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Company number: 297142
Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2025

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The English Folk Dance and Song Society

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Reference and administrative details

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

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TRUSTEES/DIRECTORS and STAFF

Trustees/Directors

Fiona Butcher	Chair
Alan Davey CBE	Vice-Chair, co-opted November 2024
Ed Fishwick	Honorary Treasurer
Elsa Cardona	appointed November 2024
Robyn Chicot	
Lucy Hooberman	resigned December 2024
Laura Jones	
Ayub Khan MBE	
Nell Leyshon	appointed November 2024
Angeline Morrison	
Lisa Saper	appointed November 2024
Jeremy Simpson	appointed November 2024, resigned September 2025
Eleanor Telfer	retired November 2024
Tony Garton	Honorary Company Secretary

General Purposes Committee

Ed Fishwick	Chair
Fiona Butcher	Trustee
Fi Fraser	Volunteer
Mike Heaney	Volunteer
Sherry Neyhus	Volunteer
Katy Spicer	Staff
Megan Chidlow	Staff

EFDSS Staff at 31 March 2025

Katy Spicer	Chief Executive & Artistic Director*
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Jadwiga Slomka	Education Manager
Hannah Mears-Young	Programme Manager, National Youth Folk Ensemble
Jen Cox	Dance Development Manager*
Ciaran Trevana	Education Administrator
Kerry Fletcher	Folk Education Network Co-ordinator†
Tiffany Hore	Library & Archives Director, Vaughan Williams Memorial Library
Nick Wall	Librarian*
Alex Burton	Librarian
Malcolm Barr-Hamilton	Archivist*

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Martin Nail	Folk Song Subject Index*		
David Atkinson	Editor, Folk Music Journal†		
Peter Craik	Marketing & Communications Director		
Honor Wicks	Marketing Officer – Campaigns & Digital		
Liberty Rowley	Marketing Officer – Membership & EFDSS		
Josh Holliday	Web developer†		
Megan Chidlow	Finance Director*		
James Turner	Finance Officer		
Lucy Grant	Business Development & Operations Director		
Elizabeth Tobald	Venue Operations Manager		
Alexeen Fernandez	Venue Sales and Events Administrator		
Edward Hanley	Venue Sales and Events Administrator		
Patrick Carpenter	Caretaker*		
Susannah Hall	Garden Manager†		
Jamie Orchard-Lisle	Technical Manager†		
Edie Bailey	Brian Concannon)	Duty Managers*
Rachel Furness	Sarah Stock)	
Mimi Suzuki	Romari Thomas)	
Theo Pedley	Lucy Rushton)	
Edie Bailey	Annabel Whittle)	Event Assistants*
Bridie Rushton	Catherine Finn)	
Charlotte Turner	Esther Elliott)	
Holly Hollis	Ciaran Keogh)	
Finnian Mattingly	Faye Maughan)	
Theo Pedley	Lucy Rushton)	
Romari Thomas	Matthew Hayhurst)	

*Part-time † Free-lance

RS7 Solutions IT Support
 Pink Foods Café and bar franchisee

Membership at 31 March 2025

Number of individual members: 1867 (1934 at 31 March 2024).

Number of affiliated groups and organisations: 526 (534 at 31 March 2024 restated)

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Directors' annual report

For the year ended 31 March 2025

The Board presents its report and the audited financial statements for the year ended 31 March 2025.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

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

The Board of Directors

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

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

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ORGANISATION AND DECISION MAKING

How the Board functions

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

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

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

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

Managing risk

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

It is not possible or desirable to run EFDSS without incurring risk and the Register of Risks allows Directors to identify and focus upon the most serious risks while at the same time delivering a service to meet EFDSS Objectives and the identified needs of all stakeholders.

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Not all risks can be mitigated but some are less likely to happen if the rest are effectively mitigated. The greatest attention is given to those high risks, that the Board can realistically control.

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

Statement of policies

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

Remuneration policy for key management personnel

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

Public benefit statement

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

- The advancement of education.
- The advancement of the arts, culture and heritage.
and in so doing may also contribute to:
- The promotion of equality and diversity.

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

The size of the membership does not reflect the much greater number who, directly and indirectly, benefit from EFDSS' work. In particular, its numerous outreach programmes and projects are designed to share the resources of the Vaughan Williams Memorial Library and its collections world-wide, and to encourage the wider public and particularly young people

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to share and enjoy a range of folk arts activities at Cecil Sharp House and elsewhere across England and sometimes beyond.

OBJECTIVES and ACTIVITIES

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

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

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

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Our Vision

That people in England have the opportunity to connect with and enjoy folk dance and music¹.

- We aim to be bold and relevant to a constantly evolving modern world.
- We believe passionately that people of all ages and backgrounds should enjoy the rich traditions and present-day vibrancy of folk dance and music.
- We aspire to challenge, develop and broaden public perception, thinking and practice of folk in the 21st century.

Our Mission is to

Welcome everyone: Inclusivity is at our core; we celebrate diverse voices, and promote equality in everything we do.

Take the lead: we drive change, we motivate and develop new generations of artists, practitioners and audiences, and build networks and partnerships.

Connect passions: we spark curiosity and creative possibilities by providing opportunities for learning, studying and exploring folk.

Treasure folk: we preserve, present and promote folk arts and their rich resources.

¹ Instrumental music and song

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Fiona Butcher
Chair's Report

The EFDSS team have continued to deliver a vast array of events across England, working with children and young people, adults, teachers, artists and academics. Activities have taken place in every region of the country.

We saw the National Youth Folk Ensemble return to The Fire Station in Sunderland in February and at Sidmouth and Dartmoor Folk Festivals in August; and the London Youth Folk Ensemble make its regular appearance at Folk by the Oak in the grounds of Hatfield House. We continued the Inclusive Folk, a year-round programme of workshops for young people with disabilities, and introduced the Bhangra Ceilidhs in partnership with musician Kuljit Bhamra. There was another award of Mini Grants for dance development, helping to support grassroots activity particularly projects engaging with people new to folk dance.

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

The Vaughan Williams Memorial Library and Archive's annual conference – Collectomania: Folk Song and Music Collectors and their Worlds – focused on the song collectors and marked the anniversaries of a number of significant collectors including the centenaries of Cecil Sharp and Sabine Baring Gould. The Library also presented the annual Broadside Day with the Traditional Song Forum, and an online lecture series. The partnership with the Universities of East Anglia and Sheffield continues to explore the Gypsy and Traveller music in the archives and we began working with University College London to jointly run a PhD.

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

The EFDSS Gold Badge, awarded to individuals who have given exceptional service to EFDSS and/or to the folk arts, was given to three people this year. Tim Laycock, performer – singer, instrumentalist, and songwriter who has been influential in bringing folk music to a wider audience in non-traditional folk settings; academic and morris dancer, Theresa Buckland, a defining exponent of English folk dance research, and David Atkinson, editor of FMJ, editor and writer on folk music history. Congratulations to them all.

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Finally, I would like to thank my fellow Trustee/Directors for all their work and support, to thank those who retired from the board, Lucy Hooberman and Eleanor Telfer, and to welcome the new members, Elsa Cadonna, Nell Leyshon, Lisa Saper and Jeremy Simpson. I also wish to thank our Chief Executive, Katy Spicer, and her team for their professionalism, dedication and continued development of the organisation.

Katy Spicer **Chief Executive's Report**

We have continued to deliver a busy programme of activities across England and developing and delivering new activities with new partners.

Vaughan Williams Memorial Library and Archive (VWML)

“A stunning collection in a beautiful building. I will return armed with a notebook and pen!” Library user, 2024

The Library and Archive undertook two major developments – a new website with a bespoke search facility for its online indexes and collections, and the moving of its stores to specialist storage in Oxfordshire. VWML has a unique multimedia collection of books, periodicals, sound recordings, moving images, photographs, artefacts and archival materials, so both of these changes were significant. The VWML still managed to respond to the numerous and varied enquiries; cataloguing new acquisitions of archive collections and recently published books and CDs; indexing journals; and processing book and record donations.

