has no liability under the schemes other than for the payment of those contributions.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Arts Council Funding	439,996	-	439,996	432,046	33,155	465,201
Other grants – HMRC CJRS grant	212,659	-	212,659	-	-	-
Other grants – Artistic Development	-	136,400	136,400	-	-	-
Other grants – Education	-	2,010	2,010	-	-	-
Other grants – Library	-	57,300	57,300	-	-	-
Other grants – Admin and equipment	-	100,000	100,000	-	-	-
Legacies	67,836	22,000	89,836	20,500	-	20,500
Donations	45,694	13,999	59,693	16,890	22,031	38,921
Gift Aid	9,982	-	9,982	-	-	-
	776,167	331,709	1,107,876	469,436	55,186	524,622

3 Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Folk Lettings	-	-	-	32,360	-	32,360
Membership & Admin	128,517	-	128,517	146,069	-	146,069
Publications & Library	13,455	-	13,455	25,323	-	25,323
Marketing and Devt	1,321	-	1,321	20,258	-	20,258
Artistic Development	239	-	239	95,006	52,586	147,592
Education & NYFE	74,188	-	74,188	115,621	25,000	140,621
Total income from charitable activities	217,720	-	217,720	434,637	77,586	512,223

4 Income from other trading activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Lettings income	66,148	-	66,148	356,254	-	356,254
Other trading income	6,208	-	6,208	62,203	-	62,203
	72,356	-	72,356	418,457	-	418,457

5 Income from investments

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Interest receivable	2,159	-	2,159	7,650	-	7,650
Dividends	731	-	731	828	-	828
	2,890	-	2,890	8,478	-	8,478

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

6a Analysis of expenditure (current year)

	Charitable activities										2021 Total £	2020 Total £
	Raising funds £	Lettings £	Folk lettings £	Membership & admin £	Publications & library £	Marketing & development £	Artistic development £	Education & NYFE £	Governance costs £	Support costs £		
Staff costs (Note 8)	17,558	183,116	-	84,763	106,258	89,312	20,909	165,830	-	-	667,746	691,171
Direct activity costs	-	3,525	-	26,836	5,832	18,027	28,930	114,886	-	-	198,036	539,093
Premises costs	-	61,793	-	18,268	-	-	-	-	-	-	80,061	177,611
Administration costs	-	-	-	49,685	606	101	-	835	-	-	51,227	104,652
Other staff costs	-	330	-	1,415	3,805	9,858	-	3	-	-	15,411	30,392
Depreciation	-	32,311	-	225	-	-	-	-	-	86,145	118,681	118,456
Legal and professional	-	-	-	-	-	-	-	-	11,817	-	11,817	13,952
AGM and board costs	-	-	-	-	-	-	-	-	2,129	-	2,129	5,362
	<u>17,558</u>	<u>281,075</u>	<u>-</u>	<u>181,192</u>	<u>116,501</u>	<u>117,298</u>	<u>49,839</u>	<u>281,554</u>	<u>13,946</u>	<u>86,145</u>	<u>1,145,108</u>	<u>1,680,689</u>
Support costs	-	-	-	86,145	-	-	-	-	-	(86,145)	-	-
Governance costs	-	-	-	13,946	-	-	-	-	(13,946)	-	-	-
Total expenditure 2021	<u>17,558</u>	<u>281,075</u>	<u>-</u>	<u>281,283</u>	<u>116,501</u>	<u>117,298</u>	<u>49,839</u>	<u>281,554</u>	<u>-</u>	<u>-</u>	<u>1,145,108</u>	
Total expenditure 2020	<u>16,302</u>	<u>294,977</u>	<u>100,391</u>	<u>370,246</u>	<u>147,764</u>	<u>166,632</u>	<u>189,671</u>	<u>394,706</u>	<u>-</u>	<u>-</u>		<u>1,680,689</u>

The income in the year for folk lettings was nil, since all folk letting activities were cancelled due to the pandemic, therefore no costs have been allocated to this category for the year.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

6b Analysis of expenditure (prior year)

