

Company number: 297142

Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements

For the year ended 31 March 2020

The English Folk Dance and Song Society

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For the year ended 31 March 2020

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English Folk Dance and Song Society

Reference and administrative information

For the year ended 31 March 2020

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	Shirley Collins MBE
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

English Folk Dance and Song Society

Reference and administrative information

For the year ended 31 March 2020

BOARD AND STAFF MEMBERS AT 31 MARCH 2020

Board Members

Lorna Aizlewood	Chair
Alistair Anderson	
Alan Davey CBE	Vice-Chair
Ed Fishwick	Treasurer from November 2019 (elected November 2019)
Fiona Fraser	
Michael Gallagher	(resigned November 2019)
Michael Heaney	(retired November 2019)
Lucy Hooberman	(resigned June 2019, re-appointed March 2020)
Laura Jones	(appointed November 2019)
Nicola Kearey	
Ayub Khan MBE	(appointed November 2019)
Corinne Male	
Sherry Neyhus	Treasurer to November 2019
Steve Roud	(elected November 2019)
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 Wetterberg	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†
Laura Smyth	Library and Archive Director (maternity leave from May 2019)
Malcolm Barr-Hamilton	Library and Archive Director (maternity cover)*
Nick Wall	Librarian
Alex Burton	Librarian*
Matthew Waters	Archivist
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Peter Craik	Marketing and Communications Director
Romana Ashraf	Marketing Officer
Matthew Reed	Marketing Administrator*
Jane Gregory	Membership Administrator*
Harriet Simms	Press Consultant†
Natalya Catton-Wilson	Editor, EDS magazine†
Josh Holliday	Web developer†
Judith Crichton	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*

English Folk Dance and Song Society

Reference and administrative information

For the year ended 31 March 2020

Matthew Reed	Society Administrator*
Immelda Alty	Box Office Administrator and Receptionist
Sean Tansey	Caretaker *
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*
Zoe Lakota)
Moymoluusa Odgnbeme)
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 2020

Number of individual members - 2,202: (2,291 at 31 March 2019).

Number of affiliated groups and organisations - 687: (722 at 31 March 2019)

NB the decrease in affiliated groups and organisations was largely due to difficulties with insurance cover, which have now been resolved.

English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2020

The Board presents its report and the audited financial statements for the year ended 31 March 2020.

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. The Charity Commission list EFDSS as a charity (No 300599) and CSH as a linked charity (No 300599-1). In practice decisions about CSH are taken by the EFDSS Board as the trustees of the trustee.

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 8 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 updated the Register of Risks facing EFDSS. There are risks associated with financial operations, governance and management; from environmental and other external factors. All are reviewed as to probability and impact so that actions can be taken to mitigate the most serious risks.

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

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders in particular Arts Council England funding. These are mitigated through clear procedures on HR and financial management and reporting which are regularly reviewed by the GPC; regular reviews of income generation sources (ie ticket sales, venue hire, 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, Safe Guarding (children, young people and vulnerable adults), Volunteer, Health and Safety, 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 purposes:

Directors' annual report

For the year ended 31 March 2020

- 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. In particular, its numerous outreach programmes and projects are designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere.

OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, preserving, and developing English folk dances and songs and music, tales 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 children and youth programmes (formal and non-formal educational settings), including our three youth ensembles - National Youth Folk Ensemble, London Youth Folk Ensemble, and Folk Unlimited;
- training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) to improve the understanding, teaching and delivery of the folk arts for those working in formal and informal educational settings;
- support and development of professional artists working in and with the folk arts canon through a year round programme of performance and showcase programmes, and creative development support through eg bursary programmes, residencies and creative commissions;
- maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide invaluable resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

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

Vision Statement

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, tales and drama by providing national and local outreach services that enable and increase access to all and celebrate diversity and promote equality.

LORNA AIZLEWOOD
CHAIR'S REPORT

This year has been one of highs and lows, high expectations for the 90th birthday events for Cecil Sharp House in 2020 but ending the year on a low which no one could have predicted. We expected to begin marking the 90th birthday of Cecil Sharp House in 2020 and just as the programme of events was building towards the birthday itself in June 2020, Cecil Sharp House was closed to the public and staff on 17 March due to the Covid-19 pandemic. It was the first time the House had closed since the Second World War.

We were also shocked and saddened by the very sudden death of our former Chair and Trustee, Alan James, who died on 7 April 2019, just before his 62nd birthday. Alan joined the Board in 2009 and served as Chair from 2011 to 2015, bringing his great energy and enthusiasm for music of all kinds, together with his professional knowledge from a career in arts programming, producing and funding, to help develop the vision of EFDSS. We have named our creative bursary programme in his memory.

But between these sad and unexpected events, let me celebrate the events and developments that did take place in this year.

In August 2019 we completed our three-year fundraising campaign supported by the Arts Council England's Catalyst Evolve fund. This fund provided EFDSS with £150,000 of income over three years of which we were allowed to invest £45,000 on fundraising infrastructure. We used this to develop a new Customer Relationship Management system (database) and online box office system to help us to better understand the engagement levels of our members and ticket buyers. The remaining £105,000 of the grant needed to be matched by individual donations before being released to us. And our supporters did us proud, helping us to reach, and in fact exceed, the £105,000 goal.

This additional funding helped to support the development of a range of activities, as well as our core expenditure, including increasing online resources on our education Resource Bank and Vaughan Williams Memorial Library (VWML) online, artists development (bursaries, showcases, Musicians in Museums residency programme), and to increase our work with and for children and young people with disabilities. The latter development led to a successful application to the John Lyon's Charity to support the development of our Inclusive Folk programme over the next three years.

A year does not go by without there being an anniversary worthy of marking and in 2019 we marked the bicentenary of the Peterloo Massacre with a newly commissioned stage show. Presented in partnership with English Folk Expo and So It Is Productions, and supported by Arts Council England, Unite the Union and other funding, *Rise Up: Peterloo 2019* was written and directed by Debs Newbold with songs and music by Sean Cooney. Told through the eyes of two young woman from 1819 and 2019, the show focused on the key issues of 1819 - freedom of speech, protest and democracy - and juxtaposed with the situation today. The show was performed by two actors and three musicians and toured to venues in Bristol, Gateshead, Liverpool, London, and, of course, Manchester. Plans are now being developed to record the music for release.

EFDSS continued to recognise the work of people in the folk sector by awarding its prestigious Gold Badge for services to EFDSS and/or the folk sector to four individuals.

- Chris Coe has been a key member of the Ryburn 3 Step team since its beginning. As a musician and singer Chris performed in several groundbreaking folk acts and duos. She has also been a much sought-after educator, tutoring at Newcastle and Huddersfield Universities and for folk agencies and festivals across the country.