Further activities took place on the Gypsy and Traveller Music in the Archives project this year, undertaken in partnership with the Universities of East Anglia and Sheffield, and funded by the former's AHRC Impact Acceleration Account. The project is highlighting the richness and importance of Gypsy and Traveller music collections and supporting the cultural wellbeing of some of the UK's most marginalised communities. This year additional funding enabled the making of a short film in collaboration with Romani film collective Patrin Films, which uses a personal story to explore the Archive's Gypsy and Traveller collections (for release in autumn 2025). Library & Archives Director, Tiffany Hore, together with colleagues Esbjörn Wettermark and Hazel Marsh from the Universities of Sheffield and East Anglia respectively, spoke on the project for the *Repatriating/Rematriating Sounds* conference in Venice in July.

The annual Broadside Day was held in February in partnership with the Traditional Song Forum, and our annual programme of Library Lectures continued to be presented digitally,

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thereby attracting people from across the world. This year's lectures were:

- 'Looking for New England?' - Peter Harrop
- 'Fiddling in Dumfries and Galloway' - Jo Miller and Stuart Eydman
- 'Up from the Sea, Up from the Town: singing in Southwold, Suffolk' - Katie Howson
- 'Finding Billy Waters' - Mary Shannon

The 2024 conference took place in July entitled Collectomania: Folk Song and Music Collectors and their Worlds. The conference papers covered songs and collectors from the UK, Ireland, Isle of Man and Canada and the keynote was given by Brian Peters who gave an excellent analysis of Cecil Sharp.

Volume 12, Number 5 of the journal of the VWML, the Folk Music Journal, was published again in print and digitally. The Journal reviewed 18 books, 3 films and an online resource, and published the following articles:

- Reclaiming 'Shenandoah': a recovery of Working Chanty Form – Gibb Shreffler
- Morris, Sword, and Northern Soul: Grappling with 'Fol'? – Peter Harrop
- The Origins of the Couple Dance and Eponymous Melody 'Varsoviana' – Chloe Middleton-Metcalf
- 'The Outlandish Knight': A Test Case for the Use of Phylogenetic Analysis in Folk Songs – Mike Boursnell
- Lucy Lukey's Northsea: Vernacular Song in the Pre-War Cullercoats Fishing Community – George Frampton

We hosted the Folklore Society's annual Katharine Briggs Lecture and Book Award on 12 November. Folklorist Doc Rowe was the guest speaker, and the book award went to Tabitha Stanmore for her book *Cunning Folk: Life in the Era of Practical Magic*. Tabitha was part of our 2020 Library Lecture programme.

Learning and Participation

The Education Team delivered over 500 activities this year - from weekly classes to residential courses, concerts, dance events, and training for professional educators which took place across England.

Youth

Cohort 8 of the National Youth Folk Ensemble, a National Youth Music Organisation (Department of Education/Arts Council England), completed its year with performances at Cecil Sharp House and at Sidmouth and Dartmoor Folk Festivals. Their repertoire included a traditional Brazilian tune taught by Adriano Adewale and creatively arranged by the

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Ensemble and the creation of Bhangra-inspired pieces led by Kuljit Bhamra, together with arrangements of traditional English and European tunes.

Cohort 9 began in October with a residency at Halsway Manor, Somerset. Their second residency took place in Durham with their first performance at the Firestation, Sunderland on a bill with Folkestra, the youth folk ensemble from Glasshouse International Centre for Music, and with professional folk group, Melrose Quartet. Melrose Quartet member, and Newcastle University lecturer, Nancy Kerr, also joined the teaching team for the spring residency as part of the ARHC-funded Music, Heritage, Place project, led by Royal Holloway University of London University and Newcastle University, which is uncovering and sharing tune manuscripts from various English county record offices. Read Nancy's blog about her work with the Ensemble in 2024 and 2025 as part of this project here:

<https://www.musicheritageplace.uk/posts/d8w0wzdwcknrqvs1a0sz6zzsegb38l>

The National Youth Folk Ensemble Engagement Programme delivered events across the country. Youth Folk Open Days took place in Manchester, London and Exeter during May with c90 young people. As part of our NYFE Alumni programme, two alumni were engaged as support staff at each of these events. Following on from a Folk Experience Day for young people in Leicester in 2023, we were invited back in autumn 2024 to deliver folk music composition sessions for young musicians as part of the Tell Tall Tales project – uncovering community folklore stories in Leicestershire. The project was run by Pedestrian and culminated in a performance on 16 November at Borough Halls.

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

“I also have been meaning to tell you all how much we appreciate NYFE. It has been completely transformative for our son...Over the first year that he has been part of NYFE he has become so much happier, more confident and more resilient. It has been wonderful, and we really can't thank you all enough.” Parent

London Youth Folk Ensemble (LYFE), our non-auditioned ensemble, attended by young people from London and beyond, met throughout the year. It was led by Aaron Horlock with Alexandra Patterson (until July 2024) and Maya McCourt (from November 2024), and supported by trainee music educators, both alumni of the National Youth Folk Ensemble. LYFE was once again the opening act at Folk by the Oak in Hatfield. LYFE hosted our annual youth music event - The Takeover! – in July, inviting other groups of young musicians to join them in ceilidh dancing and a performance at Cecil Sharp House. This year the guest bands were Ark Music's Fusion Ensemble and Folk Factory from Sheffield.

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"Each time LYFE perform a wonderful, inspiring set brimming with quality music and enthusiasm in equal measure – this is what music is all about and their performance never fails to delight!" Folk by the Oak festival

Disability Inclusion

During the summer we led a cross-cultural creative folk music and dance course, involving English, Colombian and Indian traditions, for learning disabled young people with funding from Camden Council's Cultural Education and Learning Support Fund.

In the summer term 2024 we were commissioned by Barnet Education Arts Trust to deliver a project in a new school for autistic students in the borough.

In September our Inclusive Folk workshop programme for learning disabled young people continued with another five years of funding from John Lyon's Charity confirmed at a significantly increased level. This enabled us to continue running our Folk Unlimited regular sessions at Cecil Sharp House, as well as delivering double the level of activity in SEN/D schools in several North and West London boroughs. In March, London Youth Folk Ensemble and Folk Unlimited came together to give an informal performance to family and friends. The Inclusive Folk programme worked with external evaluator Lizzie Fort in early 2025 to examine the growth in the programme, particularly in SEN/D schools. Inclusive Folk continued to be led by lead tutor Emmie Ward, with Nick Goode, and other tutors including trainee Alice Western.

In the autumn we piloted Folk Beyond - a programme for learning disabled adults over the age of 30. This was set up due to demand from parents whose young disabled people had outgrown Folk Unlimited. The programme was supported by the Seneca Trust and has continued into 2025.

Learning resources

Over the year we added the thoroughly updated Beginners' Guide to English Folk Costume by Chloe Middleton-Metcalf to our online Resource Bank. Work commenced on updating our Beginners' Guides to English Folk Song, and Instrumental Folk Music (which were published in spring and summer 2025).

Dance

An exciting new project was developed this year – the Bhangra Ceilidh. Under band leader and composer Kuljit Bhamra MBE, the sounds of tabla, melodeon and fiddle come alive in this cross-cultural aural treat. Our Bhangra Ceilidhs feature specially composed tunes from Kuljit and accordionist Becky Price, drawing from both vibrant traditions and designed to get people dancing. Kuljit and Becky met whilst working the National Youth Folk Ensemble and produced an album of new Bhangra Ceilidh music. The project has also been a great

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opportunity for young musicians from the English folk and Indian music traditions who were recruited to form the band. The first Bhangra Ceilidh took place in November at Cecil Sharp House, and its instant popularity has already led to further events at festivals in summer 2025.