Charitable activities

	Raising funds £	Lettings £	Folk lettings £	Membership & admin £	Publications & library £	Marketing & development £	Artistic development £	Education & NYFE	Governance costs £	Support costs £	2020 Total £
Staff costs (Note 8)	16,302	145,070	50,422	88,407	114,988	98,241	19,032	158,709	-	-	691,171
Direct activity costs	-	16,689	5,563	39,107	26,623	57,979	168,992	224,140	-	-	539,093
Premises costs	-	115,904	38,635	23,072	-	-	-	-	-	-	177,611
Administration costs	-	-	-	95,444	2,086	400	-	6,722	-	-	104,652
Other staff costs	-	2,350	783	6,398	4,067	10,012	1,647	5,135	-	-	30,392
Depreciation	-	14,964	4,988	-	-	-	-	-	-	98,504	118,456
Legal and professional	-	-	-	-	-	-	-	-	13,952	-	13,952
AGM and board costs	-	-	-	-	-	-	-	-	5,362	-	5,362
	16,302	294,977	100,391	252,428	147,764	166,632	189,671	394,706	19,314	98,504	1,680,689
Support costs	-	-	-	98,504	-	-	-	-	-	(98,504)	-
Governance costs	-	-	-	19,314	-	-	-	-	(19,314)	-	-
Total expenditure 2020	16,302	294,977	100,391	370,246	147,764	166,632	189,671	394,706	-	-	1,680,689

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2021 £	2020 £
Depreciation	118,681	118,456
Auditor's remuneration (excluding VAT):		
Audit	8,950	8,800
Other services	-	1,500
	<u>118,681</u>	<u>118,456</u>

8 Analysis of staff costs and the cost of key management personnel

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	608,307	626,612
Redundancy and termination costs	5,075	6,198
Social security costs	43,526	45,804
Employer's contribution to pension schemes	10,838	12,557
	<u>667,747</u>	<u>691,171</u>

No employee earned more than £60,000 during the year (2020: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £239,849 (2020: £231,614).

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was:

	2021 FTE	2020 FTE	2021 No.	2020 No.
CSH	6.8	7.5	13.3	15.5
Education	3.5	3.5	5.0	5.0
Library	2.8	4.4	4.5	5.0
NYFE	1.0	1.0	1.0	1.0
Services	2.0	1.6	3.0	3.0
Support & Admin	5.5	5.6	6.7	7.0
	<u>21.6</u>	<u>23.6</u>	<u>33.5</u>	<u>36.5</u>

10 Related party transactions and trustee remuneration and expenses

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2020: £nil).

Alistair Anderson received a payment of £600 for a 'Not the Anderson Twins' performance at Cecil Sharp House during 2020.

Nicola Kearey received a payment of £7,200 for curating the 'Perspectives on Tradition' residencies at Cecil Sharp House during 2020.

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2020: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling nil (2020: £404) incurred by nil (2020: 5) members relating to attendance at meetings of the trustees.

11 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

12 Tangible fixed assets

Cost	Freehold property £	Fixtures and fittings £	Computer equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,128,594	151,583	79,350	3,239,527
Additions in year	-	-	2,704	-	2,704
Disposals in year	-	-	-	-	-
At the end of the year	1,880,000	1,128,594	154,287	79,350	3,242,231
Depreciation					
At the start of the year	353,536	635,842	151,583	-	1,140,961
Charge for the year	19,952	98,504	225	-	118,681
Eliminated on disposal	-	-	-	-	-
At the end of the year	373,488	734,346	151,808	-	1,259,642
Net book value					
At the end of the year	1,506,512	394,248	2,479	79,350	1,982,589
At the start of the year	1,526,464	492,752	-	79,350	2,098,566

Freehold land and buildings: this comprises Cecil Sharp House. This property was capitalised as a fixed asset for the first time in the year to 31 March 2002 based on a valuation carried out as at 31 March 2002. Under the transitional rules of FRS102 this is now the deemed cost.

Works of art: the Society holds works of art comprising mainly paintings at its premises. These were valued for the first time in November 2009 for insurance purposes by Rowley's Fine Art Auctioneers and Valuers at the probable cost of replacing the items. Under the transitional rules of FRS102 this is now the deemed cost.

Vaughan Williams Memorial Library: the Society is the Trustee of the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition, the society holds the Joan Sharp Collection on extended loan. The Trustees consider that the Vaughan Williams Memorial Library is a heritage asset, that for those items not recently purchased reliable cost information is not available and that conventional valuation approaches lack sufficient reliability, and accordingly these assets have not been included in the financial statements.