English Folk Dance and Song Society

Directors' annual report

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- John Graham has been a member of the famous Headington Quarry Morris Men since a young boy, taking over the prestigious role of the team's musician from William Kimber, from whom John first learnt to morris dance. He has helped to develop the team and in particular its music for more than 60 years.
- Mike Norris is the former Chair of EFDSS and now a voluntary director of Sidmouth Folk Festival. He has been involved in promoting and presenting folk music since the 1970s through folk clubs in Suffolk and now London - Sharp's Folk Club at Cecil Sharp House. In 2011 he started presenting a new folk radio show 'Classic Folk' for The Wireless (Age UK) and the programme is now streamed through the EFDSS website.
- Kate Rusby, dubbed the 'Barnsley Nightingale', is one of the most best-known folk singer-song writers in the country. She is a multi-award winner and one of the few folk music artists to be nominated for a Mercury Prize. In 2014 Kate established the Underneath the Stars Festival with her label Pure Records.

As always our work would not be possible without the continued support of our members and the organisations who have helped fund our work over this past year: Arts Council England (National Portfolio Organisation and Catalyst Evolve Funding); Cockayne Foundation, PRS Foundation and Help Musicians UK for artists' development projects; the National Folk Music Fund for the Vaughan Williams Memorial Library and library projects; and the Postcode Community Trust, Garfield Weston Foundation, and the John Lyon's Charity for education projects. We are extremely grateful to them all.

We are also most grateful to the hundreds of individual donors (members and non-members) whose donations helped us reach our fundraising target of £105,000 and so access a further £105,000 of matched funding from Arts Council England's Catalyst Evolve fund. Once again, we thank PermaCulture London which supports the on-going development of our gardens and who won, yet again, Best Business Garden for Cecil Sharp House in the 2019 Camden in Bloom competition.

Of course none of these achievements are possible without the dedicated work of the staff and Trustees. I would like to thank Katy Spicer and her team, and to acknowledge the work of two long standing members of the team who moved on to pastures new in early 2020 – Rosie Baker, Operations Director, and Laura Smyth, Library and Archive Director – we wish them well in their new posts. I would also like to thank my fellow board members for all their work, in particular retiring members Mike Heaney and Mick Gallagher. We were also delighted to welcome new members of the Board, Laura Jones, Ayub Khan, and Steve Roud, and returning member, Ed Fishwick.

Katy Spicer

Chief Executive's Report

As our Chair has reported this has been a year of complete change. Before the pandemic arrived on these shores, it was very much business as usual with a busy and varied national programme of events to support the promotion, preservation and development of the folk arts, working with and delivering projects for all ages and all abilities, and professional development for educators, artists and academics. At the end of the year we had to cancel concerts, lectures, conferences, classes and hires, and rapidly develop the means to deliver some of our education programme online.

Artists' Development and Performance

In addition to *Rising UP: Peterloo 2019* we delivered showcases, bursaries and residencies in this year to support the development of artists at all stages of their careers.

Our newly named Alan James Creative Bursaries programme supported four creative projects this year. The bursaries were awarded to Tom Kitching; Kate Huggett and Rosa Van Hensbergen; Hannah Dunster, Akhila Krishnan and Fernando Machado; and Oliver Cross. Their projects explored migration and cultural traditions, traditional songs of seafaring, folk songs from Suffolk with a particular reference to women singers, and busking around England to develop an album of songs. All the projects gave informal "sharings" of their work at the end of their residency period to EFDSS staff and other invited guests. The artists are now developing their projects further for recording and/or live performance events. The bursary to Oliver Cross was given in partnership with Drake Music, the leading national organisation working in music, disability and technology.

A new project for 2019/20 was Perspectives in Tradition, an exploration of folk music with musicians working with other music genres. The project was led by musicians Nicola Kearey and Ian Carter of the band, Stick in the Wheel, both of whom worked in other music sectors before coming to folk music. Nicola and Ian invited three musicians - Olugbenga Adelekan (Metronomy, Africa Express), Jon 1st (DMC DJ Champion, Fly High Society) and Nabihah Iqbal (Ninja Tune, NTS) - to explore with them the national collections held in the Vaughan Williams Memorial Library. The musicians explored notions of culture, tradition, collecting, cross-pollination and fragmentation of music, to bring some fresh perspectives to English folk music. The final project performance was delayed as a result of the Coronavirus crisis and is now planned for 2021 together with further development of the project.

Our showcase platforms were once again delivered in partnership with Sidmouth Folk Festival and English Folk Expo (EEx) and for the first time, Stage4Beverley in Yorkshire. 15 showcases involving 41 artists were presented including showcases from some of our 2018/19 creative bursary artists. EFDSS continued to support the delivery of EEx as well.

New for 2019 was our support of the New Roots young folk musician competition which is run by St Albans Folk. This wonderful annual event provides a performance platform for some 15 young artists aged between 13 and 25 who hail from across the UK. The young musicians are given the opportunity to perform to an audience at Trestle Arts Base in St Albans and to a panel of judges comprised of folk musicians and promoters. There is no one winner and all the competitors are given the opportunity to perform at a festival or venue in the UK over the next year.

This year saw the end of our three-year project, Musicians in Museums, which placed six folk musicians into three subject specific museums to explore the relationship between folk songs and tunes and the artefacts

and their stories in each museum. The first residency at the National Coal Mining Museum of England in Wakefield with artists Bryony Griffith and Andy Seward completed in early 2019.

In April 2019 we saw the culmination of the National Maritime Museum residency with Joe Danks and Aimee Leonard. The artists joined forces to present a public performance in the unique setting of the Cutty Sark with Joe presenting his new composition collection, *Seaspeak*, accompanied by fellow musicians Sarah Matthews, Jean Kelly and Danny Pedler, with step dancer Simon Harmer. Aimee's compositions with and for choirs, were inspired by stories of exploration, and were performed by the Dulwich Folk Choir and the Caribbean Social Forum.

The artists in residence at our third partner museum, Museum of English Rural Life in Reading, also gave a public performance of their work at the South Street Arts Centre, Reading in January 2020. Jackie Oates had focussed on the lace-making industry and presented a Radio Ballad style performance entitled *Lace Tellings*, presented with musicians John Spiers and Mike Cosgrove. Pete Flood's project grew out of a lifetime's immersion in the nature and ambience of one of the world's great chalk streams. His performance, with fellow musician Alison Blunt, brought together music, field recordings and readings to create a very atmospheric sound-scape performance entitled, *The Last Dipper: Tales from the Upper Itchen*.

All such artists' development projects are supported by our Arts Council England National Portfolio Organisation grant and additional funding from other grant-giving trusts and foundations. Without such funding these projects would be difficult to deliver.

As always we presented a packed and varied folk music programme at Cecil Sharp House of 54 concerts bringing artists from Scotland, Ireland, Wales, Norway, Sweden, Finland, Italy, Senegal, USA, Canada, Brazil and Columbia, as well as England. The year included some wonderful musical collaborations including a capella masters The Swingle Singers and Scandinavia's Åkervinda; the AKA Trio of Adriano Adewale, Antonio Forcione and Seckou Keita; Scottish singer Alasdair Roberts with Norwegian Band Völvur; and harpist Catrin Finch collaborating with the award-winning Columbian joropo band Cimarrón. In August we presented our Canadian Summer mini festival, showcasing three very contrasting Canadian artists/bands – Mama's Broke, Les Poules à Colin, and Old Man Luedecke.