EFDSS once again partnered with One Dance UK for their U.Dance National Festival of youth dance, this year held in Liverpool. We delivered a ceilidh for all the young dancers taking part which, due to popular demand, has become part of the regular programme, and invited the North West based youth folk dance and music group, The Fosbrooks, to perform at the welcome event at the Liverpool Playhouse.

Family Barn Dances at Cecil Sharp House continued throughout the year. These events are a great first entry point to folk dancing for young children and families and continue to prove popular.

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

- Blue Jam Arts, Cumbria – to develop a family programme in Penrith and surrounding areas.
- Havering Change, London/Essex – delivering ceilidhs for a culturally diverse community.
- Horizon Community College, Barnsley – having been introduced to folk dance in 2014 through EFDSS' Full English project, the college have continued to deliver folk dance activities, and their mini grant will support the creation of educational performance work to tour youth dance festivals and local primaries.
- Wickham Skeith, Suffolk – to re-establish regular folk dances in this Suffolk village and to encourage engagement across the ages.
- Musical Chairs, London – Let's Dance have been working with people at a memory café and stroke survivors club and wished to develop and expand this programme for people with mixed abilities.

We continued our partnership on the Dancing Dialogues Project which researched participation in folk dance from varied traditions in three areas of England, led by dance academics at Royal Holloway University of London, University of Exeter, and Coventry University. Creative Lives was another partner in the project. The project delivered an online seminar and an inspiring 'practice sharing day' for participating groups at Cecil Sharp House on 1 July. 'Dancing Dialogues Network' Facebook group run by EFDSS was set up to try and capture the legacy of the connections made through the project which has now concluded.

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We continued to support the work of our Associate Company Folk Dance Remixed (FDR) who took to the road over the summer with their outdoor shows, workshops and ceilidhs.

In April, we published our new Policy on the Practice of Face Makeup in Folk Dancing to make clear our updated stance on this important issue. Our Dance Development Manager, Jen Cox, wrote our new Guidance for Inclusion and Accessibility in Social Folk Dance which was published on our website in August 2024. This was created with input from various callers and organisers in the sector. It has been well received and used in raising awareness of these issues and to suggest some standards of good practice

Adult and Professional Learning

Our busy adult education programme at Cecil Sharp House continued with over 320 classes delivered throughout the year. Learners can choose from English country dance, morris dance, singing, fiddle, banjo, guitar, melodeon and ceilidh band, and there were over 7,500 attendances. We continued to deliver our Monday Folk Song Workshops online with guest tutors leading one term each – Jess Arrowsmith, Jackie Oates, and Cohen Braithwaite-Kilcoyne. Under the leadership of Rose Martin, Cecil Sharp House Choir gave a various well-received performances - with Bellow Fellows June, at Warwick Folk Festival in July, and at the Village Butty festival in Banbury in October. The EFDSS Ceilidh Workshop Band, formed from participants attending our adult instrumental workshops and led by Ross Grant, played for dances at Sidmouth and Shrewsbury folk festivals.

Folk Education Network

Over the year we led 3 one-day, free-to-attend Folk Education Development Days, involving lively and useful networking and information sharing with over 85 attendees, and a host of local and national organisations / groups in three locations. Kerry Fletcher continued as the Network's Co-ordinator.

In June and November, we ran two development days with focusing on work in the relevant regions - folk in the Midlands, presented with Northamptonshire Music and Performing Arts Trust (NMPAT), and folk in Sheffield, presented with the Access Folk programme from the University of Sheffield. The former featured presentations from NMPAT, Oxfordshire County Music, and Northampton School for Boys Folk Ensemble, who also performed. In Sheffield speakers came from music projects in Sheffield – Folk Factory, Soundpost, and Sheffield Music Hub – together with Orchestras for All, and Leeds Conservatoire. There were updates on the Access Folk programme and EFDSS' National Youth Folk Ensemble, and speakers from the Gypsy, Roma and Traveller community working in local youth and community projects, and Coventry University's Centre for Dance Research.

In March the Folk Dance Development Day - Creating Accessible and Inclusive Folk Dance - focussed on disability inclusion. The keynote speaker was Janet Bell, a highly skilled and inspiring wheelchair dancer and a dedicated advocate for accessibility. There were also

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presentations on Milkmaid Molly, a music and dance performance group for adults with learning disabilities and non-disabled dancers and musicians; the Accessible Ceilidh Project; Sara Rose; LauraDDance and People Dancing; and a presentation on our Inclusive Folk Programme.

“Together, we can create spaces where all folk traditions are valued and celebrated.”
Terezia Rostas (Presenter at FEDD, Sheffield, November 2024)

Artists' Development and Performance

We delivered another busy year long programme of professional performance at Cecil Sharp House continuing to present a wide range of artists from early career to well-established, from traditional to experimental, and from far and near.

Our programmed featured artists from across the UK, Canada, the USA and Sweden including return visits by Dom Flemons, Le Vent du Nord and Daoiri Farrell. We welcomed our President Eliza Carthy MBE twice during the year, firstly in her solo concert and then to interview the legendary Peggy Seeger. It was rewarding to welcome the outcomes of some of our bursary and micro grant supported projects from Hugh Sheenan, Miranda Rutter, Femi Oriogun-Williams, Cohen Braithwaite-Kilcoyne, Borges Machado, and The Lunatraktors. We were also delighted to welcome alumni from the National Youth Folk Ensemble, duo Louis Campbell and Owen Spafford, now making a career as musicians.

Two special events in the year included the return of the Magpie Arc band's Indoor Folk Festival, and Bagpuss at 50. The original writers of the Bagpuss music, John Faulkner and Sandra Kerr were joined by Nancy Kerr and James Fagan, to celebrate with songs and film clips 50 years since this iconic BBC children's show first aired.

The Trad Night season of six shows at which performers go behind the stories of the songs continued, as did our partnerships with Thank Folk for Feminism for the Feminist Folk Clubs, and Queer Folk for the Queer Folk Ceilidh Parties. To mark three years of the Feminist Folk Club we held a festival day in March featuring Sandra Kerr, Nancy Kerr, Emily Portman, Lucy and Hazel, Daisy Beau and Jasmin Kennedy. The Ceilidh Parties continued to be sell outs and bring new audiences to folk dance and to Cecil Sharp House.

We ran a further year of the Alan James Bursary programme and bursaries, working in partnership with Glasshouse International Centre for Music, Drake Music and Black Lives in Music. This year's recipients were Amy Hollinrake, Randolph Matthews, Emily Portman, Remorae, and duo Lucy Huzzard and Hazel Thompson. The funding and studio space provided give artists the opportunities to explore new creative ideas in folk music, without

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the pressure of a final product, and we are most grateful to the support of our partners and to PRS Foundation for another year of funding support.

“The bursary gave me the freedom to focus on my creative process without financial pressure, which fostered an environment where I could fully express and experiment with my ideas.” Randolph Matthews

Thanks to another generous donation from Conrad and Jennifer Bailey, we ran a fifth year of Micro Grants. The Micro Grants support folk artists in any way that will help to develop their careers as artists. Nine bursaries were awarded enabling artists to produce new EPs and CDs; support touring costs; support marketing and PR costs; and to purchase equipment to improve sound recording; creative research and development time including travel, and towards the purchase of musical instruments. This year's recipients were Germa Adan, Frankie Archer, Janice Burns and Jon Doran, Archie Churchill Moss, RE:VULVA, Something Sleeps, Suntou Susso, Jordan Aikin and Quercus, Georgie Buchanan and Alana Middleton.

