

Company number: 297142

Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements

For the year ended 31 March 2021

The English Folk Dance and Song Society

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Reference and administrative details

For the year ended 31 March 2021

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

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BOARD AND STAFF MEMBERS AT 31 MARCH 2021

Board Members

Lorna Aizlewood	Chair
Alistair Anderson	
Robyn Chicot	(from November 2020)
Alan Davey CBE	Vice-Chair
Ed Fishwick	Honorary Treasurer
Fiona Fraser	
Lucy Hooberman	
Laura Jones	
Nicola Kearey	
Ayub Khan MBE	
Corinne Male	
Sherry Neyhus	
Martin Parker	(from November 2020)
Steve Roud	
Eleanor Telfer	(from November 2020)
Andy Wooles	
Tony Garton	Honorary Company Secretary

EFDSS Staff

Katy Spicer	Chief Executive and Artistic Director
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Esbjörn Wettermark	Education Manager
Sarah Jones	Programme Manager, National Youth Folk Ensemble
Laura Connolly	Dance Development Manager*
Beth Beamer	Education Administrator*
Zoe Lakota	National Youth Folk Ensemble Administrator*
Kerry Fletcher	Folk Educators Group Co-ordinator†
Tiffany Hore	Library and Archive Director
Nick Wall	Librarian
Alex Burton	Librarian*
Malcolm Barr-Hamilton	Archivist*
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Peter Craik	Marketing and Communications Director
Romana Ashraf	Marketing Officer
Matthew Reed	Marketing and Development Administrator
Jane Gregory	Membership Administrator*

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Harriet Simms	Press Consultant†
Natalya Catton-Wilson	Editor, EDS magazine†
Josh Holliday	Web developer†
Megan Chidlow	Finance Director*
James Turner	Finance Officer
Glenn Cottenden	Operations Director
Sam Stinton	Venue Operations Manager
Elizabeth Elia	Venue Sales and Events Manager
Penny Jungreis	Venue Sales and Events Administrator*
Immelda Alty	Box Office Administrator and Receptionist
Clarke Camilleri	Senior Duty Manager*
Brian Concannon)
Rachel Furness) Duty Managers*
Mimi Suzuki)
Sara Lyttle)
Florentina Bowden)
Helen Donnelly)
Gless Fuentebella)
Elizabeth Gunn) Event Assistants*
Harvey Parker)
Dave Parry)
Susannah Hall	Garden Manager†
Jamie Orchard-Lisle	Technical Manager †
RS7 Solutions	IT Support
Pink Foods	Café and bar franchisee

*Part-time †Free-lance

Membership at 31 March 2021

Number of individual members – 1979: (2,202 at 31 March 2020).

Number of affiliated groups and organisations – 507: (687 at 31 March 2020)

NB membership renewals were affected by the pandemic, particularly groups which were unable to continue activities and so did not generate income. Many of these members have expressed an intention to rejoin once their in-person activities return.

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Director's annual report

For the year ended 31 March 2021

The Board presents its report and the audited financial statements for the year ended 31 March 2021.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

All Board Members give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 10 to the accounts.

The Board of Directors

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

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

ORGANISATION AND DECISION MAKING

How the Board functions

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

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

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

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

Managing risk

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

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS objectives and the identified needs of all stake holders. Not all risks can be mitigated but some are less likely to happen if the rest are effectively

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mitigated. The greatest attention is given to those high risks, which the Board can realistically control.

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

Statement of policies

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

Remuneration policy for key management personnel

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

Public benefit statement

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

- the advancement of education;
- the advancement of the arts, culture and heritage;
- the advancement of citizenship; and in so doing may also contribute to;
- the promotion of equality and diversity and racial harmony.

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

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from EFDSS' work. Its numerous outreach programmes and projects are

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designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

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

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

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

Vision Statement

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

LORNA AIZLEWOOD
CHAIR'S REPORT

This has certainly been a year to remember. Like everyone, we started the year in lockdown with all our live, in-person activities cancelled, our staff team working from home or on furlough, and our centre, Cecil Sharp House, closed. And like everyone, we had no idea how the year would develop and whether we would survive. Not the way we had expected to mark the 90th birthday of Cecil Sharp House!

Fortunately, EFDSS had reasonable free reserve funds at 31 March 2020, so we were not faced with an immediate financial crisis. Our mixed income model, which is not heavily reliant on ticket income as so many arts venues are, stood us in good stead. Our staff team very quickly learnt how to use digital platforms to deliver a great deal of education, training and library activities and moved all barring our dance activities online, so retaining our audiences for, and much of the income from, these programmes. Although we may all be rather weary of online meetings and activities now, this technology has been a saviour, enabling us to retain a programme of activities throughout the year and reach a global audience.

Once we knew that the crisis was going to continue beyond the initial three months of lockdown, we made a successful bid to the National Lottery Heritage Fund for emergency funding which supported some of the costs of our heritage assets – Cecil Sharp House and VWML. Our members, and other individual supporters responded magnificently to our Crisis Appeal launched in the summer and this combined with the continuation of membership income, allowed us to maintain Cecil Sharp House, and deliver our albeit reduced programme of activities. Cecil Sharp House re-opened in the autumn primarily for our tenants and hires, with the operations team doing a sterling job ensuring that Covid-19 prevention protocols were in place; the third lockdown from December closed the building again but we re-opened in March.

Recognition needs to be given to the Government's Job Retention Scheme (furlough) which has enabled us to continue paying all permanent staff in full throughout the year. When not furloughed our staff have been able to keep activities going, knowing that we can return quickly to further activities having retained the knowledge and experience build up by all of our staff over the years. We were also fortunate to receive a number of legacies throughout the year.

Covid-19 did not stop us presenting four of our prestigious Gold Badges to people who have made a significant contribution to the work of EFDSS and/or the wider folk sector. This year awards were made to:

- Keith (Benny) Graham; for his contribution to the promotion of folk music in education and through the broadcast media;

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- Mick Peat: for the breadth of his contribution to the promotion of folk music at festivals and Dancing England and through the broadcast media;
- Paul and Liz Davenport: for their commitment to and influence on the promotion of folk music and dance, particularly in South Yorkshire;
- Carolyn Robson: for her outstanding contribution to the promotion of folk singing both within and beyond the EFDSS.

It was also a year of lobbying and advocacy. We joined other arts industry voices to campaign for emergency support for arts organisations and importantly for individual artists, technicians and other freelancers working in the arts sectors. We also supported the #blacklivesmatter world-wide movement through our social media channels and re-purposing our article on Black Face Morris. Having taken a stand against this practice back in 2016 we were delighted to see the Morris Federation pass a motion at their September AGM to refuse membership of teams that used black face make-up, with the Open Morris and Morris Ring following suit.

EFDSS has always had a commitment to equality and diversity, it is part of our aims and objectives. But to achieve this we must constantly evaluate and re-evaluate what we are doing in every aspect of our work. The folk arts, particularly song, have reflected and been influenced by the society around it throughout history, and we must ensure we continue to do this.

Over the past 10 years we have made great strides to make our work as inclusive as possible and increase the diversity of the people we work with and who engage with us. This has included capital developments at Cecil Sharp House to improve access and facilities and this year we received a Silver Award from Attitude is Everything, a charity that supports music venues and festivals to improve their facilities for deaf and disabled people. There are specific developments such as our Inclusive Folk education programme which is delivering activities with and for disabled young people.

We have sought to widen the pool of artists and artist-tutors we work with seeking out artists of colour, artists with disabilities and looking at gender and age balance. In turn this work is gradually increasing the diversity of the young people and adults who attend our events and activities.