Our exhibition programme celebrated 80 years of the landmark folk record label, Topic Records. The exhibition of photographs by Brian Shuel, John Harrison, Judith Burrows, Dave Peabody, Elly Lucas, Eammon O'Doherty and George Van Win, included era-defining shots of Anne Briggs, Shirley & Dolly Collins, The Watsons, Peggy Seeger, and Martin and Eliza Carthy.

At the beginning of 2020 we collaborated with the *Redress the Past* project to explore the history of the Historical Pageant through a wonderful exhibition and accompanying conference and performance event. Sadly, the event was the victim of Covid-19 but has been re-scheduled for 2021.

Learning and Participation

The year kicked off with #DancePassion, an online initiative by the BBC to engage the public with all forms of dance through a day long programme of workshops, performances and interviews broadcast on BBC iPlayer. EFSS' Dance Development Manager and champion clog dancer, Laura Connolly gave a clog dance demonstration and led a workshop, accompanied by musician Ben Moss, which became one of the most watched activities of the day. A Facebook video of highlights from the workshop has now been viewed more than 80,000 times and has generated more than 1,000 engagements.

Directors' annual report

For the year ended 31 March 2020

Courses and classes for adults took place primarily at Cecil Sharp House throughout the year with the final classes of the year being moved online. Sally Davies, Choir Leader of our Cecil Sharp House Choir, stepped down after 11 years at the helm, with Rose Martin taking up the mantle. Our Get Your Folk On! course for young people aged 9-19 took place in the summer school holidays and there were two special workshops for young people in the autumn and spring half term holidays. The first was led by musicians Rosie Hood and Cohen Braithwaite-Kilcoyne, and the second by musicians Josie Duncan and Hamish McLeod prior to their public performances at Cecil Sharp House. We also continued our popular family programme with monthly Family Barn Dances and annual May in a Day! festival.

The work with and for disabled young people, and their parents and carers, was expanded with the aid of grants from the Postcode Community Trust followed by John Lyon's Charity. Amongst a number of activities this included work in schools and colleges, providing a trainee music leader position, and running a Midsummer Music Festival, which marked international Make Music Day. It also enabled the establishment of regular, creative music-making sessions, under the banner Folk Unlimited, which met fortnightly concurrently with London Youth Folk Ensemble (LYFE), enabling them to join forces for some sessions.

London Youth Folk Ensemble, led by Emily Askew with Ruari Glasheen, had its busiest and most successful year to date, with numerous performing opportunities from April to July 2019. These included performances at Camden Music's Spring Festival; the Feast of St George in Trafalgar Square, Music For Youth National Festival in Birmingham, with youth carnival band Kinetika Bloco for International Make Music Day; Lauderdale House in Highgate, Folk By The Oak Festival in Hatfield, and as part of U.Dance national youth dance festival at the Southbank Centre.

Sponsored by the Musicians Union, LYFE received a Music for Youth award which enabled workshops on sound technology and their first professionally recorded EP. LYFE also performed at this year's youth event *The Takeover* which together with Youth Forum members they helped to organise. This sharing event with an afternoon youth ceilidh and evening performance was for young folk musicians from across England and this year we were delighted to be joined by Folkestra from Sage Gateshead and Shropshire Youth Folk Ensemble.

We continued to provide trainee opportunities for music educators and in autumn 2019, we welcomed a visually impaired music leader trainee from Drake Music's Emergent Programme who worked with LYFE, and hosted a placement from Trinity Laban's Teaching Musician course. In January 2020 we appointed a new trainee music leader with LYFE following open recruitment.

Youth led activities were expanded in the summer with the first of the year's two Young Folk Club events. There were also termly Youth Ceilidhs including the Youth Dance Showcase Ceilidh which presented Camden based youth dance groups, icandance, Manifest Nation, and Shuffle. EFDSS presented a day of youth folk dance as part of this year's U.Dance national youth dance festival at the Southbank Centre in London in July with workshops, youth ceilidhs and pop-up performances by Fool's Gambit Morris, London Youth Folk Ensemble, Young Miscellany children's folk dance group, and icandance. We once again supported the Inter Varsity Folk Dance Festival which brings together university folk dance clubs to share in a weekend of learning and dancing; this year it took place in Nottingham.

The third cohort of the National Youth Folk Ensemble gave performances at Cecil Sharp House, Wickham Festival and The Sidmouth Folk Festival between April and August 2019. This was the final year for Artistic Director Sam Sweeney and the Ensemble's concert at Sidmouth Folk Festival was an emotional event with alumni joining the Ensemble on the Festival's main stage to thank Sam. A report on the Ensemble's first two years was commissioned from Andrea Spain and celebrated both the achievements made and looked forward to further developments.

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We welcomed Sam Partridge to the helm of the Ensemble in the autumn and cohort four's first residency took place in Somerset at Halsway Manor. The Ensemble of 20 young musicians included nine new members this year, recruited through a national programme of free Youth Folk Sampler Days. Cohort four gave their first public performance at the Music Room at Liverpool Philharmonic Halls in February as support to a trio performance by Rob Harbron, Emily Portman, and Emma Reid.

The autumn also saw the first activity for the Ensemble's alumni, ten of whom gathered together for a two-day training intensive, culminating in performing and leading a workshop at Music Mark's North West Music Teachers' Conference. Later in the year, alumni members supported EFDSS tutors in delivering schools and music centre residencies in partnership with music education hubs in Derbyshire, and Bournemouth and Poole. The alumni and residency activities were made possible by funding from the Garfield Weston Foundation.

There were also a number of events for professional teachers and educators held during the year. The Folk Educators Group delivered three Folk Education Development Days, the first at the Bowes Museum in County Durham, looking at youth music activities in rural areas, and the second at Stamford Arts Centre in Lincolnshire, exploring composition and creativity with folk. The third event of the year was a Caller's Development Day held in February at Cecil Sharp House. In addition, courses were led on Running a Youth Folk Ensemble, and Using Folk Music and Song in the Classroom in partnership with A New Direction.

New online teaching resources were also developed – *Folk and Traditional Music Teachers' Resource Pack*; *Using Folk Music and Song in the Classroom*; *Mapping folk music to the National Curriculum for Music in England*; and *Songs of May - Using Folk Arts in Inclusive Settings*. These have all been added to the wealth of materials in the freely available online Resource Bank.

A new project initiative was piloted in November – *Folk Discovery*. This project aims to explore, share and create artistic connections between English traditional folk music and dance, and folk traditions originating from outside Europe, and develop new creative learning projects for young people in schools. Twenty professional dance and music artists were invited following an application process to spend two days exploring each other's traditional culture and discussing how artists could collaborate. The artists brought music and dance traditions from England, Colombia, Egypt, Gambia, Jamaica, India, Cape Verde and Brazil: the event was facilitated for us by choreographer and educator, Jeanfer Jean Charles. We are now looking at building on the positive outcomes to develop this idea further.

Vaughan Williams Memorial Library

The Library and Archive delivered a programme of lectures and conferences alongside the on-going development of online resources and supporting research projects.