Our partnerships with Sidmouth Folk Festival in Devon and Stage4Beverley in Yorkshire continued. Twelve artists were showcased on the EFDSS Presents stage at Sidmouth Folk Festival in August 2024 providing opportunities for early-career artists and artists in receipt of EFDSS Bursary and Micro Grants including Cohen Braithwaite-Kilcoyne and Grace Smith. Three bands were supported to perform on the Horizon Stage at Stage4Beverley in February 2025, including newly formed The Hop, all alumni of the National Youth Folk Ensemble.

Marketing and Communications

As part of our core marketing activity, we continued to seek quality content and visual assets for our platforms. As well as creating content in-house, we commissioned videographers to create film trailers to promote key EFDSS's projects – [Bhangra Ceilidh](#) and [Feminist Folk Club](#). We introduced more artist-led content to provide greater variety, and ran a series of Instagram Stories Takeovers, inviting guest artists to take over our Stories for a day sharing images and videos to give our followers a glimpse behind the scenes and build up to a gig or an event: [Lucy and Hazel example](#)

At the end of 2024, we launched the [CSH TikTok channel](#) as part of our ongoing digital strategy and audience development objective to attract a younger demographic to EFDSS events and in the wider-folk world. As we grow this platform, adopting a test-and-learn content strategy, we achieved strong view rates and interaction with our range of reels from 'Welcome to Cecil Sharp House' to 'Staff's Christmas folk picks'.

Over the same period, we switched from X to Bluesky – [EFDSS](#) and [Cecil Sharp House](#) – using the platform for a similar purpose to X; sharing news, interviews, industry updates,

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organisational information. Engagement is slightly higher than we had on X, of which the follower base was significantly higher. Within three months, followers across both platforms reached 1,000.

Across our two biggest social media platforms, Instagram and Facebook, our digital footprint and impact continue to increase. Instagram is our fastest growing platform for Cecil Sharp House – achieving the biggest year-on-year growth since pre-pandemic (31%). On Facebook, we have also seen the highest growth for the EFDSS site since pre-pandemic and nearly double the percentage growth of any other year since 2019-20.

Our curation of the different channels and prioritising high-performing content (as per analytics) reflected this increase in audiences. Engagement is also strong, in some cases, better in comparison to competitors with higher follower numbers, as we listen to what our digital audiences respond.

We harnessed a digital-first approach to our marketing campaigns for the gigs and adult classes programmes at Cecil Sharp House and have focused on audience development activity for gigs where there is a potential to attract new young and diverse audiences to the venue and our events. This has included targeted digital activity, and a PR push in specialist media, including:

Bhangra Ceilidh / Kuljit Bhamra – interview: DesiblitZ (30 October)

“I am excited about seeing members of my community coming to an event at a venue that they’ve never been to – and enjoying themselves by hearing a new style of music that has recognisable elements but from a different culture. Music and dance have the power to bring people from diverse cultures together and Bhangra Ceilidh has also been created to do just that!”

<https://www.desiblitZ.com/content/kuljit-bhamra-talks-folk-music-bhangra-new-music-genre>

Cohen Braithwaite-Kilcoyne – interview: Afridiziak (25 September)

“*Tip for the next generation of folk musicians of colour?* Stick at it, if you are passionate about folk music, then there is a place for you on the folk scene! The more of us there are on the folk scene, then the more we can do to make other people of colour feel welcome and included (both as performers and as audience members).”

<https://www.afridiziak.com/previous-shows/cohen-braithwaite-kilcoyne/>

What London’s first Feminist Folk Club Festival taught me about the power of female art – review: The New Feminist (20 March)

“As someone who came to this year’s *Feminist Folk Club Festival* knowing nothing about folk music, I was struck by the quiet power expressed through this female art. The best stories are *not* always told in broadsheets and tabloids, speeches or

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podcasts. They're told through lyrics; music is another vehicle for exploring the complexities of womanhood. The Feminist Folk Club Festival attests to this. It taught me that music is just another weapon in the feminist's arsenal."

<https://thenewfeminist.co.uk/2025/03/what-londons-first-feminist-folk-club-festival-taught-me-about-the-power-of-female-art/>

For our Customer Relationship Management (CRM) we started using Spektrix Payments; the main advantages being that we can now take guest payments through Apple/Google Pay without customers having to create an account. This has improved the customer booking journey.

Three editions of our membership magazine, English Dance and Song (EDS) were produced, and articles are reproduced online for all to read. Articles have included a series of Bursary Spotlights on artists in receipt of an EFDSS bursary; a piece uncovering the little-known Regency talent, Billy Waters; a feature on Queer Ceilidhs and new guidance for inclusive practice in social dance.

Philanthropy and Membership

Supporters are invited to donate through a wide variety of complementary initiatives. Donors can choose to support particular activities eg library and archives, dance development, artistic development, youth activities, or can allow us to use their funds wherever the need is greatest. In winter/spring 2025 we offered engaged supporters the opportunity to write their Will for free, with several people pledging to support the charity in their Wills as a result.

New membership categories are encouraging engagement from a wider range of people, and in the second half of 2024/25 were beginning to reverse a gradual and persistent decline in membership numbers over many decades. Starter Membership was launched in March 2023 and by April 2025 accounted for 6% of all personal membership. This category provides some useful support for core costs; but more importantly it demonstrates engagement amongst an increasing range of folk fans.

Most members join to demonstrate support of the charity's activities and of the wider folk scene. An increasing number of members make additional donations, either as core support or in reaction to particular fundraising campaigns: membership is part of the route to wider engagement. In January 2023 the individual membership was split between standard and practitioner, the latter being for people working in the folk sector who need personal liability insurance. This change has enabled us to reduce the costs of insurance by only giving insurance to those members who specifically request it, and increase income by claiming gift aid on the majority of standard memberships. By continuing to offer practitioner

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membership, along with Group membership for folk clubs, we are helping to support grass roots activities across England. Practitioner membership increased by 22% in 2024/25 and now accounts for 18% of all personal memberships.

A recruitment campaign in autumn 2025 offered a prize draw to all new members, generously donated by Gerry Finn Events. All Group members were encouraged to promote this membership incentive to their own members, resulting in a modest but significant take-up.

In addition to their membership subscription, 14% of members donated over the past year, with a proportion of these making welcome regular monthly donations. We continue to promote to our many Library users who are based in the USA that they can make tax-efficient donations to support our free services. Many small "add to basket" donations make a big difference when all combined. 13% of all people buying for a gig or a class at Cecil Sharp House add a donation, adding up to nearly £20,000 in 2024/25. A contactless donation point reminds visitors to Cecil Sharp House that the building is run by a registered charity. Supporters can also donate whenever they do their regular shops online, at no additional cost to themselves, by registering their support via [easyfundraising](#) or [Give as You Live](#).

We again fundraised through the Big Give Christmas Challenge, with donations and their matched pledges raising funds to catalogue and index important library archive collections.

Equality, Diversity and Inclusion

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

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

We focus on these characteristics for the following reasons:-

- Gender and Sexuality – while there are some very prominent women artists in the folk sector, they are still outnumbered by their male counterparts, in particular as instrumentalists, which can limit development opportunities. To support and

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encourage the LGBTQIA+ community to have a voice in the folk arts sector whether as artists, educators or audiences/participants.

- Ethnicity – the English folk arts continually evolve to reflect the society around them. If they are to survive and thrive then the ethnicity of people involved (professionals and amateurs) needs to be diverse.
- Disability – we are committed to access to the arts for everyone and recognise that people with disabilities experience a disproportionate array of barriers to this access.

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

- Partnerships with Queer Folk, Thank Folk for Feminism and supporting Folk Dance Remixed.
- Increased diversity of tutors for youth activities.
- Inclusive Folk Programme for young people with disabilities.
- Folk Beyond for adults with disabilities.
- Training and development for folk arts educators.
- Creative development support of global majority, disabled, and LGBTQIA+ artists.
- Staff training and development on disability awareness with Attitude is Everything.

