

Company number: 00297142
Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2024

English Folk Dance and Song Society

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Reference and administrative details

For the year ended 31 March 2024

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

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TRUSTEES/DIRECTORS and STAFF

Trustees/Directors

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

General Purposes Committee

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

EFDSS Staff at 31 March 2024

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

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

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*Part-time † Free-lance

RS7 Solutions

IT Support

Pink Foods

Café and bar franchisee

Membership at 31 March 2024

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

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

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Directors' annual report

For the year ended 31 March 2024

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

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

The Board of Directors

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

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

ORGANISATION AND DECISION MAKING

How the Board functions

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

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

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

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

Managing risk

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

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

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

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

Statement of policies

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

Remuneration policy for key management personnel

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

Public benefit statement

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

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

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

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

OBJECTIVES and ACTIVITIES

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

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

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

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

Vision Statement

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

Mission Statement

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

Fiona Butcher

Chair's Report

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

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

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

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

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

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

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

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

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

Katy Spicer

Chief Executive's Report

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

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

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

Vaughan Williams Memorial Library and Archive (VWML)

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

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

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

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

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

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

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

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

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

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

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

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

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

The exhibition runs until the end of 2024.

Learning and Participation

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

Youth

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

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

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

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

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

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

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

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

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

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

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

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

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

Learning resources

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

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

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Dance

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

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

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

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

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

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

Adult and Professional Learning

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

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

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

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

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

Artists' Development and Performance

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

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

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

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

Maddie Morris/Satnam Galsian, January 2024

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

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

Marketing, Communications and Development

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

Feature in BBC Travel, May 2023:

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

Rolling Stone magazine, July 2023:

"Less pale male and stale – how British folk is getting a remix.

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

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

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

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

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

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

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

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

Equality, Diversity and Inclusion

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

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

We focus on these characteristics for the following reasons:-

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

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

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

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

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

The Year Ahead 2024-25

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

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

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

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

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

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

Ed Fishwick

Treasurer's Report

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

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

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

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

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

Reserves policy

EFDSS holds the following types of reserves:

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

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

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

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

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

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

This level is judged suitable considering the following factors:

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

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

Investment

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

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Incoming Resources

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

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

*for multi-year funded programmes

Fundraising

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

Voluntary Income

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

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

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

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Legacies received by 31 March 2024

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

Gift Aid

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

Statement of the Board's responsibilities

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

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

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

In so far as the Directors are aware:

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

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

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2024 was 1934 (2004 at 31 March 2042).

The Directors have no beneficial interest in the charitable company.

Auditors

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

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

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

Fiona Butcher, Chair of Trustees

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FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2023-24

Youth, Adult, Family and Professional Development Activities:

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

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

Library Lecturers:

Adèle Commins	Kate Neale
Stephen Rowley	Frances Wilkins

Sound Engineers:

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

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SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

André Borges & Fernando Machado
Rowan Sawday aka Disraeli
Tarren

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

Micro Grant Recipients:

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

Cohen Braithwaite-Kilcoyne
Lucy Huzzard & Hazel Thompson
Lady Nade

Associate Company:

Folk Dance Remixed

VOLUNTEERS WORKING WITH EFDSS IN 2023-24

Front of House:

Tim Stephens

Library and Archive:

Abbie Butfoy
Martin Nail
Peter Williams

George Mowse
Amy Palmer

VWML Conference:

Theresa Buckland
Anusha Subramanyam

Mike Heaney

Folk Music Journal Editorial Board:

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

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

Folk Song Subject Index:

Jeremy Dale
Eleanor Mehew

Anne Gover
Jake Ollett

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English Country Dancing Class Musicians:

Ian Cutts	Jon Davison
Charlotte McDonaugh	

Get Your Folk On! Volunteer:

Elye Cuthbertson

Folk Education Development Day Speakers:

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

Speakers at Youth Folk Professional Development Day:

Germa Adan	Adriano Adewale
Kuljit Bhamra	Raghad Haddad, I Speak Music (Surrey Music Hub)
Sara Khoorsi, I Speak Music	Jim Pinchen, I Speak Music
Suntou Susso	

Dance Mini Grant Recipients:

Family Folk Jam	Folk 3D
Folk Dance with Lisa Heywood	Land of Iron Museum
Folk Factory (Soundpost)	Stegastomp
Tatters Morris & Redruth Town Band	