The organisation's first conference on step dancing, *Stepping On*, was presented in November in partnership with the Historical Dance Society (HDS), the University of Roehampton and InStep Research Team. The two day conference attracted speakers and delegates from across the UK and as far afield as Australia and it was fascinating to see how variants of percussive foot dancing could be found across the British Isles, Europe, Canada, North American and Australia. The conference was accompanied by an evening dance event comprising a ceilidh and "dance spots" from some of the participants. We are most grateful to the conference organising committee of Dr Anne Daye (HDS), Michael Heaney, Peter Barnard (HDS), Prof Theresa Buckland (Roehampton), Toby Bennett (InStep Research Team) who worked with the Library team

in particular Laura Smyth and Malcolm Barr-Hamilton (EFDSS). We are planning to publish the proceedings which have been very kindly funded by InStep Research Team.

The annual Broadside Day returned home to Cecil Sharp House in February after several years of travelling around the UK. Once again it was delivered in partnership with the Traditional Song Forum. Sadly the Historical Pageants Day due to take place in late March was postponed to 2021 due to Covid-19. The event delivered with the Redress of the Past project, and funded by the Arts and Humanities Research Council, was to be a free day of talks with an evening event, and accompanied the exhibition which fortunately opened at Cecil Sharp House in January.

Our Library Lecture programme once again proved popular with a record audience for Tabitha Stanmore's *There's method in the magic: the theory behind folk magic in medieval and early modern England*. Sadly the final lecture of the programme, *Maud Karpeles Adventurer and Folksong Collector* to be delivered by Anna Guigné fell during lockdown; we hope to re-programme this in 2021. Fortunately, John Malchair's 'Third Collection of Tunes' by Alice Little and *Barn Dances, Ceilidhs and Knees Ups: social Folk Dance in England 1945-2020* by Chloe Middleton-Metcalf were successfully delivered. *There's method in the magic* is now available online.

Following a year of intensive work, the new Folk Song Subject Index was officially launched in May. This unique subject index of folk songs along with a thesaurus of keywords was made possible by funding from the National Folk Music Fund and the Marc Fitch Fund, together with the work of a great many volunteers. This important resource is freely available via the VWML's website alongside existing indexes and catalogues.

The Library continued to receive a steady stream of visitors from all parts of the world as well as responding to emails and phone enquiries. There have been a number of group visits to the Library during the year including visits by artists and participants involved in other EFDSS projects and visitors through *Open House Weekend*. Interim Archive and Library Director, Malcolm Barr-Hamilton gave a talk to the Singing Network UK on the use of the archives and the VWML collections, and in June 2019 travelled to University of Tulsa, USA to deliver a paper on *Bob Dylan's performances of traditional ballads: Barbara Allen* at the World of Bob Dylan Symposium. The Library also supported a placement by a student from St Mary's University, Twickenham, and collaborated with academic researcher Alice Little through the Knowledge Exchange Programme, University of Oxford.

Library staff continued to receive and catalogue collections of new materials donated to the Library and there was a concentration this year on cataloguing the various formats of sound recordings in the collection. Two large deposits of CDs were received in the year which served to fill some of the gaps in the Library's collections. Work also continued on the cataloguing of the papers of Roy Dommett, donated and funded by the Dommett family, and on the cataloguing of EFDSS' institutional archives.

In the summer it was decided to move a substantial part of the collection into off-site storage. 120 boxes of books less frequently requested are now housed in specialist storage in Oxfordshire. Detailed records were created so that swift retrieval of off-site materials can be achieved. The resulting space in Cecil Sharp House was rented out to a small arts organisation; such income is vital to help support the costs of the VWML.

Enterprising as ever, the Library team decided to run a book and record fair, selling off stock surplus to requirements such as duplicate stock. This event was a great success and resulted in income of £3000 for the Library together with creating a little more Library storage space in Cecil Sharp House.

This year's Malcolm Taylor Grant was made to Michael L Jackson from Lancashire to support the conservation of the collection of clogs and pattens, miniature clogs, tools, documents, china clogs and postcards that Michael and his wife Janet have amassed. Their aim is to collect and conserve examples of as many British clog styles as possible, to research their history, and to make photographs and associated research material available free of charge on the internet. Part of the grant will be put towards the conservation of two pairs of old step dancing clogs at the Leather Conservation Centre in Northampton which are suffering from a condition known as 'red rot'. The remainder of the grant will go towards the creation of a website. We are very sad to note the sudden death in August 2019 of music producer Jonathan Goldstein, who had so kindly financially supported this award for several years.

Marketing and Communications

Our new website went live in early 2020. The focus of the new site was not simply to refresh its look, improve its accessibility and make it fully responsive for effective use on mobile and tablet devices, but also to bring together the EFDSS and Cecil Sharp House websites for ease and clarity, and start to improve the integration with the VWML site. A total of 324,385 visits were made to EFDSS websites over the year.

There was extended use of social media marketing tools such as Twitter, Facebook, Instagram and Youtube this year, and a reduction in levels of printed materials used – thus saving costs and allowing improved production standards of the remaining printed materials as well as of online assets. Engagement levels remained high across social media accounts. Raw counts of followers (albeit a crude measure of success) rose healthily on all channels: Twitter by 5.4%; Facebook by 16.7%; LinkedIn by 20.4%; Instagram by 41.5%; YouTube by 46.9%. EFDSS videos on Youtube were viewed over 28,000 times over the course of the year.

We enjoyed a wide range of media coverage over the year – local, national and specialist, and in print, radio, TV and online. Performances, creative education projects at Cecil Sharp House and around the country, and online developments, attracted positive reviews. In marking 40 years of FRoots magazine, the editor Ian Anderson commented

'...back in the 1980s, the English Folk Dance & Song Society was a moribund, decaying dinosaur, widely mocked in our pages as DEAFASS (the Dance Earnestly and Forget About Song Society). Who could have conceived how a few million from an enlightened 21st-century Arts Council bestowed on a hard-working, creative staff might turn the Society and its historic headquarters at Cecil Sharp House into the powerhouse that it is today?' FRoots magazine, June 2019

In February BBC Radio London sent reporter Thaddeus Brown to experience our Saturday Folk Music Workshops, and the resulting programme featured endorsements by the adult learners.

Time Out enthusiastically reviewed the weekly Tuesday evening morris dance class: 'The mix of ages, abilities and experience means that, even as a novice, there's no point when I feel awkward. This is the loveliest bunch of people I've met in a long time...'

Lonely Planet wrote about Cecil Sharp House in their United Kingdom Travelist of top 500 unmissable experiences: 'a vibrant centre for traditional English folk music and dance'. 'Cecil Sharp House is one of the most legendary venues in London', wrote Camden Live.

There was a lot of coverage in the national media about "blacked face morris", the practice (diminishing) of some Morris sides blacking their faces. EFDSS made a public statement in 2017 arguing against the

English Folk Dance and Song Society

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For the year ended 31 March 2020

continuation of this practice, and has subsequently lobbied in reinforcement of this position, which was cited in a number of articles.