In conclusion, it has been another busy and developmental year. I would like to thank all my colleagues whose determination and dedication have made this possible; our volunteers and partner organisations; and to the trustees for their on-going support.

The Year Ahead 2025-26

This year we are undertaking a capital project at Cecil Sharp House to create two new hires/activities spaces and bring together our currently separate café and bar spaces into one newly refurbished space. The new activity spaces will increase earned income from hires and also provide the opportunity to expand our own activities. The new combined café and bar facility will provide a one-stop shop for all Cecil Sharp House users. We will also be improving our environmental footprint with the installation of PV panels on the roof. The capital project is being funded by a Transform grant from Arts Council England, the Foyle Foundation, and the use of designated capital reserves.

Further funding for the Gypsy and Traveller Voices project has enabled the creation of a short film in collaboration with Romani film collective Patrín Films. The film will be launched in autumn 2025 and will be shown at the AKE DIKHEA? 9th International Festival of Romani Film in Berlin in October.

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We will be recruiting for a new Artistic Director for the National Youth Folk Ensemble to take over in September 2026 from Jo Freya. Jo completes her tenure in August 2026, having brought an amazing array of musicians to work with the Ensemble and expanding and diversifying the Ensemble's repertoire.

Funds have been awarded by the Cockayne Foundation to support a new commission project to be led by musician and composer Adriano Adewale. The project will start in March with creative research and development with a view to touring festivals in summer 2026. The Alan James Creative Bursary and Residency programme has made six awards, including three small research awards; we will again partner with Glasshouse International Centre for Music in Gateshead who will host and support one of the residencies. Conrad and Jennifer Bailey are continuing to support our Micro Grants programme and have extended their support to our Feminist Folk Clubs for the next two years.

At our Annual General Meeting in November we will be asking the membership to support a special resolution to change the name of the organisation to Folk England. We strongly believe the new name to be more inclusive and will support the expansion of our reach and engagement with new audiences.

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Ed Fishwick

Treasurer's Report

The income for the year is £1,535,587 (2024: £1,548,519), the decrease is due to an overall lower level of grant, donation and legacy funding in the year compared to the previous year. Grants received include £65,757 from the Arts Council as the second year of funding of the Transform programme (2024: £199,175) which is aimed at helping the charity increase income streams. The charity also received £40,000 from John Lyon's Charity for an educational project. Legacies in the year totalled £61,073 (2024: £93,275). Letting income generated from space in Cecil Sharp House increased to £492,809 (2024: £449,871) and the capital project part funded by Transform should allow this to grow when finished in 2025. Income from educational courses and the performance programme increased in a successful year of activities.

Expenditure in 2024 was £1,635,563 (2024: £1,605,925). The increase represents an increase in staffing due to both inflationary pressures and also reflecting the staffing levels needed for the range of activities of the charity across its own activities and as a venue. Direct activity costs increased in 2025, for the various projects undertaken in the year.

The charity has an overall deficit of £99,976 (2024: £57,579). The deficit partly reflects depreciation on fixed assets being written off over a set number of years which totalled £95,912 in 2025, as well as ongoing fluctuations as funding for multi-year projects spans financial years. The charity continues to work on efforts to increase its income to match expenditure.

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of English folk dance and song, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2025 are £1,772,114 (2024: £1,766,674).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2025 EFDSS held designated reserves of £420,611 (2024: £421,932), this figure is made up of:

- £175,186 relating to fixed assets capitalised for major projects including refurbishing Kennedy Hall and replacing boilers.
- £151,487 for future planned capital projects such as refurbishing the café and bar area.
- £21,518 of funding intending for multi-year youth education projects.

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Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2025 were £400,045 (2024: £399,974).

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

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

This level is judged suitable considering the following factors:

- The uncertainty over income, as well as the impact on the charity from economic uncertainty.

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

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

Investment

Surplus cash is invested in short term bank deposit accounts and Common Deposit Funds for charities, 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 2024-25	£
Arts Council England National Portfolio Organisation*	300,000
Arts Council England Transform Grant*	65,757
John Lyons Charity*	40,000

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Cockayne Foundation	11,000
PRS Foundation	10,000
Scop Arts*	7,500
Camden Council – Cultural Education and Learning Support Fund	6,630
The Seneca Trust	5,520
Postlethwaite Music Foundation*	1,200
Reed Foundation	1,250
*multi-year grants	

Fundraising

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

Voluntary Income

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

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

- Caravan and Camping Folk Dance Club
- Hertfordshire Folk Association
- Magham Down Folk Dance Club

Legacies were received from

Judith Snelling	£10,000
Derek Mulquin	£73 (residue of legacy received first in 2022/23)
Mary Gogle	£1,000
Frederick North	£50,000 (first payment of legacy)

Gift Aid

EFDSS has been able to recover £10,403 (2024: £14,122) of tax on donations through the Gift Aid Scheme.

Statement of the Board's responsibilities

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

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

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

In so far as the Directors are aware:

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

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 2025 was 1867 (1934 at 31 March 2024). The Directors have no beneficial interest in the charitable company.

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

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

Approved by the Board of Directors on 8th November 2025 and signed on their behalf by:

Fiona Butcher, Chair of Trustees

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FREELANCE PROFESSIONALS WORKING WITH EFDSS DURING 2024-25

Youth, Adult, Family and Professional Development Activities:

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

Germa Adan	Adriano Adewale
Jess Arrowsmith	Hazel Askew
Kuljit Bhamra	Mel Biggs
Jane Bird	Steve Blake
Bridie Bloor	Cohen Braithwaite-Kilcoyne
Seth Bye	Deb Chalmers
Roswitha Chesher	Archie Churchill-Moss
Rowan Collinson	Elye Cuthbertson
Jon Davison	David Delarre
Kerry Fletcher	Lizzie Fort
Jo Freya	Amy Gill Holmes
Nick Goode	Ross Grant
Dave Gray	Rob Harbron
Phoebe Jo Harty	Jack Healy
Lisa Heywood	Ed Hicks
Aaron Horlock	Roisin Howitt
Mia Iles Perez	Nancy Kerr
Tom Kitching	Lisa Knapp
Prayag Kotcha	Kathryn Locke
Vishal Mahay	Rose Martin
Sheena Masson	Sarah Matthews
Maya McCourt	Ellen McGovern
Maeve McGovern	Shenara McGuire
Camilo Menjura	Jeremy Monson
Bevan Morris	Ben Moss
Roary Neat	Jackie Oates
Mary Panton	Meera Patel
Alexandra Patterson	Alasdair Paul
Eloise Pearce	Joseph Perkins
Casey Poloka	Andy Richards
Alice Robinson	Ru Rose
Mike Ruff	Lucy Rushton
Miranda Rutter	Hardeep Sahota
Ben See	Georgia Shackleton
Armadeep Sidhu	Grace Smith
Cori Smith	Ruby Smith
Anusha Subramanyam	Yusra Supdarowa
Suntou Susso	Emmie Ward
Alice Western	

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Library Lecturers:

Stuart Eydmann

Peter Harrop (University of Chester)

Katie Howson

Jo Miller

Mary Shannon (University of Roehampton, London)

Sound Engineers:

Simon Alpin

Drew Coleman

Graham Dominy

Barny Davis

Dennis Grey

Thibaut Remy

Steve Watson

SUPPORTED ARTISTS

Alan James Creative Bursary Recipients:

Amy Hollinrake

Randolph Matthews

Emily Portman

Remorea

Lucy Huzzard and Hazel Thompson

Micro Grant Recipients:

Frankie Archer

Jordan Aikin and Quercus

Archie Churchill-Moss

RE:VULVA

Germa Adan

Something Sleeps

Georgie Buchanan and Alana Middleton

Suntou Susso

Janice Burns and Jon Doran

Associate Company:

Folk Dance Remixed

VOLUNTEERS WORKING WITH EFDSS IN 2024-25

Front of House:

