

Company number: 297142
Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2023

The English Folk Dance and Song Society

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The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2023

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

The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2023

BOARD AND STAFF MEMBERS at 31 March 2023

Board Members

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

General Purposes Committee

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

EFDSS Staff

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

The English Folk Dance and Song Society

Reference and administrative details

For the year ended 31 March 2023

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

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

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

RS7 Solutions	IT Support
Pink Foods	Café and bar franchisee

*Part-time † Free-lance

Membership at 31 March 2023

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

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

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

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2023

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

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

The Board of Directors

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

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

ORGANISATION AND DECISION MAKING

How the Board functions

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

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

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

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

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

Managing risk

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

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

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

Statement of policies

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

Remuneration policy for key management personnel

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

Public benefit statement

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

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

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

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

OBJECTIVES and ACTIVITIES

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

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

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

Vision Statement

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

Mission Statement

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

**Lorna Aizlewood
Chair's Report**

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

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

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

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

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

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

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

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

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

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

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

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

Katy Spicer

Chief Executive's Report

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

Artists' Development and Performance

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

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

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

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

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

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

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

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

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

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

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

Learning and Participation

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

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

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

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

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

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

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

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2023

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

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

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

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

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

Vaughan Williams Memorial Library

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

The English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2023

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

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

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

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

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

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

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

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

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

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

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

Marketing, Development and Communications

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

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

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

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

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

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

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

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

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

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

Songlines - November 2022

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

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

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

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

The Year Ahead 2023-24

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

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

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

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

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

Ed Fishwick

Treasurer's Report

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

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

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

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

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

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

Reserves policy

EFDSS holds the following types of reserves:

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

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

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

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

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

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

This level is judged suitable considering the following factors:

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

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

Investment

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

Incoming Resources

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

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

*for multi-year funded programmes

Fundraising

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

Voluntary Income

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

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

Cutty Wren Folk Club
Penzance Folk Music

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Swanage and Langton Matravers
Titchmarsh Folk Dance Club

Legacies received by 31 March 2023

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

Gift Aid

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

Statement of the Board's responsibilities

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

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

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

In so far as the Directors are aware:

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

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

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

The Directors have no beneficial interest in the charitable company.

Auditors

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

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

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

Lorna Aizlewood
Chair

The English Folk Dance and Song Society

Directors' annual report

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FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2022-23

Youth, Adult, Family and Professional Development Activities:

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

Sound Engineers:

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

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Library Lectures:

Oskar Cox Jensen	Dr Kate Neale
Sean Goddard	Dr Matt Simons

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Hazel Askew	Lisa Knapp
Tamsin Elliott & Tarek Elazhary	The Lunatraktors

Micro Grant Recipients:

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

Associate Company:

Folk Dance Remixed

REGULAR VOLUNTEERS WORKING WITH EFDSS IN 2022-23

Front of House:

Tim Stephens

Library and Archive:

Martin Nail	Peter Williams
Amy Palmer	

VWML Conference

Martin Graebe	Julian Onderdonk
Katie Howson	

Folk Music Journal Editorial Board:

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

Folk Song Subject Index:

Jeremy Dale	Eleanor Mehew
Anne Gover	Debbie Zumbeel

Youth Forum:

Rowan Collinson	Danny Marshall
Aaron Cuthbertson	Mia Iles Perez
Elye Cuthbertson	

The English Folk Dance and Song Society

Directors' annual report

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English Country Dancing Class Musicians:

Edward Bunting	Jon Davidson
Ian Cutts	Charlotte McDonough

Folk Education Development Day

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

Dance Mini Grants 2022 recipients:

Jo Clare Dance	Movema
Kekezza	Jo Veal
Elizabeth Lawson	

Key partners arts, academic and heritage partners 2022-23

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

Music Education Hubs, Bridge organisations, Local Cultural Education Partnerships

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

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

In our opinion, the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other Information

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

Capability of the audit in detecting irregularities

Independent auditor's report

To the members of

The English Folk Dance and Song Society

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

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

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

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Use of our report

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

Joanna Pittman (Senior statutory auditor)