EFDSS continued to produce two publications for its members – the quarterly English Dance and Song magazine (EDS) and the annual Folk Music Journal (FMJ).

There were articles on EFDSS' own activities as well as reports on and interviews with individuals and organisations working in the folk sector, both professionally and in an amateur capacity. The magazine also includes listings of events across England and reviews of CDs, books and live performance. Particular EFDSS developments featured in last year's magazines included the Folk Song Subject Index, dance development activities, and conference reports. There were on dance clubs, folk clubs and youth and community folk initiatives across the country including Spinningpath Arts in Devon, Titchmarsh Folk Dance Club, Northamptonshire, and The Cellar folk club in London. We also continued our development of the next generation of writers with the inclusion of a youth section written by a young person about a youth activity. We thank our editor Natalya Catton-Wilson and all the contributors.

This year's Folk Music Journal, our international academic publication, contained a fascinating array of articles. They included *Tune Families and Tune Histories: Melodic Resemblances in British and Irish Folk Tunes* by Celia Pendlebury; *Reusing Popular Tunes for Morris Dancing* by Elaine Bradtke; *For the Sake of Difference: John Malchair's Categorisations of Tunes, 1760-95* by Alice Little and *A Lifelong Relationship with National Airs* by William Shield. Thanks are due to Editor David Atkinson, guest editors Julia Bishop and Vic Gammon, and to all the editorial board.

The Year Ahead –2020 to 2021

For only the second time in its 90-year history, Cecil Sharp House is closed to the public and all staff: this time as a result of the COVID-19 pandemic rather than a World War. With the current restrictions, in particular the need for social distancing, EFDSS, like all arts organisations across the UK and beyond, faces a difficult financial year and future. The activities that take place in Cecil Sharp House – learning and participation, performances, exhibitions, and, of course, the hiring of our spaces – would usually contribute c45% to our annual income. The income from space hire not only pays for the overheads and up-keep of our national centre for the folk arts but contributes to the costs of our work across the country. Currently we are predicting that this income for 2020/21 will be down to less than 10% of the expected amount.

The scheduled summer 2020 performance programme has largely been re-booked for 2021, as have some of our autumn 2020 performances. The celebrations for CSH 90th birthday, like the Tokyo Olympics, have been postponed. Dance has been hit the hardest as it has proved impossible for us and our many regular folk dance event hirers to continue activities. We have turned our efforts into developing new online teaching resources for folk dance instead.

We have been able to move our educational music activities online and so continued delivering adult music courses and youth ensembles activities (National Youth Folk Ensemble, London Youth Folk Ensemble and Folk Unlimited). We have made available past Library Lectures online and are now planning a digital version of our scheduled *Tradition Tunes and Popular Airs* conference for November. Professional development has continued with the Folk Educators Group delivering its first digital development event in June, and the Alan James Creative Bursary programme will take place, even if the bursary recipients are unable to undertake their usual residencies at Cecil Sharp House.

But we will keep planning for the future and with the support of Government schemes, other funders, the support of our members and audiences, and the determination of our team, staff, volunteers and trustees, we will continue to promote, preserve and develop the folk arts in whatever ways and means we are able.

Ed Fishwick
Treasurer's Report

Overall Income on the Statement of Financial Activities is £1,463,780 (2019: £1,688,042), around 13% down on the previous year. This is mostly due to a reduction in legacies. In 2018/19 we were fortunate to receive £217,361 but this dropped to £20,500 in 2019/20, and this accounts for much of the difference in Income.

Income trends over the year showed a continued and steady increase in commercial hires, offsetting a reduction in membership fees, with overall expenditure remaining steady. Grant funded projects continue at reasonably modest levels within education and artist's development, as the competition for funding from trusts and foundations has continued to increase.

Aspiring to hold this growth in commercial income into 2020/21, EFDSS had predicted a small, but cautious deficit budget for 2020/21, with an aspiration to achieve breakeven by the end of the year. This relatively steady state in our finances has been halted by the impact of covid-19 from mid- March 2020. The Society activities have been particularly affected, especially through the loss of income from commercial lettings, and more generally through the effective closure of Cecil Sharp House. However, the Society has made good use of the Job Retention Scheme and been successful in securing donations and a grant specifically to support its core costs in this difficult year. These income sources, together with legacies received this year and reductions in costs mean we are predicting a relatively small deficit at the end of the year, which is not reliant on any income not already received or confirmed.

EFDSS are very fortunate to have been able to accumulate these free reserves over a number of years, creating a very welcome buffer to help ensure the financial security of the Society through this crisis. A consequence of this however is that some of our long-term plans have been put on hold for the time being as reserves are switched to funding the Covid 19 related deficit. Clearly there remains a good deal of uncertainty around how the current crisis will evolve, and thus we continue to plan for a number of possible financial scenarios going forwards. Based on these forecasts, and having considered the resources available to the company from its own reserves and support from shareholders, the trustees are satisfied that the company has the financial resources to trade for at least 12 months from the date of approval of these financial statements.

*£19,000 at October 2020

FINANCIAL REVIEW

Reserves

Reserves are required to allow for any funding gaps that may arise because of different timing of income and expenditure across the financial year, to cover predicted future expenditure and to allow for possible emergency expenses and responding to the impact of covid-19.

The Trustees/Directors considered that the ideal level of working reserves as at 31 March 2016 should be £200,000; this remains constant as at 31 March 2020.

The actual reserves held at 31 March 2020 were £522,370 (2019 £559,706).

“Free” reserves as defined by the Charity Commission are funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or funds tied to fixed assets. The free reserves held at 31 March 2020 were £343,000.

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 2019-2020 were as follows:-

	£
Arts Council England (National Portfolio Organisation funding)	432,046
Arts Council England (Catalyst Evolve Funding)	33,155
PRS Foundation Talent Development Partnership grant	15,000
John Lyon's Charity	25,000*
National Folk Music Fund	19,000

*for specific projects to be delivered between January and December 2020

Fundraising

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

English Folk Dance and Song Society

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Voluntary Income

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

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

Bedford Fine Companions Folk Dance Club
Burton Folk Club
Chichester Folk Dance Group
InStep Research Team
London Barn Dance
London Ceilidhs
Quorn Folk Dance Club

Legacies

Claire Cox	£500
Cyril Jones	£10,000
Peter Mahrer	£10,000

Gift Aid

EFDSS is no longer claiming gift aid on membership subscriptions which historically has been the bulk of the claim (2018 £13,515), small claims may be made on other qualifying donations through the Gift Aid Scheme.

Statement of the Board's responsibilities

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether the applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;

English Folk Dance and Song Society

Directors' annual report

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- 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 auditor is 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 auditor is 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 2020 was 2,202 (2,291 at 31 March 2019).

The Directors have no beneficial interest in the charitable company.