13 Listed investments

	2021 £	2020 £
Fair value at the start of the year	3,701	6,772
Net gain / (loss) on change in fair value	438	(3,071)
	4,139	3,701
Cash held by investment broker pending reinvestment	-	-
Fair value at the end of the year	4,139	3,701

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

14 Stock		
	2021	2020
	£	£
Publications and CD's for resale	1,391	2,982
	<u>1,391</u>	<u>2,982</u>

15 Debtors		
	2021	2020
	£	£
Trade debtors	25,116	32,834
Other debtors	–	2,101
Prepayments and accrued income	60,476	49,022
	<u>85,592</u>	<u>83,957</u>

16 Creditors: amounts falling due within one year		
	2021	2020
	£	£
Trade creditors	32,909	23,758
Taxation and social security	7,950	5,059
Other creditors	3,633	3,652
Accruals	67,518	32,299
Deferred income (note 17)	122,568	161,918
	<u>234,578</u>	<u>226,686</u>

17 Deferred income

Deferred income comprises deposits received for future room bookings, membership subscriptions relating to future periods & tickets bought in advance for future performances.

	2021	2020
	£	£
Balance at the beginning of the year	161,918	198,623
Amount released to income in the year	(147,324)	(198,623)
Amount deferred in the year	107,974	161,918
	<u>122,568</u>	<u>161,918</u>

18 Creditors: amounts falling due after one year

	2021	2020
	£	£
Life members' subscriptions	9,544	7,801
	<u>9,544</u>	<u>7,801</u>

19 Pension scheme

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £10,838 (2020: £12,557).

20a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	131,501	344,576	1,506,512	1,982,589
Investments	4,139	–	–	4,139
Net current assets	417,188	329,631	387,258	1,134,077
Long term liabilities	(9,544)	–	–	(9,544)
Net assets at 31 March 2021	543,284	674,207	1,893,770	3,111,261

20b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	141,381	430,721	1,526,464	2,098,566
Investments	3,701	–	–	3,701
Net current assets	342,582	244,054	173,987	760,623
Long term liabilities	(7,801)	–	–	(7,801)
Net assets at 31 March 2020	479,863	674,775	1,700,451	2,855,089

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

21a Movements in funds (current year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Cecil Sharp House	1,526,464	-	(19,952)	-	1,506,512
Cecil Sharp House – legacy funding	-	22,000	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	36,366	7,371	-	-	43,737
Malcolm Taylor Bursary Fund	889	-	-	-	889
Educational projects	-	257	-	-	257
Marylebone Folk Song Project	-	2,010	(2,010)	-	-
Weston Culture Fund	-	196,000	-	-	196,000
National Lottery Heritage Fund	-	77,300	(77,300)	-	-
Help Musicians	-	5,400	(2,060)	-	3,340
Peterloo 2019	1,017	-	-	(1,017)	-
John Lyon's Charity	25,000	-	(18,051)	-	6,949
Artistic development fund	3,086	6,370	(3,000)	-	6,456
PRS Foundation	-	15,000	(14,500)	(500)	-
Total restricted funds	1,700,451	331,708	(136,872)	(1,517)	1,893,770
Unrestricted funds:					
Designated funds:					
Capital Projects funded by legacies	182,890	-	(9,612)	46,722	220,000
CSH Lifts	165,780	-	(44,420)	-	121,360
Kennedy Hall Renovation	264,941	-	(41,725)	-	223,216
Education Programme	60,165	144,378	(110,411)	-	94,132
Dance Projects	-	-	(13,880)	28,380	14,500
Instrument Replacement	999	-	-	-	999
Total designated funds	674,775	144,378	(220,048)	75,102	674,207
Revaluation reserve	79,350	-	-	-	79,350
General funds	400,513	925,193	(788,187)	(73,585)	463,934
Total unrestricted funds	1,154,638	1,069,571	(1,008,235)	1,517	1,217,491
Total funds	2,855,089	1,401,279	(1,145,107)	-	3,111,261

The narrative to explain the purpose of each fund is given in note 21c below.

Fund transfers out of restricted funds reflect the fund's balance having been fully spent – some minor expenditure in prior years were omitted from this note and are now shown as transfers.

Fund transfers in and out of unrestricted funds represent changes needed to show agreed designated funds balances at year end date.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

21b Movements in funds (prior year)