Date: 20 November 2023

for and on behalf of Sayer Vincent LLP, Statutory Auditor

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

The English Folk Dance and Song Society

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

For the year ended 31 March 2023

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

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

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2023

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

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

Lorna Aizlewood
Trustee

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2023

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

1 Accounting policies

a) Statutory information

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

b) Basis of preparation

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

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

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

c) Public benefit entity

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

d) Going concern

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

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

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

e) Income

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

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

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

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

f) Interest receivable

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

g) Fund accounting

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

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

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

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

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

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

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

i) Tangible fixed assets

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

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

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

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

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

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

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

j) Fixed asset investments

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

k) Stocks

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

1 Accounting policies (continued)

l) Debtors

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

m) Short term deposits

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

n) Cash at bank and in hand

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

o) Creditors and provisions

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

p) Financial instruments

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

q) Pensions

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

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Arts Council Funding	439,996	-	439,996	439,996	-	439,996
Arts Council Funding – Culture Recovery	-	-	-	89,970	-	89,970
Other grants – HMRC CJRS grant	-	-	-	44,947	-	44,947
Other grants – Practitioner development	-	15,000	15,000	-	15,000	15,000
Other grants – Educational activities	-	35,000	35,000	-	25,000	25,000
Other grants – Library	-	2,250	2,250	-	-	-
Other grants – Support costs	-	-	-	-	600	600
Legacies	107,746	-	107,746	30,954	-	30,954
Donations	38,645	5,616	44,261	17,247	3,401	20,648
Gift Aid	4,665	-	4,665	3,376	-	3,376
	591,052	57,866	648,918	626,490	44,001	670,491

3 Income from charitable activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Educational activities	106,691	-	106,691	80,984	-	80,984
Performance programme	84,374	-	84,374	77,791	-	77,791
Library and publications	13,914	-	13,914	12,806	-	12,806
Membership	126,569	-	126,569	123,374	-	123,374
Total income from charitable activities	331,547	-	331,547	294,955	-	294,955

4 Income from other trading activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Lettings income	403,401	-	403,401	330,790	-	330,790
Other trading income	15,198	-	15,198	15,334	-	15,334
	418,599	-	418,599	346,124	-	346,124

5 Other income

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Orchestra Tax Relief	75,675	-	75,675	-	-	-
	75,675	-	75,675	-	-	-

6 Income from investments

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Interest receivable	5,459	-	5,459	9,094	-	9,094
Dividends	1,460	-	1,460	407	-	407
	6,919	-	6,919	9,501	-	9,501

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

7a Analysis of expenditure (current year)

Charitable activities

	Raising funds £	Lettings £	Educational activities £	Practitioner training/dev elopment £	Performance programme £	Library, conservation, academic support £	Membershi p activities £	Governance costs £	Support costs £	2023 Total £	2022	Total £
Staff costs (Note 9)	26,062	74,739	193,174	34,380	90,886	113,247	23,323	10,161	158,426	724,398		665,035
Direct activity costs	1,313	9,759	200,546	37,978	88,779	19,506	35,404	-	20,488	413,773		513,079
Premises costs	-	107,766	-	-	-	-	-	-	34,541	142,307		114,168
Administration costs	-	15,910	1,004	-	-	548	-	10,000	53,378	80,839		125,973
Other staff costs	-	3,148	5,473	-	294	5,213	-	-	7,445	21,572		35,352
Depreciation	-	64,304	-	-	-	-	-	-	65,905	130,210		131,815
Legal and professional	-	-	-	-	-	-	-	14,595	-	14,595		14,140
AGM and board costs	-	-	-	-	-	-	-	1,557	-	1,557		2,584
	27,375	275,626	400,197	72,358	179,959	138,514	58,727	36,314	340,182	1,529,251		1,602,146
Support costs	10,707	57,473	120,792	15,767	61,201	60,947	13,296	-	(340,182)	-		-
Governance costs	1,143	6,135	12,894	1,683	6,533	6,506	1,419	(36,314)	-	-		-
Total expenditure 2023	39,225	339,234	533,884	89,807	247,693	205,967	73,441	-	-	1,529,251		
Total expenditure 2022	41,235	332,818	516,162	189,187	248,892	193,312	80,540	-	-			1,602,146

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

7b Analysis of expenditure (prior year)

	Charitable activities									
	Raising funds £	Lettings £	Educational activities £	Practitioner training/development £	Performance programme £	Library, conservation, academic support £	Membership activities £	Governance costs £	Support costs £	2022 Total £
Staff costs (Note 9)	25,666	64,558	177,062	30,931	82,471	106,351	24,047	8,867	145,082	665,035
Direct activity costs	1,109	10,783	196,625	139,080	92,072	7,581	39,348	-	26,481	513,079
Premises costs	-	85,740	-	-	-	-	-	-	28,428	114,168
Administration costs	-	42,833	757	-	-	1,375	334	-	80,674	125,973
Other staff costs	-	5,071	2,174	-	405	4,200	-	-	23,502	35,352
Depreciation	-	65,457	-	-	-	-	-	-	66,358	131,815
Legal and professional	-	-	-	-	-	-	-	14,140	-	14,140
AGM and board costs	-	-	-	-	-	-	-	2,584	-	2,584
	26,775	274,442	376,618	170,011	174,948	119,507	63,729	25,591	370,525	1,602,146
Support costs	13,526	54,604	130,529	17,937	69,167	69,037	15,725	-	(370,525)	-
Governance costs	934	3,772	9,015	1,239	4,777	4,768	1,086	(25,591)	-	-
Total expenditure 2022	41,235	332,818	516,162	189,187	248,892	193,312	80,540	-	-	1,602,146