Auditor

Sayer Vincent was 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 14 November 2020 and signed on their behalf by:

Lorna Aizlewood
Chair

English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2020

FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2019-20

Youth, Adult, Family and Professional Development Activities:

Sarah Allen	Chris Faulkner	Ellen McGovern
Will Allen	Kerry Fletcher	Camilo Menjura
Emily Askew	Essa Flett	Alex Merry
Hazel Askew	Jo Freya	Bevan Morris
Bryony Bainbridge	Maria Ghoumrassi	Archie Moss
Alice Barnard	Beth Gifford	Ben Moss
Issie Barratt	Ruairi Glasheen	Sophie Nuezel
Colleen Bartley	Sarah Glover	Maz O'Connor
Nicola Beazley	Nicholas Goode	Mary Panton
Kuljit Bhamra	Dave Gray	Martin Parker
Alice Cade	Camilla Greenwell	Sam Partridge
Louis Campbell	Tom Gregory	Andrea Queens
Ian Carter	Bryony Griffiths	Emma Reid
Sam Carter	Rob Harbron	Natalie Reid
Deborah Chalmers	Sarah Hayes	Patsy Reid
Jeanfer Charles	Jack Healy	Andy Richards
Krupa Chavda	Ed Hicks	Mike Ruff
Roswitha Chesher	Rosie Hood	Jack Rutter
Finn Collinson	Kate Huggett	Miranda Rutter
Jo Cooper	Paul Hutchinson	Will Rutter
Ben Corrigan	Ben Install	Bindi Sagoo
Alex Cumming	Hannah James	Cori Smith
Andy Cutting	Cohen Kilcoyne	Grace Smith
Ian Cutts	Ollie King	Andrea Spain
Joe Danks	Lisa Knapp	Lauren Spiceley
Rachel Darling	Aimée Leonard	Dan Stewart
Sally Davies	Alex Lord	Sam Sweeney
David Delarre	Camille Maalawy	Laurel Swift
James Delarre	Fernando Machado	Matthew Tighe
John Dipper	Erin Mansfield	Emmie Ward
Freda D'Souza	Rose Martin	Jane Ward
Gwennie Einsiedel	Sarah Matthews	Lauren Ward
Clare Elton	Jo May	Abigail Willer
Lucian Emmett	Musa Mboob	

Library Lectures:

Alice Little
Chloe Middleton-Metcalf
Tabitha Stanmore

English Folk Dance and Song Society

Directors' annual report

For the year ended 31 March 2020

Technical Team:

Simon Alpin
Drew Coleman
Barnaby Davis
Graham Dominy
Pete Middleton
Steve Watson
Thibaut Remy

SUPPORTED ARTISTS

Alan James Creative Bursaries

Oliver Cross (in partnership with Drake Music)
Hannah Dunster, Akhila Krishnan & Fernando Machado.
Kate Huggett & Rosa Van Hensbergen
Tom Kitching

Musicians in Museums - Artists-in-Residence Programme:

Jackie Oates and Pete Flood	Museum of English Rural Life
Bryony Griffiths and Andy Seward	National Coal Mining Museum of England
Aimee Leonard and Joe Danks	National Maritime Museum

Creative Commission – Rise Up: Peterloo 2019 (in partnership with EEx and So It Is Productions)

Debs Newbold & Sean Cooney

Associate Company:

Folk Dance Remixed

VOLUNTEERS WORKING WITH EFDSS DURING 2019-20

Library and archive:

Alex Burton
Martin Nail
Dave Parry
Peter Williams
Mike Wilson-Jones

Education projects and events:

Rachel Cole-Wilkin
Mary Hartnell
Steve Johnson

Youth Forum:

Finn Collinson
Rowan Collinson
Aaron Cuthbertson
Elye Cuthbertson
Lauren Ward

Independent auditor's report

To the members of

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 2020 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 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 2020 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

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- The trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

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

Independent auditor's report

To the members of

English Folk Dance and Song Society

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit.

Independent auditor's report

To the members of

English Folk Dance and Song Society

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

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)

26 November 2020

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 2020

	Note	Unrestricted £	Restricted £	2020 Total £	Unrestricted £	Restricted £	2019 Total £
Income from:							
ACE Grant, donations and legacies	2	469,436	55,186	524,622	665,601	87,978	753,579
Charitable activities							
Folk Lettings	3	32,360	-	32,360	40,492	-	40,492
Membership & Admin	3	146,069	-	146,069	162,096	-	162,096
Publications & Library	3	25,323	-	25,323	32,727	-	32,727
Marketing & Devt	3	20,258	-	20,258	19,476	-	19,476
Artistic Development	3	95,006	52,586	147,592	97,257	30,515	127,772
Education & NYFE	3	115,621	25,000	140,621	88,761	70,000	158,761
Commercial Lettings	4	418,457	-	418,457	386,881	-	386,881
Investments	5	8,478	-	8,478	6,258	-	6,258
Total income		1,331,008	132,772	1,463,780	1,499,549	188,493	1,688,042
Expenditure on:							
Charitable activities							
Folk Lettings	6	100,814	-	100,814	102,102	-	102,102
Membership & Admin		372,927	-	372,927	347,584	-	347,584
Publications & Library		116,750	34,369	151,119	133,478	22,037	155,515
Marketing & Devt		155,778	11,845	167,623	139,502	30,000	169,502
Artistic Development		90,384	101,638	192,022	102,677	33,942	136,619
Education & NYFE		354,778	45,161	399,939	381,005	4,839	385,844
Commercial Lettings	6	276,293	19,952	296,245	286,356	20,752	307,108
Total expenditure		1,467,724	212,965	1,680,689	1,492,704	111,570	1,604,274
Loss on investments		(3,071)	-	(3,071)	-	-	-
Net movement in funds		(139,787)	(80,193)	(219,980)	6,845	76,923	83,768
Reconciliation of funds:							
Total funds brought forward		1,294,425	1,780,644	3,075,069	1,287,580	1,703,721	2,991,301
Total funds carried forward		1,154,638	1,700,451	2,855,089	1,294,425	1,780,644	3,075,069

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

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2020

	Note	£	2020 £	£	2019 £
Fixed assets:					
Tangible assets	12		2,098,566		2,212,088
Investments	13		3,701		6,772
			<u>2,102,267</u>		<u>2,218,860</u>
Current assets:					
Stock	14	2,982		2,982	
Debtors	15	83,957		187,617	
Investments	16	766,156		674,610	
Cash at bank and in hand		134,213		317,499	
			<u>987,308</u>	<u>1,182,708</u>	
Liabilities:					
Creditors: amounts falling due within one year	17	(226,686)		(318,489)	
Net current assets			<u>760,622</u>		<u>864,219</u>
Total assets less current liabilities			<u>2,862,889</u>		<u>3,083,079</u>
Creditors: amounts falling due after one year	19		(7,801)		(8,010)
Total net assets			<u>2,855,089</u>		<u>3,075,069</u>
The funds of the charity:					
Restricted income funds	22a		1,700,451		1,780,644
Unrestricted income funds:					
Designated funds		674,775		823,128	
Revaluation reserve		79,350		79,350	
General funds		400,513		391,947	
Total unrestricted funds			<u>1,154,638</u>		<u>1,294,425</u>
Total charity funds			<u>2,855,089</u>		<u>3,075,069</u>

Approved by the trustees on 14 November 2020 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 2020