It is not only the diversity of artists and participants that we have been striving to improve. Over the past 10 years the Board of Trustees has improved gender balance, increased race and disability diversity, and last summer recruited three board members who are under 30 years through an open application process – Robyn Chicot, Martin Parker, and Eleanor Telfer – and so enabling a younger voice a seat at the table. Our staff and trustees continue to attend training activities to help us improve our attitudes and practices.

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As we return to delivering the level of work we delivered pre Covid-19, diversity continues to be at the top of our agenda in all we do.

As always but particularly in such a difficult year I must express my sincere thanks to my fellow Trustees and to Katy Spicer and her team for managing the organisation through such unprecedented circumstances. It would have been impossible to do this without the continued support of Arts Council England and John Lyon's Charity, PRS for Music Foundation and Help Musicians UK from which project funds enabled the continuation of artists development activity and our Inclusive Folk programme, together with the emergency funding received from the National Lottery Heritage Fund. The response to our Crisis Appeal by our members, together with their continued support through membership subscriptions, was invaluable. A number of affiliate members also struggled through this year, putting a hold on renewing their membership as they were prevented from running their activities. We very much hope they will rejoin as their activities resume.

As this Report is published, the immediate future is looking brighter. We look forward to in person events and once again working across the country, and we have secured funding from the Cultural Recovery Fund and the Weston Culture Fund to help us deliver creative activity in 2021-22. Our newly found digital skills will help to ensure more people can engage with our activities.

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KATY SPICER CHIEF EXECUTIVE'S REPORT

To echo our Chair, this has certainly been a year to remember, or possibly to forget. The year has been spent trying to keep on top of the restrictions and being sufficiently agile to change plans at a moment's notice. It has been a year of home working and digital meetings, and new words such as Zoom, Teams and furlough entering our everyday language.

Artists' Development and Performance

The performance programme was the main casualty of Covid-19. The summer season of gigs to celebrate the 90th birthday of Cecil Sharp House was the first casualty, and by July many artists programmed for concerts in our autumn season had cancelled their entire tours. Despite the slight lifting of restrictions by September which did see some venues presenting live and streamed performances, this was not feasible for us. We had hoped the gigs programme would re-commence in early 2021 but another lock down prevented this.

Fortunately, we were successful in securing a further year of funding from the PRS for Music Foundation (PRSF) to support artists' development. Originally this funding had been earmarked for creative bursaries and for showcase stages at Sidmouth Folk Festival and English Folk Expo / Manchester Folk Festival. But with the cancellation of both events PRSF agreed we could re-allocate this expenditure to bursaries. As a result we were able to offer six artists Alan James Creative Bursaries – Jo Freya, Katy Rose Bennett, Hugh Sheenan, Maz O' Connor, Roan Long and Marie Bashiru – [English Folk Dance and Song Society – Bursaries \(efdss.org\)](https://www.efdss.org/bursaries)

In the autumn we received the unexpected offer of further financial support for artists from individual donors Conrad and Jennifer Bailey. As a result, we were able to launch the Micro Grants programme which offered nine folk musicians a small grant to support their professional development. The response to the open application was very high with artists seeking funding for technical and musical equipment, support for CD/EP creation, online developments, and training support. We were also able to use some of our PRSF grant for this project and awarded grants to Kate Griffin, Jim Ghedi, Amy Hollinrake, Harbottle and Jonas, Matthew Boulter, Granny's Attic, Hazel Askew, Oliver Cross and Heather Ferrier – [English Folk Dance and Song Society – Micro Grants \(efdss.org\)](https://www.efdss.org/micro-grants)

New for this year and created as a result of the restrictions on in-person contact were the digital Folk Folk Talks. Literally talking about folk with folk, the talks are an opportunity to showcase the wide variety of artists that work in the folk arts sector and discuss a wide range of topics pertinent to the sector. The first talk was with members of our associate company, Folk Dance Remixed – Kerry Fletcher, Natasha Khamjani, Frank Wilson and Krupa Chavda – discussing the reasons for founding the company, their creative style and

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developing new audiences. This was followed by a talk with three young artists of colour – Marie Bashiru, Cohen Braithwaite-Kilcoyne and Lady Nade – discussing how they encountered folk music and what it means to them as creative artists. The third talk, recorded before the end of March and broadcasted in April, was with Thank Folk For Feminism, a new organisation set up by artists Lucy Ward and Lisa 'Pinky' Ward (no relation) to promote and programme women folk artists and raise the profile of such artists. The Folk Folk talks have provided a new avenue to promote folk and engage with artists and will continue to be produced as part of the artists' development programme.

We have also been able to maintain our free Artists' Development Newsletter service which provides artists with information on opportunities funding and creative development from EFDSS and funding and other arts organisations.

Learning and Participation

The EFDSS Education team responded immediately to the announcement of lock down at the end of March 2020 by moving as many courses and classes online as was possible. They were able to continue our regular adult music workshops, youth activities, and training activities together with producing new free online resources.

Training and ResourcesOur Folk Educators Group was started in 2011 as the national networking group for folk arts educators and has grown to over 400 members from across England and beyond; it is committed to promoting high quality folk arts education, and to supporting the practitioners who deliver it. In 2021 we marked its 10th anniversary with a change of name to the Folk Education Network, a better reflection of its activity. Four online development activities took place throughout the year focussing on folk activities in the North West (partner English Folk Expo), Inclusive Folk Arts and Disability, Calling through Covid, and Youth Folk Dance (partner One Dance UK) and included presentations by Oakenhoof Folk Arts, Bolton Music Service, Greater Manchester Folk Ensemble, Flash Company Arts, Band on the Wall, and Drake Music, artists/educators Rosie Hood, Jane Bird, Alison Barnard , Nick Goode, Emmie Ward, and EFDSS's own education team.

As an additional response to lockdowns and restricted in person activities, the Folk Educators Open Space sessions were launched in February 2021 to provide a forum for folk educators to share thoughts, experiences, and challenges of working during the pandemic. They have been run by Kerry Fletcher and David Brookhouse.

One positive consequence of the pandemic has been a substantial increase in users of our online Resource Bank, as many people searched for high-quality and carefully targeted educational resources to use at home or in other formal and informal educational settings. The redesign and rebuild of our website in January 2020 has also given greater prominence and increased the searchability of these valuable materials.

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Our production of online resources for folk and arts educators continued and while in-person dance activities were not possible to deliver, we did create some new dance related resources. In this year we produced;

- A Selection of Hand Holds for Social Folk Dancing for use in country, ceilidh and barn dancing. [English Folk Dance and Song Society – A Selection of Hand Holds for Social Folk Dancing \(efdss.org\)](#)
- Make a Morris Dancer's Hat – paper craft resource by Shelagh McCarthy [English Folk Dance and Song Society – Make a Morris Dancer's Hat \(efdss.org\)](#)
- Solo Ceilidh Cardio – our own exercise video where folk meets hip hop presented by Kerry Fletcher and Natasha Khamjani of Folk Dance Remixed with guest dancer Damien Anyasi. <https://www.youtube.com/watch?v=zqhf6f8mLEE&t=8s>
- Songs of London Life: Using Folk Arts in Inclusive Settings – Written by Emmie Ward, the material is particularly suitable for students with Special Educational Needs and Disabilities (SEN/D) – including those with learning disabilities and complex needs. This resource is created as part of EFDSS' Inclusive Folk project supported by John Lyon's Charity. [English Folk Dance and Song Society – Songs of London Life: Using folk arts in inclusive settings \(efdss.org\)](#)
- Learning by Ear resource produced by Orchestras for All in collaboration with Emily Askew and EFDSS' London Youth Folk Ensemble [English Folk Dance and Song Society – Learning by Ear \(efdss.org\)](#)

Youth Folk Our two youth folk music ensembles, London Youth Folk Ensemble, and the National Youth Folk Ensemble, were also moved online. The London Youth Folk Ensemble under the leadership of Emily Askew with Ruairi Glasheen continued with their fortnightly meetings throughout the year but sadly were unable to give their usual summer performances. LYFE's annual summer event, 'The Takeover!' in which the young people invite other youth music groups to join them for an afternoon of workshops and informal playing sessions followed by a public evening concert, was reconfigured as a digital event. Young musicians and music groups were invited to help flood social media with videos and photographs of young folk bands and musicians in action on 3 July at hashtag #YouthFolkTakeover, and tweets were received from across the country.