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

8 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2023 £	2022 £
Depreciation	130,209	131,815
Auditor's remuneration (excluding VAT):		
Audit	10,800	9,400
Other services	2,425	3,240
	<u>130,209</u>	<u>131,815</u>

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

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	657,283	602,407
Redundancy and termination costs	-	3,000
Social security costs	53,617	48,014
Employer's contribution to pension schemes	13,498	11,613
	<u>724,398</u>	<u>665,034</u>

No employee earned more than £60,000 during the year (2022: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £271,457 (2022: £238,149).

10 Staff numbers

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

	2023 FTE	2022 FTE	2023 No.	2022 No.
Fundraising	0.5	0.6	0.6	0.6
Educational activities	6.0	6.0	9.9	8.8
Practitioner training/development	0.8	0.8	0.9	1.0
Performance programme	3.1	3.2	8.8	6.5
Library, archive, academic support	3.1	3.2	4.2	4.6
Membership activities	0.7	0.7	0.7	0.7
Commercial lettings	2.9	2.5	3.9	3.7
Support and governance	5.1	4.6	6.0	5.6
	<u>22.2</u>	<u>21.6</u>	<u>35.0</u>	<u>31.5</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £260 (2022: £322).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2022: £nil).

Angeline Morrison was paid £750 for creating a resource 'Black History & English Folk'. She also performed at Cecil Sharp House in concert as an artist and was paid £1883. She was paid £150 for participation in a planned Songwriters Circle event which was cancelled.

The band Stick in the Wheel were paid £2,600 for the continuation of the 'Perspectives on Tradition' project. Nicola Kearey is a member of the band.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £64 (2022: £623) incurred by 2 (2022: 4) members relating to attendance at meetings of the trustees.

12 Taxation

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

13 Tangible fixed assets

Cost	Freehold property £	Plant and machinery £	Moveable equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,249,232	156,260	79,350	3,364,842
Additions in year	-	7,875	58,420	-	66,295
Disposals in year	-	-	-	-	-
At the end of the year	1,880,000	1,257,107	214,680	79,350	3,431,137
Depreciation					
At the start of the year	393,440	844,913	153,104	-	1,391,457
Charge for the year	19,952	107,994	2,263	-	130,209
Eliminated on disposal	-	-	-	-	-
At the end of the year	413,392	952,907	155,367	-	1,521,666
Net book value					
At the end of the year	1,466,608	304,200	59,313	79,350	1,909,471
At the start of the year	1,486,560	404,319	3,156	79,350	1,973,385

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

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

14 Listed investments

	2023 £	2022 £
Fair value at the start of the year	6,437	4,139
Net (loss) / gain on change in fair value	681	2,298
	<u>7,118</u>	<u>6,437</u>
Cash held by investment broker pending reinvestment	-	-
Fair value at the end of the year	<u><u>7,118</u></u>	<u><u>6,437</u></u>

15 Stock

	2023 £	2022 £
Publications and CD's for resale	1,275	1,332
	<u>1,275</u>	<u>1,332</u>

16 Debtors

	2023 £	2022 £
Trade debtors	68,546	14,389
Other debtors	2,606	28
Orchestra Tax Relief	75,675	-
Prepayments and accrued income	71,974	84,442
	<u>218,801</u>	<u>98,859</u>

17 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	58,386	69,772
Taxation and social security	14,867	11,090
Other creditors	14,995	13,136
Accruals	79,159	96,396
Deferred income (note 18)	159,850	137,107
	<u><u>327,257</u></u>	<u><u>327,501</u></u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

18 Deferred income

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

	2023 £	2022 £
Balance at the beginning of the year	137,107	122,568
Amount released to income in the year	(131,268)	(120,269)
Amount deferred in the year	154,011	134,808
Balance at the end of the year	<u>159,850</u>	<u>137,107</u>

19 Creditors: amounts falling due after one year

	2023 £	2022 £
Life members' subscriptions	8,572	9,033
	<u>8,572</u>	<u>9,033</u>

20 Pension scheme

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £13,498 (2022: £11,613).