Tim Stephens

Library and Archive:

Elysia Cotton

Sophie Currie

Emily May Everitt

Daniel Farnham

Helen McHugh

Tom Mastin Lee

Martin Nail

Amelia White

Izzy Walter

Natasha Wilkinson

Peter Williams

VWML Conference and Broadside Day organisers:

Martin Graebe

Steve Roud

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VWML Conference partner organisations:

Elphinstone Institute, University of Aberdeen
Welsh Folk Song Society

Irish Traditional Music Archive

VWML Conference speakers:

David Atkinson
Catherine Ann Cullen
(University College Dublin)
Angela Fogg
Chris Greencorn
(Queen's University, Kingston, Canada)
Aine Heneghan (University of Michigan, USA)
Paul Mansfield
Stephen Miller (University of Vienna, Austria)
Brian Peters
E. Wyn James (Cardiff University)

Julia Bishop (University of Sheffield)
Carol Davies

Martin Graebe
Rhidian Griffiths

Caroline Macafee
Hugh Miller (Nottingham Trent University)
Lynn Noel
Peter Snape
Elen Wyn Keen

Broadside Day speakers:

Jon Coley
Martin Graebe

Marie Hanzelkova
(Masaryk University, Czech Republic)
Abi Kingsnorth
(Canterbury Christchurch University)
Martin Nail

Catherine Ann Cullen (University College Dublin)
Jennifer Goodman Wollock
(Texas A&M University, USA)
Gary Kelly (University of Alberta, Canada)

Rebecca Loughead (Society of Antiquaries)

Bob Strom

Folk Music Journal Editorial Board:

Julia C Bishop (University of Sheffield)
Theresa Buckland
(University of Roehampton, London)
Byron Dueck (Open University)
Tiffany Hore (VWML)
Alice Little (University of Oxford)
Michael Pickering (Loughborough University)

Steve Roud

Derek Schofield
Malcolm Taylor

Elaine Bradtke
Paul Cowdell

Mike Heaney
E Wyn James (Cardiff University)
Chloe Middleton-Metcalf
Sigrid Rieuwerts
(Johannes Gutenberg Universität Mainz, Germany)
Ian Russell
(Elphinstone Institute, University of Aberdeen)
Matthew Simons (University of Cambridge)
Frances Wilkins
(Elphinstone Institute, University of Aberdeen)

English Country Dancing Musicians:

Ian Cutts
Charlotte McDonough

Jon Davison

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Folk Education Development Day Speakers:

Nic Beazley (Folk Factory)	Janet Bell (disability advocate)
Rosie Butler-Hall (Forge and Fledge, Soundpost)	Rosa Cisneros (University of Coventry)
Laura Dajao (LauraDDances)	Laura Fullwood (Orchestras for All)
Beth Gifford (Northamptonshire Music and Performing Arts Trust)	Katie Harris (Oxfordshire County Music Service)
Lisa Heywood (Callers' Chat)	Fay Hield (University of Sheffield, Soundpost, Access Folk)
Rosie Hodgson (Forge and Fledge, Soundpost)	Louise Katarega (People Dancing)
Richard Leigh (Northamptonshire Music and Performing Arts Trust)	Penny Lury (Milkmaid Molly)
Naomi Mitchell (Northamptonshire Music and Performing Arts Trust)	Ian Naylor (Sheffield Music Hub)
Poppy Price-Dowhan	Sara Rose (Folk Dance 3D)
Terzia Rostas (Welcoming Cultures)	Rich Stark (Northampton School for Boys)
Rachael Sutcliffe (Leeds Conservatoire)	Esbjorn Wettermark (University of Sheffield, Access Folk)

Dance Mini Grant Recipients:

BlueJam Arts, Cumbria	Havering Changing
Horizon Community College, Barnsley	Musical Chairs / Let's Dance, London
Wickham Skeith Country Dance Club	

Key partners arts, academic and heritage partners 2024-25

Key arts, academic and heritage partners:

Access Folk, University of Sheffield	Archives and Documentation Centres
ARK Music (Fusion Ensemble)	Attitude is Everything
Black Lives in Music	Brass Bands England
Chetham's School of Music	Cubitt Sessions
Dancing Dialogues (Royal Holloway University of London, University of Exeter, Coventry University)	
Dartmoor Folk Festival	Esperance
Exeter Phoenix	Federation of Folk and Traditional Music Collections
Folk Factory (Soundpost)	Folkestra, Glasshouse International Centre for Music
Goldsmiths University	International Association of Music Libraries
London College of Fashion (UAL)	Make Music Day UK
Museum of British Folklore	Music Mark
Music, Heritage, Place (Newcastle University, Royal Holloway University of London)	
New Roots St Albans	One Dance UK (U.Dance National Festival)
Orchestras for All	Patrin Films
Pedestrian	People Dancing
Permaculture London	Queer Folk
Shrewsbury Folk Festival	Sidmouth Folk Festival

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Sound Roots

Stage4Beverley

Thank Folk for Feminism

University of East Anglia

Warwick Folk Festival

Soundpost

Star Creative Heritage

Traditional Song Forum

Village Butty Festival, Banbury

Music Education Hubs, Bridge organisations, Local Cultural Education Partnerships

Barnet

Leicester

Oxfordshire County Music

Tri-borough (London)

Camden

Northamptonshire Music & Performing Arts Trust

Sheffield Music Hub

The English Folk Dance and Song Society

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

For the year ended 31 March 2025

	Note	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Income from:							
Grants, donations and Charitable activities:	2	357,114	209,618	566,732	385,689	295,479	681,168
Educational activities	3	129,760	–	129,760	117,927	–	117,927
Performance programme	3	122,291	–	122,291	97,243	–	97,243
Library and publications	3	34,262	–	34,262	23,504	–	23,504
Membership	3	122,576	–	122,576	122,203	–	122,203
Lettings	4	492,809	–	492,809	449,871	–	449,871
Other income	5	26,479	–	26,479	24,660	–	24,660
Investments	6	40,678	–	40,678	31,943	–	31,943
Total income		1,325,969	209,618	1,535,587	1,253,040	295,479	1,548,519
Expenditure on:							
Raising funds	7	57,025	2,915	59,940	37,211	2,973	40,184
Charitable activities:	7						
Educational activities		428,307	103,678	531,985	449,348	96,592	545,940
Practitioner		63,641	21,618	85,259	65,780	28,057	93,837
Performance programme		257,333	9,715	267,048	235,548	16,994	252,542
Library, archive, academic support		189,171	39,905	229,076	188,341	20,424	208,765
Membership activities		83,536	2,567	86,103	75,032	3,692	78,724
Lettings	7	354,596	21,556	376,152	359,998	25,935	385,933
Total expenditure		1,433,609	201,954	1,635,563	1,411,258	194,667	1,605,925
Net (expenditure) / income before net (losses) on investments		(107,640)	7,664	(99,976)	(158,218)	100,812	(57,406)
Net (losses) on investments		–	–	–	(173)	–	(173)
Net (expenditure) / income for the year	8	(107,640)	7,664	(99,976)	(158,391)	100,812	(57,579)
Transfers between funds		2,225	(2,225)	–	14,746	(14,746)	–
Net movement in funds		(105,415)	5,439	(99,976)	(143,645)	86,066	(57,579)
Reconciliation of funds:							
Total funds brought forward		953,567	1,766,675	2,720,242	1,097,212	1,680,609	2,777,821
Total funds carried forward		848,152	1,772,114	2,620,266	953,567	1,766,675	2,720,242

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.