The summer season of Sample Days, free folk music workshops for young people held around the country during the summer half term week, also took place online. As these workshops also form part of the audition process for the National Youth Folk Ensemble, we were still able to recruit new members to the Ensemble which gave us our largest Ensemble to date (23) and included a trombone player for the first time. The Ensemble meet through week-long residential courses four times a year and we spent the year waiting for restrictions to change so that they could meet in person. Sadly, this was not to be and the young players, led by Artistic Director Sam Partridge and a team of wonderful, dedicated tutors and pastoral staff made the best use of digital technology. Films were produced during the year: 'Here, There and Everywhere.... Together' showed our young musicians

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playing together on Zoom and in their home towns, cities and villages across England.
National Youth Folk Ensemble: 'Here, There and Everywhere...Together' (August 2020) – YouTube

A different view of the Ensemble's online residency was written about by 17-year-old work experience student Emily Ben Abdallah who joined the Ensemble in August 2020 for a five day work experience as part of a scheme led by charity Arts Emergency. English Folk Dance and Song Society – Blog: my online work experience in folk (efdss.org)

The Ensemble also got involved in Make Music Day UK, an international music making event which takes place on 21 June, and which was a fully digital event in 2020. Two Ensemble former and current members, Martin Parker and Phoebe Harty, hosted a special folk feature in which they discussed their experiences of learning to play folk music and introduced a film of a performance by the Ensemble and performances by professional folk artists.

Through the Ensembles' Engagement Programme, we started our involvement in Passport To Music – a 2 year project for young people in challenging circumstances in South Derbyshire, led by People Express, with the National Youth Jazz Collective, Milapfest and Baby People, with the folk element led by Sarah Matthews and Cohen Braithwaite Kilcoyne. We delivered various Continuing Professional Development (CPD) sessions for music educators on for Music Mark, for the Music 8 group of North London music education hubs, in partnership with Orchestras for All, and for Bradford Music Education Hub. We worked with ARK Schools on workshops for Year 7 students.

The Young Folk Club ran two online sessions in February and March 2021, free to join by anyone aged 14–21 years. The online version attracted young people from across England and professional musicians Rachael McShane and Cohen Braithwaite–Kilcoyne were the guest artists.

The annual U.Dance festival organised by One Dance UK which brings together the best youth dance companies in the UK also moved online in the summer. EFDSS continued its involvement in the event with our associate company, Folk Dance Remixed presenting an energising folk dance based online warm-up as part of the festival in July.

The understanding of the need for everyone involved in folk activities, whatever the scale, to be fully conversant with safeguarding matters when working with young people and adults at risk of abuse has become greater over the past year, particularly with the advent of online activity. EFDSS has been able to respond to this by publishing guidance on our website on a new dedicated webpage <https://www.efdss.org/safeguarding> and running workshops and discussions sessions throughout the year. Activities comprised publishing Safeguarding Guidelines for Online Learning and our own Safeguarding Policy; running two online sessions looking at safeguarding for young people aged under 18 years and young adults (18 years and over). Our Education Director, Rachel Elliott was also invited to speak on this topic at

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other events including as part of a panel discussion at English Folk Expo's Folk Talk Live conference

Our Inclusive Folk project continued to run creative folk music activities for disabled young people – all online – including our fortnightly Folk Unlimited sessions and sessions with Camden-based arts organisations, WAC Arts and icandance.

Other work with young people included the continuation of our song project with St. Marylebone Parish Church and St. Marylebone School, the planning of a new Early Years song resource in partnership with Croydon and Hounslow music education hubs, and work commenced on our new Black History resource. These three projects and resources will continue/ published in the 2021–22 financial year.

Vaughan Williams Memorial Library and Archive

The Library and Archive Team were joined in the summer by a new Director, Tiffany Hore. Following the lead of their colleagues in the Education Department, the Library and Archive team also moved their activities online while continuing their day to day work of cataloguing, archiving, and answering enquiries all without having access to Cecil Sharp House for much of the year.

The first event was the annual conference, this year on Traditional Tunes and Popular Airs. As always, the conference attracted a wide range of speakers and it being online enabled international speakers and delegates to attend. Topics covered included “Crowing Cocks and Melodic Ghosts” an exploration of “tune families”; “Songs For The Death Of An Angel” an exploration of traditional songs in Latin American that mark the death of infants; and “Jigs in the James Goodman Collection” together with topics linked to specific tunes and songs from all corners of the British Isles. The conference attracted a record number of 156 people hailing from across the UK, Ireland, Germany, Switzerland, USE, Canada, and El Salvador.

Eminent writer and folklorist Steve Roud very kindly donated his services for free to enable EFDSS to run an online version of his popular Folk Song in England course. This 12 hour course spread over six weeks also attracted record numbers and people from across the British Isles, USA, Canada, El Salvador, and Japan. The course looks at folk song over the past 250 years including song subjects, singers, collectors, and publishing. The course garnered excellent feedback and there was a significant call for a Level 2 version, which we will aim to deliver in 2022, in consultation with Steve Roud.

Broadside Day took place in February as always but in a digital format. This annual conference explores the various methods of dissemination of folk song from chapbooks to fortune tellers, country fairs and street pedlars. The day included papers ranging from John White, a 19th century chapbook printer from Newcastle to Finnish broadsides on the Titanic.

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The online format meant we were able to attract speakers from across the time zones, from Finland to Australia.

This year's Library Lecture programme which always takes place between January and April presented the usual broad range of subjects. Marilyn Tucker and Paul Wilson discussed the origins and contribution to the living tradition of Folk Choirs; Anne Daye presented a lecture on vernacular dances of England between 1650–1700; and academic Shyr Ee Tan and musician Nate Holder were in conversation on "Folk Arts, Blackface and Race." The final lecture in the series took place in April and was on Maud Karpeles collecting in Newfoundland, presented by Anna Guigné of the Memorial University in Newfoundland, Canada. Once again, the online format enabled a global audience to attend.

The Library also continued to develop its online resources during the year. Past Library Lectures were made available including 'There's method in the magic: the theory behind folk magic in medieval and early modern England' by Tabitha Stanmore; 'Barn Dances, Ceilidhs and Knees Ups: Social Folk Dance in England 1945–202' by Chloe Middleton–Metcalf and Nate Holder on 'Folk Arts, Black Face and Race' – (<https://www.vwml.org/events/past-events/library-lectures/6970-library-lectures-20> or https://www.youtube.com/playlist?list=PL0ez3pG5DOLWJ_xfNUcW_rnb96g49xIKN) and continued work was undertaken to develop the Folk Song Subject Index and to digitise more of the archival material. The Library and Archive team also continued to answer queries and help researchers despite the Library being closed to the public for the year.

The annual Folk Music Journal also continued to be published; the main articles in this edition were 'Joan Sharp and the Revival of the English Pipe and Tabor'; 'Weardale Psalmody'; 'The Abram Morris Dance and the Abram Morris Dancers' Ground'; and 'The Unrecognized Returning Lover and Broken-Token Songs: A Survey'. As always, the Journal also included reviews on a wide range of folk publications and CDS.