	Note	2020 £	£	2019 £	£
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		(216,909)		83,768	
Depreciation charges		118,456		123,580	
(Gains)/losses on investments		3,071		-	
Dividends, interest and rent from investments		(8,478)		(6,258)	
(Increase)/decrease in stocks		-		38	
(Increase)/decrease in debtors		103,660		(5,938)	
Increase/(decrease) in creditors		(92,013)		(28,993)	
Net cash (used in) / provided by operating activities		(92,213)		166,197	
Cash flows from investing activities:					
Dividends, interest and rents from investments		8,478		6,258	
Loss on investments		(3,071)		-	
Purchase of fixed assets		(4,934)		-	
Movement in short term investments		(91,546)		(207,316)	
Net cash (used in) investing activities		(91,073)		(201,058)	
Change in cash and cash equivalents in the year		(183,286)		(34,861)	
Cash and cash equivalents at the beginning of the year		317,499		352,360	
Cash and cash equivalents at the end of the year	a	134,213		317,499	
Analysis of cash and cash equivalents and of net debt					
		At 1 April 2019 £	Cash flows £	Other non- cash changes £	At 31 March 2020 £
Cash at bank and in hand		317,499	(183,286)	-	134,213
a Total cash and cash equivalents		317,499	(183,286)	-	134,213

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 consider that there are no material uncertainties about the charity's ability to continue as a going concern.

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.

Notes to the financial statements

For the year ended 31 March 2020

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.

2 Income from donations and legacies

	Unrestricted £	Restricted £	2020 Total £	Unrestricted £	Restricted £	2019 Total £
Arts Council Funding	432,046	33,155	465,201	432,046	41,845	473,891
M&G Investment	-	-	-	-	28,000	28,000
Legacies	20,500	-	20,500	216,361	1,000	217,361
Donations	16,890	22,031	38,921	3,679	17,133	20,812
Gift Aid	-	-	-	13,515	-	13,515
	<u>469,436</u>	<u>55,186</u>	<u>524,622</u>	<u>665,601</u>	<u>87,978</u>	<u>753,579</u>

3 Income from charitable activities

	Unrestricted £	Restricted £	2020 Total £	Unrestricted £	Restricted £	2019 Total £
Folk Lettings	32,360	-	32,360	40,492	-	40,492
Membership & Admin	146,069	-	146,069	162,096	-	162,096
Publications & Library	25,323	-	25,323	32,727	-	32,727
Marketing and Devt	20,258	-	20,258	19,476	-	19,476
Artistic Development	95,006	52,586	147,592	97,257	30,515	127,772
Education & NYFE	115,621	25,000	140,621	88,761	70,000	158,761
Total income from charitable activities	<u>434,638</u>	<u>77,586</u>	<u>512,224</u>	<u>440,809</u>	<u>100,515</u>	<u>541,324</u>

Notes to the financial statements

For the year ended 31 March 2020

4 Income from other trading activities

	Unrestricted £	Restricted £	2020 Total £	Unrestricted £	Restricted £	2019 Total £
Commercial Lettings	356,254	-	356,254	386,881	-	386,881
Other trading income	62,204	-	62,204	-	-	-
	<u>418,457</u>	<u>-</u>	<u>418,457</u>	<u>386,881</u>	<u>-</u>	<u>386,881</u>

5 Income from investments

	Unrestricted £	Restricted £	2020 Total £	Unrestricted £	Restricted £	2019 Total £
Interest receivable	7,650	-	7,650	6,258	-	6,258
Dividends	828	-	828	-	-	-
	<u>8,478</u>	<u>-</u>	<u>8,478</u>	<u>6,258</u>	<u>-</u>	<u>6,258</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

6a Analysis of expenditure (current year)

	Charitable activities									2020 Total £	2019 Total £
	Commercial lettings £	Folk lettings £	Membership & admin £	Publications & library £	Marketing & development £	Artistic development £	Education & NYFE £	Governance costs £	Support costs £		
Staff costs (Note 8)	146,338	50,845	91,088	118,343	99,232	21,383	163,942	-	-	691,171	689,516
Direct activity costs	16,689	5,563	39,107	26,623	57,979	168,992	224,140	-	-	539,093	476,632
Premises costs	115,904	38,635	23,072	-	-	-	-	-	-	177,611	193,211
Administration costs	-	-	95,444	2,086	400	-	6,722	-	-	104,652	79,121
Other staff costs	2,350	783	6,398	4,067	10,012	1,647	5,135	-	-	30,392	28,550
Depreciation	14,964	4,988	-	-	-	-	-	-	98,504	118,456	122,779
Legal and professional AGM and board costs	-	-	-	-	-	-	-	13,952	-	13,952	8,705
	-	-	-	-	-	-	-	5,362	-	5,362	5,760
	296,245	100,814	255,109	151,119	167,623	192,022	399,939	19,314	98,504	1,680,689	1,604,274
Support costs	-	-	98,504	-	-	-	-	-	(98,504)	-	-
Governance costs	-	-	19,314	-	-	-	-	(19,314)	-	-	-
Total expenditure 2020	296,245	100,814	372,927	151,119	167,623	192,022	399,939	-	-	1,680,689	
Total expenditure 2019	307,108	102,102	347,584	155,515	169,502	136,619	385,844	-	-		1,604,274

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

6b Analysis of expenditure (prior year)

	Charitable activities									2019 Total £
	Commercial lettings £	Folk lettings £	Membership & admin £	Publications & library £	Marketing & development £	Artistic development £	Education & NYFE	Governance costs £	Support costs £	
Staff costs (Note 8)	135,584	45,064	93,413	127,839	103,351	21,911	162,354	-	-	689,516
Depreciation and impairment	11,691	3,897	19,445	1,601	-	-	-	-	-	36,634
Direct activity costs	21,593	7,197	40,935	19,569	55,829	113,569	217,940	-	-	476,632
Premises costs	137,114	45,705	10,392	-	-	-	-	-	-	193,211
Administration costs	-	141	76,471	1,220	375	-	914	-	-	79,121
Other staff costs	1,126	98	6,318	5,286	9,947	1,139	4,636	-	-	28,550
Depreciation	-	-	-	-	-	-	-	-	86,145	86,145
Legal and professional	-	-	-	-	-	-	-	8,705	-	8,705
AGM and board costs	-	-	-	-	-	-	-	5,760	-	5,760
	<u>307,108</u>	<u>102,102</u>	<u>246,974</u>	<u>155,515</u>	<u>169,502</u>	<u>136,619</u>	<u>385,844</u>	<u>14,465</u>	<u>86,145</u>	<u>1,604,274</u>
Support costs	-	-	86,145	-	-	-	-	-	(86,145)	-
Governance costs	-	-	14,465	-	-	-	-	(14,465)	-	-
Total expenditure 2019	<u>307,108</u>	<u>102,102</u>	<u>347,584</u>	<u>155,515</u>	<u>169,502</u>	<u>136,619</u>	<u>385,844</u>	<u>-</u>	<u>-</u>	<u>1,604,274</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2020 £	2019 £
Depreciation	118,456	123,580
Auditor's remuneration (excluding VAT):		
Audit	11,300	-
Other services	1,500	-
	<u>118,456</u>	<u>123,580</u>

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

Staff costs were as follows:

	2020 £	2019 £
Salaries and wages	626,612	629,319
Redundancy and termination costs	6,198	-
Social security costs	45,804	48,516
Employer's contribution to pension schemes	12,557	11,681
	<u>691,171</u>	<u>689,516</u>

No employee earned more than £60,000 during the year (2019: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £231,614 (2019: £213,971).