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The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2025

	Note	£	2025 £	£	2024 £
Fixed assets:					
Tangible assets	13		1,701,806		1,792,456
			1,701,806		1,792,456
Current assets:					
Stock	15	–		1,156	
Debtors	16	304,375		195,319	
Short-term investments		657,272		726,497	
Cash at bank and in hand		419,926		355,510	
			1,381,573	1,278,482	
Liabilities:					
Creditors: amounts falling due within one year	17	(451,480)		(337,771)	
Net current assets			930,093		940,711
Total assets less current liabilities			2,631,899		2,733,167
Creditors: amounts falling due after one year	19		(11,633)		(12,925)
Total net assets			2,620,266		2,720,242
The funds of the charity:	22a				
Restricted income funds			1,772,114		1,766,675
Unrestricted income funds:					
Designated funds		348,191		451,392	
Revaluation reserve		79,350		79,350	
General funds		420,611		422,825	
Total unrestricted funds			848,152		953,567
Total charity funds	21a		2,620,266		2,720,242

Approved by the trustees on 8 November 2025 and signed on their behalf by

Fiona Butcher
Trustee

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The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2025

	Note	£	2025 £	£	2024 £
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		(99,976)		(57,406)	
Depreciation charges		95,912		134,824	
Losses on investments		-		173	
Dividends, interest and rent from investments		(40,678)		(31,943)	
Decrease in stocks		1,156		119	
(Increase)/decrease in debtors		(109,056)		23,482	
Increase in creditors		112,417		14,867	
Net cash (used in)/ provided by operating activities			(40,225)		84,116
Cash flows from investing activities:					
Dividends, interest and rents from investments		40,678		31,943	
Proceeds from the sale of fixed asset investments		-		7,977	
Losses on investments		-		(173)	
Purchase of fixed assets		(5,262)		(17,809)	
Proceeds from the sale of current asset investments		100,000		197,808	
Purchase of current asset investments		-		(280,000)	
Movement in short term investments		(30,775)		(18,723)	
Net cash (used in) investing activities			104,641		(78,977)
Change in cash and cash equivalents in the year					
			64,416		5,139
Cash and cash equivalents at the beginning of the year			355,510		350,371
Cash and cash equivalents at the end of the year			419,926		355,510
	a				
Analysis of cash and cash equivalents and of net debt					
		At 1 April 2024 £	Cash flows £	Other non- cash changes £	At 31 March 2025 £
Cash at bank and in hand		355,510	64,416	-	419,926
a Total cash and cash equivalents		355,510	64,416	-	419,926

1 Accounting policies

a) Statutory information

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

b) Basis of preparation

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

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

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

c) Public benefit entity

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

d) Going concern

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

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

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

e) Income

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

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

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

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

f) Interest receivable

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

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

1 Accounting policies (continued)

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, as well as funds representing

h) Expenditure and irrecoverable VAT

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

- Costs of raising funds relate to the costs incurred by the Society in generating grant and donation income, as well as
- Any surplus on lettings income is applied to the Society's charitable work.
- Expenditure on charitable activities includes the costs of delivering events, educational and other activities undertaken
- 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, premises improvements | 10 years |
| • Computers and equipment, moveable 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.

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

1 Accounting policies (continued)

k) Stocks

Stocks have been stated at the lower of cost and net realisable value in the past. In general cost was determined on a first in first out basis and includes transport and handling costs. Net realisable value was the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision was made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, were recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market. At the end of the year 2025 the charity has written off its remaining stock levels, as both the volume of sales and purchases, and values of stock held, have reduced to a level where it is no longer cost effective to record small movements in stock for books and cds sold.

l) Debtors

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

m) Short term deposits

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

n) Cash at bank and in hand

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

o) Creditors and provisions

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

p) Financial instruments

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

q) Pensions

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

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Arts Council Funding	261,358	–	261,358	261,358	–	261,358
Arts Council Funding – National Youth	–	38,642	38,642	–	38,642	38,642
Arts Council Funding – Transform	–	65,757	65,757	–	199,175	199,175
Other grants – Practitioner development	–	25,000	25,000	–	15,000	15,000
Other grants – Educational activities	–	61,670	61,670	–	10,500	10,500
Other grants – Library	–	1,250	1,250	–	2,167	2,167
Legacies	61,073	–	61,073	93,275	–	93,275
Donations	26,194	15,385	41,579	18,510	28,419	46,929
Gift Aid	8,489	1,914	10,403	12,546	1,576	14,122
	<u>357,114</u>	<u>209,618</u>	<u>566,732</u>	<u>385,689</u>	<u>295,479</u>	<u>681,168</u>

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The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

3 Income from charitable activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Educational activities	129,760	-	129,760	117,927	-	117,927
Performance programme	122,291	-	122,291	97,243	-	97,243
Library and publications	34,262	-	34,262	23,504	-	23,504
Membership	122,576	-	122,576	122,203	-	122,203
Total income from charitable activities	408,889	-	408,889	360,877	-	360,877

4 Income from other trading activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Lettings income	481,375	-	481,375	433,781	-	433,781
Other trading income	11,434	-	11,434	16,090	-	16,090
	492,809	-	492,809	449,871	-	449,871

5 Other income

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Orchestra Tax Relief	26,479	-	26,479	24,660	-	24,660
	26,479	-	26,479	24,660	-	24,660

6 Income from investments

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Interest receivable	40,678	-	40,678	31,747	-	31,747
Dividends	-	-	-	196	-	196
	40,678	-	40,678	31,943	-	31,943

The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

7a. Analysis of expenditure (current year)

	Charitable activities												
	Raising funds	Lettings	Educational activities	Practitioner training/development	Performance programme	Library, conservation, academic support	Membership activities	Governance costs	Support costs	2025 Total	2024	Total	
	£	£	£	£	£	£	£	£	£	£	£	£	
Staff costs (Note 9)	40,354	116,294	205,808	35,459	96,478	119,589	32,905	8,165	178,369	833,421		779,812	
Direct activity costs	3,595	12,330	205,647	34,408	112,617	47,682	38,105	-	14,990	469,374		403,271	
Premises costs	-	106,505	-	-	-	-	-	-	34,233	140,738		144,813	
Administration costs	-	25,251	561	-	297	-	-	-	36,267	62,376		95,901	
Other staff costs	-	229	7,561	-	534	3,560	-	-	6,110	17,994		19,486	
Depreciation	-	47,445	-	-	-	-	-	-	48,467	95,912		134,824	
Legal and professional	-	-	-	-	-	-	-	14,025	-	14,025		15,815	
AGM and board costs	-	-	-	-	-	-	-	1,723	-	1,723		12,003	
Support costs	14,874	63,341	104,556	14,317	53,132	54,177	14,039	-	(318,436)	-		-	
Governance costs	1,117	4,757	7,852	1,075	3,990	4,068	1,054	(23,913)	-	-		-	
Total expenditure 2025	59,940	376,152	531,985	85,259	267,048	229,076	86,103	-	-	1,635,563			
Total expenditure 2024	40,184	385,933	545,940	93,837	252,542	208,765	78,724	-	-			1,605,925	

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The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

7b Analysis of expenditure (prior year)

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

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English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

8 Net income / (expenditure) for the year

This is stated after charging :

	2025 £	2024 £
Depreciation	95,912	134,824
Auditor's remuneration (excluding VAT):		
Audit	12,200	11,600
Other services	725	-
	12,925	11,600

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

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	758,206	697,574
Redundancy and termination costs	-	12,366
Social security costs	60,310	55,707
Employer's contribution to pension schemes	14,904	14,165
	833,421	779,812

No employee earned more than £60,000 during the year (2024: nil).

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

	2025	2024
--	------	------

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £309,338 (2024: £274,548).

10 Staff numbers

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

	2025 FTE	2024 FTE	2025 No.	2024 No.
Fundraising	0.8	0.4	1.1	0.5
Educational activities	5.6	5.6	10.3	10.3
Practitioner training/development	0.8	0.7	0.9	0.9
Performance programme	2.9	2.9	7.8	7.0
Library, archive, academic support	2.9	3.3	3.9	4.2
Membership activities	0.8	0.3	0.9	0.6
Commercial lettings	3.4	3.1	6.5	6.0
Support and governance	4.5	4.4	5.6	5.5
	21.7	20.7	37.0	35.0

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The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £1,490 (2024: £1,703).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2024: £nil).