Marketing, Development and Communications

Our membership secretary for over 20 years, Jane Gregory, stepped down at the end of March 2021. We reviewed the service that we offer our members, along with our need for more staff time to support individual giving. Creating the post of Marketing and Development Administrator will allow us to introduce new member services, including more regular communications as well as direct benefits to support folk activities. It will also reinforce the vital and long-established links between membership, donations, and legacies, bringing them together in one post. Grant support from Help Musicians UK helped with this development, which will bring advantages to our generous supporters as well as to the charity itself.

Despite the inability to deliver our Cecil Sharp House 90th birthday music programme, media coverage was still obtained. The birthday formed a feature article in Songlines magazine and

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

radio coverage was achieved on Folk Radio UK, BBC Radio London, and BBC Radio 3's In Tune. Leading folk artist Kate Rusby, whose performance was to be the highlight of our 90th birthday programme, very kindly provided a Happy Birthday video for use on social media.

The Marketing and Communications Team had the challenge of retaining the profile of EFDSS while having a limited number of events and activities through which to do this. In addition to the videos of the National Youth Folk Ensemble mentioned earlier, videos were produced and released featuring the Cecil Sharp House Choir

<https://www.youtube.com/watch?v=QScqE4zvJig> and our London Youth Folk Ensemble

<https://www.youtube.com/watch?v=bwmpb6letvk>. Three 'In the Archive' videos were released, our series in which folk artists explore the archive at the Vaughan Williams Memorial Library, featuring Jon Boden, John Jones and Stick in the Wheel

<https://www.youtube.com/playlist?list=PLOez3pG5DOLUfT2YYufS-8cdk3H-4eVfW>

We actively supported the #blacklivesmatter campaign which provided an opportunity to re-purpose our 2016 article on Black Face Morris and follow up in our membership magazine with an article by Kerry Fletcher – "Time's Up for Blacking Up".

Three full editions of our membership magazine, English Dance and Song, were produced during the year containing information about EFDSS activities and plans together with features on folk artists including Peggy Seeger and Cohen Braithwaite-Kilcoyne; celebrating the 10th anniversary of our associate company, Folk Dance Remixed; and a number of articles reflecting the folk sector's embracing of online technology to keep playing and dancing.

The Marketing Team also managed the transfer of our box office and database to a new system which will provide us with a greater level of data to inform our marketing and fundraising campaigns, as well as streamlining membership administration.

Equality, Diversity, and Inclusivity

As our Chair has outlined, equality, diversity and inclusivity are part of our aims and objectives. Over this past year, despite the restrictions, we have continued to progress this work through a number of activities and developments –

- Continuing to support the work of Folk Dance Remixed, a multi-ethnic company of artists who bring together English folk dance and music with hip hop and other traditional dance forms. In 2021 we are commissioning the company to create a new work for touring in late 2021 and 2022.
- Increasing the diversity of the recipients of the Alan James Creative Bursaries by broadening our reach and work with partners including Drake Music.
- Continuing to increase the diversity of our freelance arts educators, particularly with the National Folk Youth Ensemble, resulting in attracting an increasingly wider demographic of young people to our activities.

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- Continuation of the Inclusive Folk programme, delivering the Folk Unlimited workshops online and delivering training events on teaching folk to young people with disabilities.
- Different Voices: conversations with people of colour – artists and academics – about English folk music and EFDSS developments
- Folk Folk video talks discussing pertinent issues in the folk sector around race, gender, and the future.
- Articles on Black Face Morris in our membership magazine.
- Library lecture on Folk Arts, Blackface and Race.
- Establishing an internal Equality, Diversity and Inclusion working group of staff members and trustees.
- Reassessing our Archives – a commitment to highlighting the wrongs of history and fostering intelligent debate and positive progress in the present.

The Year Ahead 2021–22

Although the new financial year began with many of the Covid-19 restrictions still in place, from late April we have gradually returned to some in-person events. At the same time, we are continuing to make the most of digital technology to ensure that we can still engage with people cautious of returning to in-person activities and a geographically wide cohort of people.

Our live music programme at Cecil Sharp House returned in late May and we presented six artists/bands to socially distanced and therefore smaller audiences. Some of the bands were able to give two performances in one evening and audiences certainly enjoyed returning to Cecil Sharp House and live music.

We had a great time yesterday first time to Cecil Sharp House and it won't be the last the staff were brilliant and informative, many thanks.

Great afternoon, wonderful venue and so good to be back to watching live music. Thank you all for working so hard to make this possible.

We are looking forward to a very busy autumn season of gigs, education, and library activities, and have been very fortunate to receive funding support from the Cultural Recovery Fund (Arts Council England) and the Weston Culture Fund which will support some of our costs. The Weston Culture Fund is also enabling us to commission Folk Dance Remixed to create a new stage work entitled 'Hope' and to invest in the future by installing streaming equipment at Cecil Sharp House. This will provide the opportunity to stream and film gigs, conferences, training events, helping to increase access to some of our activities, and make the equipment available for hirers which we hope will assist venue hire opportunities.

Director's annual report

For the year ended 31 March 2021

After more than a year, our youth ensembles have finally been able to meet in person and to give public performances, and we look forward to our Folk Unlimited workshops recommencing in September.

Our challenge now is to bring together live activity with online activity, achieving the best of both worlds of people able to converse in person in the same physical space, while continuing to open up our activities to people from across the UK and beyond.

We continue to improve equality, diversity, and inclusivity with a conference on Diversifying Folk Education presented by our Folk Education Network in June, and an autumn Library Conference on Diversity in Folk – exploring issues of racial and ethnic diversity both historically focussed and in contemporary discourse. Increasing diversity at Trustee level continues as will continuing to work with a diversity of artists and artists tutors and working with existing and new partners to help us do this.

FINANCIAL REVIEW

ED FISHWICK

TREASURER'S REPORT

Despite the difficulties experienced by COVID-19 the overall income on the Statement of Financial Activities is £1,400,842 (2020: £1,463,780). However, the figure is artificially high due to a large project grant of £196,000 received in February 2021 which is to be spent in 2021-22; without this grant, the overall income is £1,204,842. Excluding this grant, income is down 18% on the previous year due to the impact of the pandemic on venue hire and in person events.

The Government Job Retention Scheme enabled the continued employment of all contract staff at their full salaries throughout the year, maintaining the expertise and experience we have in our staff team to be employed and ready to restart and increase activities as the Government's Covid-19 restrictions relaxed. However, the £212,659 of furlough income received in the year has not fully compensated for the reduction of letting and trading income to £72,356 (2020: £418,457) and artistic and educational activities to £74,427 (2020: £288,213)

As mentioned in the Chair's report we were fortunate to be successful in a bid to the National Lottery Heritage Fund for emergency funding which helped to support the on-going costs of our heritage assets – the library and Cecil Sharp House. EFDSS members and other individuals responded positively to our Crisis Appeal in the summer and the majority of members continued their support through membership. There was some fall in membership, particularly affiliate members as folk clubs and societies were unable to deliver activities and so raise income. Individual donors, Conrad and Jennifer Bailey enabled a new artists' development project to be delivered during the year, the Micro Grants Programme. In addition, we received a number of legacies in this financial year which were, by their nature, not included in our budgets.

The continuation of our National Portfolio Organisation grant from Arts Council England, together with project grants from PRS for Music Foundation, Help Musicians UK and the John Lyon's Charity for artists' development and education projects were also invaluable to enable the continuation of our Folk Unlimited programme, the support of the creative artists, and to plan for the future.