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Key partners arts, academic and heritage partners 2023-24

Key arts, academic and heritage partners:

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

Music Education Hubs, Bridge organisations, Local Cultural Education Partnerships

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

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

In our opinion, the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other Information

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

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

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

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

Use of our report

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

Joanna Pittman (Senior statutory auditor)
13 December 2024

for and on behalf of Sayer Vincent LLP, Statutory Auditor

110 Golden Lane, LONDON, EC1Y 0TG

The English Folk Dance and Song Society

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

For the year ended 31 March 2024

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

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

The English Folk Dance and Song Society

Balance sheet

Company no. 00297142

As at 31 March 2024

	Note	£	2024 £	£	2023 £
Fixed assets:					
Tangible assets	13		1,792,456		1,909,471
Investments	14		–		7,118
			<u>1,792,456</u>		<u>1,916,589</u>
Current assets:					
Stock	15	1,156		1,275	
Debtors	16	195,319		218,801	
Short-term investments		726,497		626,614	
Cash at bank and in hand		355,510		350,371	
			<u>1,278,482</u>	<u>1,197,061</u>	
Liabilities:					
Creditors: amounts falling due within one year	17	(337,771)		(327,257)	
			<u>940,711</u>		<u>869,804</u>
Net current assets					
			<u>2,733,167</u>		<u>2,786,393</u>
Total assets less current liabilities					
Creditors: amounts falling due after one year	19		(12,925)		(8,572)
Total net assets			<u>2,720,242</u>		<u>2,777,821</u>
The funds of the charity:	22a				
Restricted income funds			1,766,675		1,680,609
Unrestricted income funds:					
Designated funds		451,392		583,360	
Revaluation reserve		79,350		79,350	
General funds		422,825		434,502	
			<u>953,567</u>	<u>1,097,212</u>	
Total unrestricted funds					
Total charity funds	21a		<u>2,720,242</u>		<u>2,777,821</u>

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

Fiona Butcher
Chair of Trustees

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2024

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

1 Accounting policies

a) Statutory information

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

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

b)

Basis of preparation

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

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

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

c)

Public benefit entity

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

d)

Going concern

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

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

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

e)

Income

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

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

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

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

f)

Interest receivable

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

g)

Fund accounting

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

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

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

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

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

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

Allocation of support costs

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

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

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

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

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

i) Tangible fixed assets

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

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

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

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

Notes to the financial statements

For the year ended 31 March 2024

1 Accounting policies (continued)

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

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

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

j) Fixed asset investments

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

k) Stocks

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

l) Debtors

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

m) Short term deposits

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

n) Cash at bank and in hand

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

o) Creditors and provisions

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

p) Financial instruments

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

q) Pensions

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

Notes to the financial statements

For the year ended 31 March 2024

2 Income from grants, donations and legacies

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

3 Income from charitable activities

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

4 Income from other trading activities

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

5 Other income

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

6 Income from investments

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

7a Analysis of expenditure (current year)

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

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2024

7b Analysis of expenditure (prior year)

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

Notes to the financial statements

For the year ended 31 March 2024

8 Net income / (expenditure) for the year

This is stated after charging / (crediting):

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

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

Staff costs were as follows:

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

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

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

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

10 Staff numbers

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

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

Notes to the financial statements

For the year ended 31 March 2024

11 Related party transactions

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

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

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

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

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

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

12 Taxation

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

13 Tangible fixed assets

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

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

Notes to the financial statements

For the year ended 31 March 2024

14 Listed investments

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

15 Stock

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

16 Debtors

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

17 Creditors: amounts falling due within one year

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

Notes to the financial statements

For the year ended 31 March 2024

18 Deferred income

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

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

19 Creditors: amounts falling due after one year

	2024 £	2023 £
Life members' subscriptions	12,925	8,572
	12,925	8,572

20 Pension scheme

Defined contribution schemes

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

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

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

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

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

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

Notes to the financial statements

For the year ended 31 March 2024

22a Movements in funds (current year)

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

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

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

Notes to the financial statements

For the year ended 31 March 2024

22b Movements in funds (prior year)

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

22c Movements in funds (continued)

Purposes of restricted funds

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects.

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

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

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

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

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

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

23 Operating lease commitments payable as a lessee

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

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

24 Legal status of the charity

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