

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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Directors' annual report

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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

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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*

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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

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*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.

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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.

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-to-date 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. 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.

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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.

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 Cotteswold 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.

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/ukpga/2010/101/section/1)) 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,

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2022

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.

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 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

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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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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.

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

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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
Barry 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

The English Folk Dance and Song Society

Directors' annual report

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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

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Hounslow MEH
International Association of Music Libraries,
Archives and Documentation Centres
ICOMOS Intangible Cultural
Heritage Committee
Intervarsity 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:	6						
Educational activities		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.

EFDSS 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)
Total net assets			<u>2,835,631</u>		<u>3,111,261</u>
The funds of the charity:	21a				
Restricted income funds			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					
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.

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

6b Analysis of expenditure (prior year)

				Charitable activities						
	Raising funds £	Lettings £	Educational 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

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>144,455</u>	<u>127,631</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.

Notes to the financial statements

For the year ended 31 March 2022

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
Balance at the end of the year	<u>137,107</u>	<u>122,568</u>

Notes to the financial statements

For the year ended 31 March 2022

18 Creditors: amounts falling due after one year

	2022 £	2021 £
Life members' subscriptions	9,033	9,544
	9,033	9,544

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	523,189	551,020	1,761,422	2,835,631

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	543,284	674,207	1,893,770	3,111,261

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.

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.