Expenditure for the year was £1,145,108 (2020: £1,680,689). Staff costs remained at similar levels £667,747 (2020: £691,171) as eligible staff were partially or fully furloughed. Direct activity costs reduced to £198,036 (2020: £539,093) as the charity was not able to run many of its normal activities or events for the year. There were reductions in premises and administration costs reflecting the reduction in use of the building, and the lower costs of running activities online, which was done wherever this was feasible.

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For the year ended 31 March 2021

In March 2020, as the pandemic began to take hold, the Trustees took the decision to put on hold capital developments that would have drawn on free reserves. This decision ensured that reserves were available to meet predicted losses and ensure EFDSS remained a going concern through 2020–21 and beyond. While the activities of the charity are still returning to the pre-pandemic levels, the trustees are satisfied that the company continues to have sufficient financial resources to trade for at least 12 months from the date of approval of these financial statements.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2021 £1,893,770 (2020: £1,700,451).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2021 EFDSS held designated reserves of £674,207 (2020: £674,775), this figure is made up of:

- £344,576 relating to fixed assets capitalised while refurbishing Kennedy Hall and installing lifts.
- £220,000 for future planned capital projects to replace the boilers and refurbish the café and bar area.
- £94,132 funding intended for multi-year youth education projects.
- £14,500 as specific funding for our work on folk dance in 21–22.
- £999 as an instrument replacement fund

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2021 were £411,784 (2020: £338,481).

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

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 in order to allow for funding gaps in the year.
- A further estimate of £50,000 in terms of the impact of the COVID-19 pandemic and extra costs which could arise in the coming year.

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This level is judged suitable considering the following factors:

- The uncertainty over income, particularly following the COVID-19 pandemic and its impact on event and letting income.
- Ownership of a listed building, which can mean additional expenditure incurred in upkeep and maintenance.
- To allow for further emergency expenses in relation to the pandemic.
- To allow longer term planning and more efficient use of resources.
- To ensure the organisation is able to commit to and fulfil its intentions in regard to future and multi-year projects funded by restricted and designated reserves.

The Trustees are comfortable with the level of reserves held at the current time, given the continuing uncertainty following the COVID-19 pandemic.

Investment

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

Incoming Resources

Grants received and receivable in 2020-21 were as follows:

	£
Arts Council England (National Portfolio Organisation funding)	439,996
Weston Culture Fund	196,000
National Lottery Heritage Fund	77,300
PRS Foundation Talent Development Partnership grant	15,000
Help Musicians UK National Grants Programme	5,400
Marylebone Folk Song Project	2,010

Fundraising

EFDSS raises funds from grant giving bodies (charitable trusts and foundations and government bodies) and from individuals and members (clubs and individuals). EFDSS seeks out grant giving bodies where the aims and objectives of the latter match the aims and objectives of the EFDSS activity for which funds are sought. EFDSS applies for funding to support a range of activities including education, artists' development, and library and archive projects and developments, core support and capital funds. EFDSS abides by the requirements of the grant giving body in terms of use of the funds, record keeping, reporting and evaluation. All restricted income from grants is recorded separately in our accounts. Donations from individuals and members are sought to support general running costs and for specific projects and developments. Communications for this are through letter

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

and email; no unsolicited contact with individuals for fundraising purposes is undertaken. Donations given for specific activities are recorded separately from general donations to ensure they are used for the specified activity. EFDSS does not use external fundraisers or fundraising companies, all fundraising activities are delivered by its staff. Any complaints about our methods of fundraising and use of donated funds would be dealt with in the first instance by the Chief Executive and if required by the Chair of the Board on behalf of the Trustees/Directors. To date there have been no complaints relating to our fundraising activities.

Voluntary Income

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

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

Manchester Folk Dance Club
Music For All
Reading Step and Traditional Dance Group
Beckenham Folk Dance Club

Legacies received by 31 March 2021

Mary Dawson	£54,000
Dorothy Fawthrop	£3,836
David Hartley	£22,000
Peter Sumner	£2,000
Jacquelyn Westlake	£8,000

Gift Aid

EFDSS has been able to recover £9,982 of tax on donations through the Gift Aid Scheme.

Director's annual report

For the year ended 31 March 2021

Statement of the Board's responsibilities

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

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

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

In so far as the Directors are aware:

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

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

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2021 was 1979 (2,202 at 31 March 2020).

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

The Directors have no beneficial interest in the charitable company.

Auditor

Sayer Vincent was re-appointed as the Society's auditor during the year and has expressed its willingness to continue in that capacity.

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

Approved by the Board of Directors on 13 November 2021 and signed on their behalf by:

Lorna Aizlewood
Chair

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2020 –21

Youth, Adult, Family and Professional Development Activities:

Rachel Aggs	Flora Dodd
Will Allen	Nancy Kerr
Emily Askew	Natasha Khamjani
Hazel Askew	Lisa Knapp
Bryony Bainbridge	Su-a Lee
Alice Barnard	Aimee Leonard
Kuljit Bhamra	Faye MacCalman
Jon Boden	James Martin
Cohen Braithwaite-Kilcoyne	Rose Martin
Jenn Butterworth	Sarah Matthews
Sam Carter	Shelagh McCarthy
Roswitha Chesher	Aine McLoughlin
Archie Churchill-Moss	Rachael McShane
Martin Collins	Bevan Morris
Rowan Collinson	Jackie Oates
Joe Danks	Maz O'Connor
David Delarre	Sam Partridge
Clare Elton	Becky Price
Kerry Fletcher	Natalie Reid
Beth Gifford	Rowan Rheingans
Ruairi Glasheen	Andy Richards
Nicholas Goode	Mike Ruff
Dave Gray	Miranda Rutter
Camilla Greenwell	Laura-Beth Salter
Rob Harbron	Grace Smith
Jack Healy	Andrea Spain
Ed Hicks	Sam Sweeney
Aaron Horlock	Laurel Swift
Paul Hutchinson	Matthew Tighe
Luzy Huzzard	Emmie Ward

Library Lectures and courses:

Anne Daye	Shzr Ee Tan and Nate Holder
Steve Roud	Marilyn Tucker and Paul Wilson

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Marie Bashiru	Hugh Sheenan
Katy Rose Bennett	Jo Freya
Roan Long	Maz O'Connor

The English Folk Dance and Song Society

Director's annual report

For the year ended 31 March 2021

Micro Grant Recipients:

Hazel Askew
MG Boulter
Oliver Cross
Heather Ferrier
Jim Ghedi

Granny's Attic
Kate Griffin
Harbottle and Jonas
Amy Hollinrake

Associate Company:

Folk Dance Remixed

VOLUNTEERS

Library and Archive:

Mike Wilson-Jones

Martin Nail

Folk Song Subject Index:

Derek Caldwell
Jeremy Dale
Simon Furey
Shan Graebe
Anne Gover
Nick Granata

Eleanor Mehew
Jake Ollett
Simon Rosati
Lorna Rutherford
Leila Weinstein
Debbie Zumbeel

Folk Music Journal Editorial Board:

Julia C Bishop
Elaine Bradtke
Theresa Buckland
Peter Cooke
Paul Cowdell
Byron Dueck
Vic Gammon
Michael Heaney
E Wyn James

Michael Pickering
Sigrid Rieuwerts
Steve Roud
Ian Russell
Derek Schofield
Laura Smyth
Malcolm Taylor
Frances Wilkins

Youth Forum:

Rowan Collinson
Elye Cuthbertson
Aaron Cuthbertson

Danny Marshall
Eleanor Randall

Independent auditor's report

To the members of

The English Folk Dance and Song Society

Opinion

We have audited the financial statements of English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other Information