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

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £521 (2024: £298) incurred by 5 (2024: 4) members relating to attendance at meetings of the trustees and DBS checks.

12 Taxation

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

13 Tangible fixed assets

Cost	Freehold land and buildings £	Plant and machinery £	Moveable equipment £	Works of art £	Total £
At the start of the year	1,880,000	1,261,170	228,426	79,350	3,448,946
Additions in year	-	2,471	2,791	-	5,262
At the end of the year	1,880,000	1,263,641	231,217	79,350	3,454,208
Depreciation					
At the start of the year	433,344	1,051,995	171,151	-	1,656,490
Charge for the year	19,952	60,165	15,795	-	95,912
At the end of the year	453,296	1,112,160	186,946	-	1,752,402
Net book value					
At the end of the year	1,426,704	151,481	44,271	79,350	1,701,806
At the start of the year	1,446,656	209,175	57,275	79,350	1,792,456

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.

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The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

14 Listed investments

	2025 £	2024 £
Fair value at the start of the year	-	7,118
Net gain on change in fair value	-	-
Net gain on disposal	-	859
Disposal proceeds	-	(7,977)
	-	-
Cash held by investment broker pending reinvestment	-	-
Fair value at the end of the year	-	-

15 Stock

	2025 £	2024 £
Publications and CDs for resale	-	1,156
	-	1,156

16 Debtors

	2025 £	2024 £
Trade debtors	179,021	81,253
Other debtors	1,723	5,782
Orchestra Tax Relief	8,000	8,000
Prepayments and accrued income	115,631	100,284
	304,375	195,319

17 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	66,726	86,995
Taxation and social security	15,360	14,939
Other creditors	18,392	19,557
Accruals	61,648	47,331
Deferred income (note 18)	289,354	168,949
	451,480	337,771

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.

	2025 £	2024 £
Balance at the beginning of the year	168,949	159,850
Amount released to income in the year	(168,949)	(156,711)
Amount deferred in the year	289,354	165,810
Balance at the end of the year	<u>289,354</u>	<u>168,949</u>

19 Creditors: amounts falling due after one year

	2025 £	2024 £
Life members' subscriptions	11,633	12,925
	<u>11,633</u>	<u>12,925</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 £14,904 (2024: £14,165)

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

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	99,916	175,186	1,426,704	1,701,806
Net current assets	411,678	173,005	345,410	930,093
Long term liabilities	(11,633)	-	-	(11,633)
Net assets at 31 March 2025	<u>499,961</u>	<u>348,191</u>	<u>1,772,114</u>	<u>2,620,266</u>

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

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

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The English Folk Dance and Song Society

Notes to the financial statements

For the year ended 31 March 2025

22a Movements in funds (current year)

	At 1 April 2024 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2025 £
Restricted funds:					
Cecil Sharp House	1,446,656	-	(19,952)	-	1,426,704
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Library funds:					
National Folk Music Fund	103,943	-	(30,000)	-	73,943
Library Project Development Fund	25,710	-	-	-	25,710
Other library funds	19,569	15,384	(196)	-	34,757
Education funds:					
Arts Council England – National Youth Music Organisations	-	38,642	(38,642)	-	-
John Lyon's Charity	-	40,000	(22,231)	-	17,769
Scops Arts Trust	2,599	7,500	(7,347)	-	2,752
Other education funds	8,761	17,335	(16,342)	-	9,754
Artist project funds:					
Cockayne Foundation	-	11,000	-	-	11,000
PRS Foundation	-	10,000	(10,000)	-	-
Other artist project funds	22,749	4,000	(9,000)	-	17,749
Multi-purpose grant funds:					
Arts Council England – Transform programme	114,688	65,757	(48,244)	(2,225)	129,976
Total restricted funds	1,766,675	209,618	(201,954)	(2,225)	1,772,114
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	151,487	-	-	-	151,487
Kennedy Hall renovation	98,041	-	(41,725)	-	56,316
CSH boilers	90,571	-	(12,939)	-	77,632
CSH streaming equipment	54,984	-	(13,746)	-	41,238
Education programme	55,310	93,645	(128,436)	-	20,519
Instrument replacement	999	-	-	-	999
Total designated funds	451,392	93,645	(196,846)	-	348,191
Revaluation reserve	79,350	-	-	-	79,350
General funds	422,825	1,232,324	(1,236,763)	2,225	420,611
Total unrestricted funds	953,567	1,325,969	(1,433,609)	2,225	848,152
Total funds	2,720,242	1,535,587	(1,635,563)	-	2,620,266

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

Fund transfers out of restricted funds in 2025 reflect the fund's balance contributing in part to charity programme costs. Fund transfers in 2024 additionally reflect a fund balance having been spent to purchase fixed assets, and changes needed to show the agreed designated funds balances for designated fixed asset funds at the year end

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Notes to the financial statements

For the year ended 31 March 2025

22b Movements in funds (prior year)

	At 1 April 2023 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2024 £
Restricted funds:					
Cecil Sharp House	1,466,608	-	(19,952)	-	1,446,656
Cecil Sharp House – legacy funding	22,000	-	-	-	22,000
Library funds:					
National Folk Music Fund	105,276	2,167	(3,500)	-	103,943
Library Project Development Fund	25,710	-	-	-	25,710
Other library funds	19,098	471	-	-	19,569
Education funds:					
Arts Council England – National Youth Music Organisations	-	38,642	(38,642)	-	-
John Lyon's Charity	13,738	-	(13,738)	-	-
Scops Arts Trust	2,767	7,500	(7,668)	-	2,599
Other education funds	1,937	9,824	(3,000)	-	8,761
Artist project funds:					
PRS Foundation	-	15,000	(14,000)	(1,000)	-
Other artist project funds	6,486	22,700	(6,437)	-	22,749
Multi-purpose grant funds:					
Arts Council England – Transform programme	-	199,175	(84,487)	-	114,688
Weston Culture Fund	16,989	-	(3,243)	(13,746)	-
Total restricted funds	1,680,609	295,479	(194,667)	(14,746)	1,766,675
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	151,487	-	-	-	151,487
CSH lift	32,522	-	(32,522)	-	-
Kennedy Hall renovation	139,766	-	(41,725)	-	98,041
CSH boilers	103,510	-	(12,939)	-	90,571
CSH streaming equipment	54,984	-	(13,746)	13,746	54,984
Education programme	100,092	93,568	(138,350)	-	55,310
Instrument replacement	999	-	-	-	999
Total designated funds	583,360	93,568	(239,282)	13,746	451,392
Revaluation reserve	79,350	-	-	-	79,350
General funds	434,502	1,159,299	(1,171,976)	1,000	422,825
Total unrestricted funds	1,097,212	1,252,867	(1,411,258)	14,746	953,567
Total funds	2,777,821	1,548,346	(1,605,925)	-	2,720,242

22c Movements in funds (continued)

Purposes of restricted funds

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

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

National Folk Music Fund (NFMF): to support staffing and other library developments.

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

Other library funds: funds received to collaborate on research projects and support core and project activities.

Arts Council England – National Youth Music Organisations: Part of the NPO organisation grant specifically to support the National Youth Folk Ensemble activities.

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

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

Other educational projects: funds received to support core and project activities

Cockayne Foundation: to support a music commission.

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

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

Arts Council England – Transform grant: to support core costs alongside organisational and capital developments.

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

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects.

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

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

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

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

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

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

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Notes to the financial statements

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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	
	2025	2024
	£	£
Less than one year	4,152	4,152
One to five years	4,448	8,600
	<u>8,600</u>	<u>12,752</u>

24 Legal status of the charity

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