	At 1 April 2019 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2020 £
Restricted funds:					
Cecil Sharp House	1,546,416	-	(19,952)	-	1,526,464
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	109,493	19,000	(23,218)	-	105,276
Library Project Development Fund	35,262	2,256	(1,152)	-	36,366
Malcolm Taylor Bursary Fund	114	775	-	-	889
ACE Catalyst Fund	11,845	33,155	(45,000)	-	-
Garfield Weston Foundation – NYFE	30,000	-	(30,000)	-	-
Postcode Community Trust	15,161	-	(15,161)	-	-
Roy Dommett Collection	10,000	-	(10,000)	-	-
Peterloo 2019	20,000	3,000	(21,983)	-	1,017
John Lyon's Charity	-	25,000	-	-	25,000
So It Is Arts (Rising Up Peterloo)	-	13,000	(13,000)	-	-
Unite the Union (Peterloo)	-	7,500	(7,500)	-	-
Arts Council Wales	-	5,000	(5,000)	-	-
Cockayne Foundation	-	6,000	(6,000)	-	-
Artistic development fund	-	3,086	-	-	3,086
PRS Foundation	-	15,000	(15,000)	-	-
Total restricted funds	1,780,644	132,772	(212,966)	-	1,700,451
Unrestricted funds:					
Designated funds:					
Capital Projects	211,918	-	(29,028)	-	182,890
CSH Lifts	210,200	-	(44,420)	-	165,780
Kennedy Hall Renovation	306,666	-	(41,725)	-	264,941
Publications	3,555	-	(3,555)	-	-
Education Programme	89,790	-	(29,625)	-	60,165
Instrument Replacement	999	-	-	-	999
Total designated funds	823,128	-	(148,353)	-	674,775
Revaluation reserve	79,350	-	-	-	79,350
General funds	391,947	1,331,008	(1,322,442)	-	400,513
Total unrestricted funds	1,294,425	1,331,008	(1,470,795)	-	1,154,638
Total funds	3,075,069	1,463,780	(1,683,761)	-	2,855,089

21c Movements in funds (continued)

Purposes of restricted funds

Cecil Sharp House: This fund represents the balance sheet value of Cecil Sharp House, held upon trust to be used in perpetuity for the purposes of English folk dance and song.

Cecil Sharp House legacy funding: Legacy restricted to the maintenance and upkeep of Cecil Sharp House.

Bismarks: Accumulated royalties to be used in the production of a second Bismarks recording.

Manley Morris (Filming) Legacy Fund: bequest to create a film record of Manley Morris.

Artists Development fund: to support artist development projects.

National Folk Music Fund (NFMF): to fund the refurbishment of the main library space and support staffing and other developments.

Library Project Development Fund: Monies donated for specific library projects, mainly conservation.

Malcolm Taylor Bursary Fund: The bursary was created from individual donations to mark the departure of the former Library Director following 35 years of service. It will be awarded to amateur folk organisations to assist them with maintaining or creating an archive of their organisations activities.

Help Musicians UK: Fundraising development to support future artists' development projects.

PRS Foundation: Talent Development Fund, to work with creators at the frontline of talent development in folk music.

ACE Catalyst Fund: Funding received to develop an on-going individual giving scheme, The Future of Folk Fund which would provide funds to broadly support all EFDSS activities.

Postcode Community Trust: to support a new programme of learning and participation for young people with disabilities.

Garfield Weston Foundation – NYFE: to support the development of the National Youth Folk Ensemble and the wider engagement programme.

Weston Culture Fund: to support artists, a creative commission and the purchase and installation of streaming equipment at Cecil Sharp House.

National Lottery Heritage Fund: emergency funding to support the maintenance of listed assets by helping to fund Library staff salaries, building overheads and Covid adaptations, and digital developments.

Roy Dommett Collection: to catalogue and archive the Roy Dommett collection on morris dance.

John Lyon's Charity: to support the development of the Inclusive Folk Programme – folk education activities with and for young people with disabilities.

So It Is Arts (Rising Up Peterloo 2019): to support the production of a new folk music and theatre show marking the 200th anniversary of the Peterloo Massacre.

Unite the Union (Peterloo): to support the production of a new folk music and theatre show marking the 200th anniversary of the Peterloo Massacre.

Arts Council Wales: to support an artists' mentoring programme delivered in partnership with English Folk Expo.

Cockayne Foundation: to support an artists' development project entitled Perspectives in Tradition.

21c Movements in funds (continued)

Purposes of designated funds

Capital Projects

Funds set aside for major capital projects.

Lift at CSH

This fund represents the net book value of the new lift. Depreciation is being charged to the fund over the useful life of the lift.

Kennedy Hall Renovation

This fund represents the net book value of the capitalised improvements to Kennedy Hall made out of the Shape the Future capital fund.

Publications Fund

A reserve for a rolling publications programme.

Education Programme

To fund assist the development of the Education strategy and delivery.

Dance Projects

Funds designated for planned Dance Projects.

Instrument Replacement

Net income from instrument hire will be used to purchase replacement/further instruments.

22 Operating lease commitments payable as a lessee

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Equipment	
	2021	2020
	£	£
Less than one year	4,518	4,376
One to five years	11,958	1,094
More than five years	728	-
	<u>17,204</u>	<u>5,470</u>

23 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £0.50.