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the

Independent auditor's report

To the members of

The English Folk Dance and Song Society

trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

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

Independent auditor's report

To the members of

The English Folk Dance and Song Society

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

Use of our report

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

Joanna Pittman (Senior statutory auditor)

Date:

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The English Folk Dance and Song Society

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

For the year ended 31 March 2021

	Note	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Income from:							
Grants, donations and legacies	2	776,167	331,709	1,107,876	469,436	55,186	524,622
Charitable activities							
Folk Lettings	3	–	–	–	32,360	–	32,360
Membership & Admin	3	128,517	–	128,517	146,069	–	146,069
Publications & Library	3	13,455	–	13,455	25,323	–	25,323
Marketing & Devt	3	1,321	–	1,321	20,258	–	20,258
Artistic Development	3	239	–	239	95,006	52,586	147,592
Education & NYFE	3	74,188	–	74,188	115,621	25,000	140,621
Commercial Lettings	4	72,356	–	72,356	418,457	–	418,457
Investments	5	2,890	–	2,890	8,478	–	8,478
Total income		1,069,133	331,709	1,400,842	1,331,008	132,772	1,463,780
Expenditure on:							
Raising funds	6	17,558	–	17,558	16,302	–	16,302
Charitable activities	6						
Folk Lettings		–	–	–	100,391	–	100,391
Membership & Admin		261,283	20,000	281,283	370,246	–	370,246
Publications & Library		68,813	47,688	116,501	113,395	34,369	147,764
Marketing & Devt		105,626	11,672	117,298	154,787	11,845	166,632
Artistic Development		32,339	17,500	49,839	88,033	101,638	189,671
Education & NYFE		261,493	20,061	281,554	349,545	45,161	394,706
Commercial Lettings	6	261,123	19,952	281,075	275,025	19,952	294,977
Total expenditure		1,008,235	136,873	1,145,108	1,467,724	212,965	1,680,689
Net income / (expenditure) before net gains / (losses) on investments		60,898	194,836	255,734	(136,716)	(80,193)	(216,909)
Net gains / (losses) on investments		438	–	438	(3,071)	–	(3,071)
Net income / (expenditure) for the year	7	61,336	194,836	256,172	(139,787)	(80,193)	(219,980)
Transfers between funds		1,517	(1,517)	–	–	–	–
Net movement in funds		62,853	193,319	256,172	(139,787)	(80,193)	(219,980)
Reconciliation of funds:							
Total funds brought forward		1,154,638	1,700,451	2,855,089	1,294,425	1,780,644	3,075,069
Total funds carried forward		1,217,491	1,893,770	3,111,261	1,154,638	1,700,451	2,855,089

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 21a to the financial statements.

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2021

	Note	£	2021 £	£	2020 £
Fixed assets:					
Tangible assets	12		1,982,589		2,098,566
Investments	13		4,139		3,701
			<u>1,986,728</u>		<u>2,102,267</u>
Current assets:					
Stock	14	1,391		2,982	
Debtors	15	85,592		83,957	
Investments		580,638		766,156	
Cash at bank and in hand		701,034		134,213	
			<u>1,368,655</u>	<u>987,308</u>	
Liabilities:					
Creditors: amounts falling due within one year	16	(234,578)		(226,686)	
Net current assets			<u>1,134,077</u>		<u>760,622</u>
Total assets less current liabilities			<u>3,120,805</u>		<u>2,862,889</u>
Creditors: amounts falling due after one year	18		(9,544)		(7,801)
Total net assets			<u><u>3,111,261</u></u>		<u><u>2,855,089</u></u>
The funds of the charity:	21a				
Restricted income funds			1,893,770		1,700,451
Unrestricted income funds:					
Designated funds		674,207		674,775	
Revaluation reserve		79,350		79,350	
General funds		463,934		400,513	
			<u>1,217,491</u>	<u>1,154,638</u>	
Total unrestricted funds			<u>1,217,491</u>	<u>1,154,638</u>	
Total charity funds			<u><u>3,111,261</u></u>	<u><u>2,855,089</u></u>	

Approved by the trustees on 13 November 2021 and signed on their behalf by

Lorna Aizlewood
Trustee

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2021

	Note	2021 £	£	2020 £	£
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		255,734		(216,909)	
Depreciation charges		118,681		118,456	
(Gains)/losses on investments		(438)		3,071	
Dividends, interest and rent from investments		(2,890)		(8,478)	
Decrease in stocks		1,591		–	
(Increase)/decrease in debtors		(1,635)		103,660	
Increase/(decrease) in creditors		9,635		(92,013)	
Net cash provided by/ (used in) operating activities		380,678		(92,213)	
Cash flows from investing activities:					
Dividends, interest and rents from investments		2,890		8,478	
Gain/(loss) on investments		438		(3,071)	
Purchase of fixed assets		(2,704)		(4,934)	
Movement in short term investments		185,519		(91,546)	
Net cash (used in) investing activities		186,143		(91,073)	
Change in cash and cash equivalents in the year		566,821		(183,286)	
Cash and cash equivalents at the beginning of the year		134,213		317,499	
Cash and cash equivalents at the end of the year	a	701,034		134,213	
Analysis of cash and cash equivalents and of net debt					
	At 1 April 2020 £	Cash flows £	Other non- cash changes £	At 31 March 2021 £	
Cash at bank and in hand	134,213	566,821	–	701,034	
a Total cash and cash equivalents	134,213	566,821	–	701,034	

1 Accounting policies

a) Statutory information

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

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

b) Basis of preparation

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

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

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

c) Public benefit entity

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

d) Going concern

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

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

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

e) Income

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

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

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

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

f) Interest receivable

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

g) Fund accounting

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

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

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

1 Accounting policies (continued)

h) Expenditure and irrecoverable VAT

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

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

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

i) Tangible fixed assets

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

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

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

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

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

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

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

j) Fixed asset investments

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

k) Stocks

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

l) Debtors

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

1 Accounting policies (continued)

m) Short term deposits

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

n) Cash at bank and in hand

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

o) Creditors and provisions

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

p) Financial instruments

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

q) Pensions

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

Notes to the financial statements

For the year ended 31 March 2021

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Arts Council Funding	439,996	–	439,996	432,046	33,155	465,201
Other grants – HMRC CJRS grant	212,659	–	212,659	–	–	–
Other grants – Artistic Development	–	136,400	136,400	–	–	–
Other grants – Education	–	2,010	2,010	–	–	–
Other grants – Library	–	57,300	57,300	–	–	–
Other grants – Admin and equipment	–	100,000	100,000	–	–	–
Legacies	67,836	22,000	89,836	20,500	–	20,500
Donations	45,694	13,999	59,693	16,890	22,031	38,921
Gift Aid	9,982	–	9,982	–	–	–
	<u>776,167</u>	<u>331,709</u>	<u>1,107,876</u>	<u>469,436</u>	<u>55,186</u>	<u>524,622</u>

3 Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Folk Lettings	–	–	–	32,360	–	32,360
Membership & Admin	128,517	–	128,517	146,069	–	146,069
Publications & Library	13,455	–	13,455	25,323	–	25,323
Marketing and Devt	1,321	–	1,321	20,258	–	20,258
Artistic Development	239	–	239	95,006	52,586	147,592
Education & NYFE	74,188	–	74,188	115,621	25,000	140,621
Total income from charitable activities	<u>217,720</u>	<u>–</u>	<u>217,720</u>	<u>434,637</u>	<u>77,586</u>	<u>512,223</u>

4 Income from other trading activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Lettings income	66,148	–	66,148	356,254	–	356,254
Other trading income	6,208	–	6,208	62,203	–	62,203
	<u>72,356</u>	<u>–</u>	<u>72,356</u>	<u>418,457</u>	<u>–</u>	<u>418,457</u>