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

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

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £404 (2019: £1,121) incurred by 4 (2019: 5) members relating to attendance at meetings of the trustees.

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 36.5 (2019: 41).

	2020 No.	2019 No.
CSH	15.5	20.0
Education	5.0	4.0
Library	5.0	5.0
NYFE	1.0	1.0
Services	3.0	3.0
Support & Admin	7.0	8.0
	<u>36.5</u>	<u>41.0</u>

10 Related party transactions

There were no related party transactions in the year, other than those disclosed in note 8 (2019: nil).

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

11 Taxation

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

12 Tangible fixed assets

Cost	Freehold property £	Fixtures and fittings £	Computer equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,123,660	151,583	79,350	3,234,593
Additions in year	-	4,934	-	-	4,934
At the end of the year	<u>1,880,000</u>	<u>1,128,594</u>	<u>151,583</u>	<u>79,350</u>	<u>3,239,527</u>
Depreciation					
At the start of the year	333,584	537,338	151,583	-	1,022,505
Charge for the year	19,952	98,504	-	-	118,456
At the end of the year	<u>353,536</u>	<u>635,842</u>	<u>151,583</u>	<u>-</u>	<u>1,140,961</u>
Net book value					
At the end of the year	<u><u>1,526,464</u></u>	<u><u>492,752</u></u>	<u><u>-</u></u>	<u><u>79,350</u></u>	<u><u>2,098,566</u></u>
At the start of the year	<u><u>1,546,416</u></u>	<u><u>586,322</u></u>	<u><u>-</u></u>	<u><u>79,350</u></u>	<u><u>2,212,088</u></u>

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.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

13	Listed investments		
		2020	2019
		£	£
	Fair value at the start of the year	6,772	6,772
	Net gain / (loss) on change in fair value	(3,071)	-
		<u>3,701</u>	<u>6,772</u>
	Fair value at the end of the year	<u>3,701</u>	<u>6,772</u>
14	Stock		
		2020	2019
		£	£
	Publications and CD's for resale	2,982	2,982
		<u>2,982</u>	<u>2,982</u>
15	Debtors		
		2020	2019
		£	£
	Trade debtors	32,834	77,901
	Other debtors	2,101	2,034
	Prepayments and accrued income	49,022	107,682
		<u>83,957</u>	<u>187,617</u>
16	Current asset investments		
		2020	2019
		£	£
	Investments	<u>766,156</u>	<u>674,610</u>
17	Creditors: amounts falling due within one year		
		2020	2019
		£	£
	Trade creditors	23,758	79,606
	Taxation and social security	5,059	3,259
	Other creditors	3,652	5,415
	Accruals and deferred income (note 18)	194,217	230,209
		<u>226,686</u>	<u>318,489</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

18 Deferred income

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

	2020 £	2019 £
Balance at the beginning of the year	198,623	212,987
Amount released to income in the year	(198,623)	(212,987)
Amount deferred in the year	161,918	198,623
Balance at the end of the year	<u>161,918</u>	<u>198,623</u>

19 Creditors: amounts falling due after one year

	2020 £	2019 £
Life members' subscriptions	7,801	8,010
	<u>7,801</u>	<u>8,010</u>

20 Pension scheme

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £12,557 (2019: £11,681).

21a Analysis of net assets between funds (current 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	<u>479,863</u>	<u>674,775</u>	<u>1,700,451</u>	<u>2,855,089</u>

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

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	148,806	516,866	1,546,416	2,212,088
Investments	6,772	-	-	6,772
Net current assets	323,729	306,262	234,228	864,219
Long term liabilities	(8,010)	-	-	(8,010)
Net assets at 31 March 2019	<u>471,297</u>	<u>823,128</u>	<u>1,780,644</u>	<u>3,075,069</u>

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

22a Movements in funds (current 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)	-	105,275
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	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	(212,965)	-	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	(1,683,760)	-	2,855,089

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

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2020

22b Movements in funds (prior year)

	At 1 April 2018 £	Income & gains £	Expenditure & losses £	Transfers £	At 1 April 2019 £
Restricted funds:					
Cecil Sharp House	1,567,168	-	(20,752)	-	1,546,416
Bismarks	142	-	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	-	2,211
National Folk Music Fund	101,530	28,000	(20,037)	-	109,493
Library Project Development Fund	27,129	8,133	-	-	35,262
Pat Shaw Collection Fund	2,000	-	(2,000)	-	-
Malcolm Taylor Bursary Fund	114	-	-	-	114
Help Musicians UK	3,427	15,515	(18,942)	-	-
PRS Foundation	-	15,000	(15,000)	-	-
ACE Catalyst Fund	-	41,845	(30,000)	-	11,845
Garfield Weston Foundation	-	30,000	-	-	30,000
Postcode Community Trust	-	20,000	(4,839)	-	15,161
Roy Dommett Collection	-	10,000	-	-	10,000
Peterloo 2019	-	20,000	-	-	20,000
Total restricted funds	1,703,721	188,493	(111,570)	-	1,780,644
Unrestricted funds:					
Designated funds:					
Capital Projects	235,438	-	(23,520)	-	211,918
CSH Lifts	254,620	-	(44,420)	-	210,200
Kennedy Hall Renovation	348,391	-	(41,725)	-	306,666
Publications	3,555	-	-	-	3,555
Education Programme	117,049	-	(27,259)	-	89,790
Instrument Replacement	999	-	-	-	999
Total designated funds	960,052	-	(136,924)	-	823,128
Revaluation reserve	79,350	-	-	-	79,350
General funds	248,178	1,499,549	(1,355,780)	-	391,947
Total unrestricted funds	1,287,580	1,499,549	(1,492,704)	-	1,294,425
Total funds	2,991,301	1,688,042	(1,604,274)	-	3,075,069

Movements in funds (continued)

Purposes of restricted funds

Cecil Sharp House: This fund represents the balance sheet value 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

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.

Essex Music Education Hub: The project took place in schools in three districts of the county Tendring, Maldon and Castle Point with the overall aim of supporting Essex Music Education Hub's Vocal Strategy and increasing awareness of local cultural heritage.

Help Musicians UK: To support a pilot touring exchange project and the Musicians in Museums residencies

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: to support the development of the National Youth Folk Ensemble and the wider engagement programme

Roy Dommett: 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): 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

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

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

Instrument Replacement

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

23 Operating lease commitments payable as a lessee

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

	Equipment 2020	2019
	£	£
Less than one year	4,376	4,376
One to five years	1,094	5,470
	<u>5,470</u>	<u>9,846</u>

25 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.