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

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

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

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	119,819	367,006	1,486,560	1,973,385
Investments	6,437	-	-	6,437
Net current assets	405,966	184,014	274,862	864,842
Long term liabilities	(9,033)	-	-	(9,033)
Net assets at 31 March 2022	<u>523,189</u>	<u>551,020</u>	<u>1,761,422</u>	<u>2,835,631</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

22a Movements in funds (current year)

	At 1 April 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2023 £
Restricted funds:					
Cecil Sharp House	1,486,560	-	(19,952)	-	1,466,608
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	(2,211)	-	-
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	43,988	1,056	(1,267)	-	43,777
Malcolm Taylor Bursary Fund	889	-	-	-	889
Library Research projects	-	2,250	(2,250)	-	-
Educational projects	377	1,560	-	-	1,937
Scops Arts Trust	-	7,500	(4,733)	-	2,767
Weston Culture Fund	81,376	-	(5,966)	(58,421)	16,989
John Lyon's Charity	12,117	27,500	(25,879)	-	13,738
Artistic development fund	6,486	3,000	(3,000)	-	6,486
PRS Foundation	-	15,000	(13,000)	(2,000)	-
Total restricted funds	1,761,422	57,866	(78,258)	(60,421)	1,680,609
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	124,362	-	-	27,125	151,487
CSH lifts	76,941	-	(44,419)	-	32,522
Kennedy Hall renovation	181,491	-	(41,725)	-	139,766
CSH boilers	108,574	-	(12,939)	7,875	103,510
CSH streaming equipment	-	-	-	54,984	54,984
Education programme	58,653	219,463	(178,024)	-	100,092
Instrument replacement	999	-	-	-	999
Total designated funds	551,020	219,463	(277,107)	89,984	583,360
Revaluation reserve	79,350	-	-	-	79,350
General funds	443,839	1,194,112	(1,173,886)	(29,563)	434,502
Total unrestricted funds	1,074,209	1,413,575	(1,450,993)	60,421	1,097,212
Total funds	2,835,631	1,471,441	(1,529,251)	-	2,777,821

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

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

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2023

22b Movements in funds (prior year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Cecil Sharp House	1,506,512	-	(19,952)	-	1,486,560
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	105,276	-	-	-	105,276
Library Project Development Fund	43,737	251	-	-	43,988
Malcolm Taylor Bursary Fund	889	-	-	-	889
Educational projects	257	120	-	-	377
Weston Culture Fund	196,000	-	(112,651)	(1,973)	81,376
Help Musicians	3,340	600	(3,940)	-	-
John Lyon's Charity	6,949	25,000	(19,832)	-	12,117
Artistic development fund	6,456	3,030	(3,000)	-	6,486
PRS Foundation	-	15,000	(15,000)	-	-
Total restricted funds	1,893,770	44,001	(174,375)	(1,973)	1,761,422
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	220,000	-	-	(95,638)	124,362
CSH Lift	121,360	-	(44,419)	-	76,941
Kennedy Hall renovation	223,216	-	(41,725)	-	181,491
CSH Boilers	-	-	(12,064)	120,638	108,574
ACE – Cultural Recovery Funding	-	89,970	(89,970)	-	-
Education programme	94,132	142,322	(177,801)	-	58,653
Dance projects	14,500	-	(14,500)	-	-
Instrument replacement	999	-	-	-	999
Total designated funds	674,207	232,292	(380,479)	25,000	551,020
Revaluation reserve	79,350	-	-	-	79,350
General funds	463,934	1,050,223	(1,047,291)	(23,027)	443,839
Total unrestricted funds	1,217,491	1,282,515	(1,427,770)	1,973	1,074,209
Total funds	3,111,261	1,326,516	(1,602,145)	-	2,835,631

22c Movements in funds (continued)

Purposes of restricted funds

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

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

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

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

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

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

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

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

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

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

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

Help Musicians UK: Fundraising development to support future artists' development projects.

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

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

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

22c Movements in funds (continued)

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects.

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

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

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

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

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

Dance Projects: Funds designated for planned Dance Projects.

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

23 Operating lease commitments payable as a lessee

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

	Equipment	
	2023	2022
	£	£
Less than one year	4,152	4,152
One to five years	11,512	14,424
More than five years	1,240	2,480
	<u>16,904</u>	<u>21,056</u>

24 Legal status of the charity

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