5 Income from investments

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Interest receivable	2,159	–	2,159	7,650	–	7,650
Dividends	731	–	731	828	–	828
	<u>2,890</u>	<u>–</u>	<u>2,890</u>	<u>8,478</u>	<u>–</u>	<u>8,478</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

6a Analysis of expenditure (current year)

	Charitable activities										2021	2020
	Raising funds	Lettings	Folk lettings	Membership & admin	Publications & library	Marketing & development	Artistic development	Education & NYFE	Governance costs	Support costs	Total	Total
	£	£	£	£	£	£	£	£	£	£	£	£
Staff costs (Note 8)	17,558	183,116	–	84,763	106,258	89,312	20,909	165,830	–	–	667,746	691,171
Direct activity costs	–	3,525	–	26,836	5,832	18,027	28,930	114,886	–	–	198,036	539,093
Premises costs	–	61,793	–	18,268	–	–	–	–	–	–	80,061	177,611
Administration costs	–	–	–	49,685	606	101	–	835	–	–	51,227	104,652
Other staff costs	–	330	–	1,415	3,805	9,858	–	3	–	–	15,411	30,392
Depreciation	–	32,311	–	225	–	–	–	–	–	86,145	118,681	118,456
Legal and professional	–	–	–	–	–	–	–	–	11,817	–	11,817	13,952
AGM and board costs	–	–	–	–	–	–	–	–	2,129	–	2,129	5,362
	17,558	281,075	–	181,192	116,501	117,298	49,839	281,554	13,946	86,145	1,145,108	1,680,689
Support costs	–	–	–	86,145	–	–	–	–	–	(86,145)	–	–
Governance costs	–	–	–	13,946	–	–	–	–	(13,946)	–	–	–
Total expenditure 2021	17,558	281,075	–	281,283	116,501	117,298	49,839	281,554	–	–	1,145,108	
Total expenditure 2020	16,302	294,977	100,391	370,246	147,764	166,632	189,671	394,706	–	–		1,680,689

The income in the year for folk lettings was nil, since all folk letting activities were cancelled due to the pandemic, therefore no costs have been allocated to this category for the year.

6b Analysis of expenditure (prior year)

	Charitable activities										
	Raising funds £	Lettings £	Folk lettings £	Membership & admin £	Publications & library £	Marketing & development £	Artistic development £	Education & NYFE	Governance costs £	Support costs £	2020 Total £
Staff costs (Note 8)	16,302	145,070	50,422	88,407	114,988	98,241	19,032	158,709	–	–	691,171
Direct activity costs	–	16,689	5,563	39,107	26,623	57,979	168,992	224,140	–	–	539,093
Premises costs	–	115,904	38,635	23,072	–	–	–	–	–	–	177,611
Administration costs	–	–	–	95,444	2,086	400	–	6,722	–	–	104,652
Other staff costs	–	2,350	783	6,398	4,067	10,012	1,647	5,135	–	–	30,392
Depreciation	–	14,964	4,988	–	–	–	–	–	–	98,504	118,456
Legal and professional	–	–	–	–	–	–	–	–	13,952	–	13,952
AGM and board costs	–	–	–	–	–	–	–	–	5,362	–	5,362
	16,302	294,977	100,391	252,428	147,764	166,632	189,671	394,706	19,314	98,504	1,680,689
Support costs	–	–	–	98,504	–	–	–	–	–	(98,504)	–
Governance costs	–	–	–	19,314	–	–	–	–	(19,314)	–	–
Total expenditure 2020	16,302	294,977	100,391	370,246	147,764	166,632	189,671	394,706	–	–	1,680,689

Notes to the financial statements

For the year ended 31 March 2021

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2021 £	2020 £
Depreciation	118,681	118,456
Auditor's remuneration (excluding VAT):		
Audit	8,950	8,800
Other services	–	1,500
	<u>118,681</u>	<u>118,456</u>

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

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	608,307	626,612
Redundancy and termination costs	5,075	6,198
Social security costs	43,526	45,804
Employer's contribution to pension schemes	10,838	12,557
	<u>667,747</u>	<u>691,171</u>

No employee earned more than £60,000 during the year (2020: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £239,849 (2020: £231,614).

9 Staff numbers

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

	2021 FTE	2020 FTE	2021 No.	2020 No.
CSH	6.8	7.5	13.3	15.5
Education	3.5	3.5	5.0	5.0
Library	2.8	4.4	4.5	5.0
NYFE	1.0	1.0	1.0	1.0
Services	2.0	1.6	3.0	3.0
Support & Admin	5.5	5.6	6.7	7.0
	<u>21.6</u>	<u>23.6</u>	<u>33.5</u>	<u>36.5</u>

10 Related party transactions and trustee remuneration and expenses

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2020: £nil).

Alistair Anderson received a payment of £600 for a 'Not the Anderson Twins' performance at Cecil Sharp House during 2020.

Nicola Kearey received a payment of £7,200 for curating the 'Perspectives on Tradition' residencies at Cecil Sharp House during 2020.

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2020: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling nil (2020: £404) incurred by nil (2020: 5) members relating to attendance at meetings of the trustees.

11 Taxation

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

Notes to the financial statements

For the year ended 31 March 2021

12 Tangible fixed assets

Cost	Freehold property £	Fixtures and fittings £	Computer equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,128,594	151,583	79,350	3,239,527
Additions in year	–	–	2,704	–	2,704
Disposals in year	–	–	–	–	–
At the end of the year	1,880,000	1,128,594	154,287	79,350	3,242,231
Depreciation					
At the start of the year	353,536	635,842	151,583	–	1,140,961
Charge for the year	19,952	98,504	225	–	118,681
Eliminated on disposal	–	–	–	–	–
At the end of the year	373,488	734,346	151,808	–	1,259,642
Net book value					
At the end of the year	1,506,512	394,248	2,479	79,350	1,982,589
At the start of the year	1,526,464	492,752	–	79,350	2,098,566

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

Works of art: the Society holds works of art comprising mainly paintings at its premises. These were valued for the first time in November 2009 for insurance purposes by Rowley's Fine Art Auctioneers and Valuers at the probable cost of replacing the items. Under the transitional rules of FRS102 this is now the deemed cost.

Vaughan Williams Memorial Library: the Society is the Trustee of the volumes, manuscripts, archives and exhibits collectively known as the Vaughan Williams Memorial Library. The library is held by the Society for the purpose of furthering the principal objects of the Society. The core of the collection was Cecil Sharp's library and this has been augmented by collections and other donations ever since. In addition, the society holds the Joan Sharp Collection on extended loan. The Trustees consider that the Vaughan Williams Memorial Library is a heritage asset, that for those items not recently purchased reliable cost information is not available and that conventional valuation approaches lack sufficient reliability, and accordingly these assets have not been included in the financial statements.

13 Listed investments

	2021 £	2020 £
Fair value at the start of the year	3,701	6,772
Net gain / (loss) on change in fair value	438	(3,071)
	4,139	3,701
Cash held by investment broker pending reinvestment	–	–
Fair value at the end of the year	4,139	3,701

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2021

14 Stock

	2021 £	2020 £
Publications and CD's for resale	1,391	2,982
	<u>1,391</u>	<u>2,982</u>

15 Debtors

	2021 £	2020 £
Trade debtors	25,116	32,834
Other debtors	–	2,101
Prepayments and accrued income	60,476	49,022
	<u>85,592</u>	<u>83,957</u>

16 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	32,909	23,758
Taxation and social security	7,950	5,059
Other creditors	3,633	3,652
Accruals	67,518	32,299
Deferred income (note 17)	122,568	161,918
	<u>234,578</u>	<u>226,686</u>

17 Deferred income

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

	2021 £	2020 £
Balance at the beginning of the year	161,918	198,623
Amount released to income in the year	(147,324)	(198,623)
Amount deferred in the year	107,974	161,918
	<u>122,568</u>	<u>161,918</u>

18 Creditors: amounts falling due after one year

	2021 £	2020 £
Life members' subscriptions	9,544	7,801
	<u>9,544</u>	<u>7,801</u>

19 Pension scheme

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £10,838 (2020: £12,557).

20a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	131,501	344,576	1,506,512	1,982,589
Investments	4,139	–	–	4,139
Net current assets	417,188	329,631	387,258	1,134,077
Long term liabilities	(9,544)	–	–	(9,544)
Net assets at 31 March 2021	543,284	674,207	1,893,770	3,111,261

20b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	141,381	430,721	1,526,464	2,098,566
Investments	3,701	–	–	3,701
Net current assets	342,582	244,054	173,987	760,623
Long term liabilities	(7,801)	–	–	(7,801)
Net assets at 31 March 2020	479,863	674,775	1,700,451	2,855,089

21a Movements in funds (current year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Cecil Sharp House	1,526,464	–	(19,952)	–	1,506,512
Cecil Sharp House – legacy funding	–	22,000	–	–	22,000
Bismarks	142	–	–	–	142
Manley Morris (Filming) Legacy	2,211	–	–	–	2,211
National Folk Music Fund	105,276	–	–	–	105,276
Library Project Development Fund	36,366	7,371	–	–	43,737
Malcolm Taylor Bursary Fund	889	–	–	–	889
Educational projects	–	257	–	–	257
Marylebone Folk Song Project	–	2,010	(2,010)	–	–
Weston Culture Fund	–	196,000	–	–	196,000
National Lottery Heritage Fund	–	77,300	(77,300)	–	–
Help Musicians	–	5,400	(2,060)	–	3,340
Peterloo 2019	1,017	–	–	(1,017)	–
John Lyon's Charity	25,000	–	(18,051)	–	6,949
Artistic development fund	3,086	6,370	(3,000)	–	6,456
PRS Foundation	–	15,000	(14,500)	(500)	–
Total restricted funds	1,700,451	331,708	(136,872)	(1,517)	1,893,770
Unrestricted funds:					
Designated funds:					
Capital Projects funded by legacies	182,890	–	(9,612)	46,722	220,000
CSH Lifts	165,780	–	(44,420)	–	121,360
Kennedy Hall Renovation	264,941	–	(41,725)	–	223,216
Education Programme	60,165	144,378	(110,411)	–	94,132
Dance Projects	–	–	(13,880)	28,380	14,500
Instrument Replacement	999	–	–	–	999
Total designated funds	674,775	144,378	(220,048)	75,102	674,207
Revaluation reserve	79,350	–	–	–	79,350
General funds	400,513	925,193	(788,187)	(73,585)	463,934
Total unrestricted funds	1,154,638	1,069,571	(1,008,235)	1,517	1,217,491
Total funds	2,855,089	1,401,279	(1,145,107)	–	3,111,261

The narrative to explain the purpose of each fund is given in note 21c below.

Fund transfers out of restricted funds reflect the fund's balance having been fully spent – some minor expenditure in prior years were omitted from this note and are now shown as transfers.

Fund transfers in and out of unrestricted funds represent changes needed to show agreed designated funds balances at year end date.

Notes to the financial statements

For the year ended 31 March 2021

21b Movements in funds (prior year)

	At 1 April 2019 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2020 £
Restricted funds:					
Cecil Sharp House	1,546,416	–	(19,952)	–	1,526,464
Bismarks	142	–	–	–	142
Manley Morris (Filming) Legacy	2,211	–	–	–	2,211
National Folk Music Fund	109,493	19,000	(23,218)	–	105,276
Library Project Development Fund	35,262	2,256	(1,152)	–	36,366
Malcolm Taylor Bursary Fund	114	775	–	–	889
ACE Catalyst Fund	11,845	33,155	(45,000)	–	–
Garfield Weston Foundation – NYFE	30,000	–	(30,000)	–	–
Postcode Community Trust	15,161	–	(15,161)	–	–
Roy Dommett Collection	10,000	–	(10,000)	–	–
Peterloo 2019	20,000	3,000	(21,983)	–	1,017
John Lyon's Charity	–	25,000	–	–	25,000
So It Is Arts (Rising Up Peterloo)	–	13,000	(13,000)	–	–
Unite the Union (Peterloo)	–	7,500	(7,500)	–	–
Arts Council Wales	–	5,000	(5,000)	–	–
Cockayne Foundation	–	6,000	(6,000)	–	–
Artistic development fund	–	3,086	–	–	3,086
PRS Foundation	–	15,000	(15,000)	–	–
Total restricted funds	1,780,644	132,772	(212,966)	–	1,700,451
Unrestricted funds:					
Designated funds:					
Capital Projects	211,918	–	(29,028)	–	182,890
CSH Lifts	210,200	–	(44,420)	–	165,780
Kennedy Hall Renovation	306,666	–	(41,725)	–	264,941
Publications	3,555	–	(3,555)	–	–
Education Programme	89,790	–	(29,625)	–	60,165
Instrument Replacement	999	–	–	–	999
Total designated funds	823,128	–	(148,353)	–	674,775
Revaluation reserve	79,350	–	–	–	79,350
General funds	391,947	1,331,008	(1,322,442)	–	400,513
Total unrestricted funds	1,294,425	1,331,008	(1,470,795)	–	1,154,638
Total funds	3,075,069	1,463,780	(1,683,761)	–	2,855,089

21c Movements in funds (continued)

Purposes of restricted funds

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

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

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

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

Artists Development fund: to support artist development projects.

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

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

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

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

PRS Foundation: Talent Development Fund, to work with creators at the frontline of talent development in folk music.

ACE Catalyst Fund: Funding received to develop an on-going individual giving scheme, The Future of Folk Fund which would provide funds to broadly support all EFDSS activities.

Postcode Community Trust: to support a new programme of learning and participation for young people with disabilities.

Garfield Weston Foundation – NYFE: to support the development of the National Youth Folk Ensemble and the wider engagement programme.

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

National Lottery Heritage Fund: emergency funding to support the maintenance of listed assets by helping to fund Library staff salaries, building overheads and Covid adaptations, and digital developments.

Roy Dommett Collection: to catalogue and archive the Roy Dommett collection on morris dance.

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

So It Is Arts (Rising Up Peterloo 2019): to support the production of a new folk music and theatre show marking the 200th anniversary of the Peterloo Massacre.

Unite the Union (Peterloo): to support the production of a new folk music and theatre show marking the 200th anniversary of the Peterloo Massacre.

Arts Council Wales: to support an artists' mentoring programme delivered in partnership with English Folk Expo.

Cockayne Foundation: to support an artists' development project entitled Perspectives in Tradition.

21c Movements in funds (continued)

Purposes of designated funds

Capital Projects

Funds set aside for major capital projects.

Lift at CSH

This fund represents the net book value of the new lift. Depreciation is being charged to the fund over the useful life of the lift.

Kennedy Hall Renovation

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

Publications Fund

A reserve for a rolling publications programme.

Education Programme

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

Dance Projects

Funds designated for planned Dance Projects.

Instrument Replacement

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

22 Operating lease commitments payable as a lessee

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

	Equipment 2021 £	2020 £
Less than one year	4,518	4,376
One to five years	11,958	1,094
More than five years	728	–
	<u>17,204</u>	<u>5,470</u>

23 Legal status of the charity

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