



Board Matters

Number 39. Our update for members about the activities of the Board and governance of the English Folk Dance and Song Society. Issued with EDS magazine, Winter 2019.

From the Chair

First, I'm delighted to report good news for all of you who have come to rely on the Public Liability Insurance which has been included within your membership. After protracted negotiations with our insurance brokers, we have come to an agreement for improved cover from 1 January 2020.

All Individual Members and Affiliated Groups will have Public Liability Insurance for their folk activities, subject to certain conditions. Crucially, this cover will no longer be restricted to amateur or non-commercial activities. We are currently working with the insurers to prepare a series of information documents, including answers to the questions that members have been asking. These will be published shortly at efdss.org/insurance.

This enhanced membership benefit means that from 2020 we'll no longer be able to

claim Gift Aid on individuals' membership payments. We have become further reliant on charitable donations: when a UK tax payer (who has signed our Gift Aid declaration) makes a donation, its value to us is increased by 25%. If you are able to make a contribution in addition to your membership fee, I can't thank you enough for your valuable support!

In other news, I am delighted to welcome three new members to the Board. Between them, Laura Jones, Ayub Khan and Steve Roud bring a wealth of experience and wisdom ranging across a huge range of relevant areas – including many which have historically been under-represented amongst our Board.

We have much to look forward to in 2020 and beyond. Major new initiatives include the development of our Folk Discovery creative learning programme. This aims to explore,

share and create artistic connections between English traditional folk music and dance and folk traditions originating from outside Europe. Successful R&D days in November proved that there's real demand for this work, and that we can expect the results to be inspirational as well as hugely educational.

Finally, individual members will notice with this mailing an information sheet about distribution format arrangements for future editions of Folk Music Journal – given how important environmental considerations are now to how people receive information we thought it sensible to ask you all how you prefer to access FMJ. Please do let us know so we can continue to provide you with this important resource in the most sustainable and practical way.

Lorna Aizlewood
Chair

September Board Meeting

The Board met at Cecil Sharp House on 14 September. Apologies were received from Alistair Anderson and Mike Heaney. The remainder of the Board was present.

The Treasurer introduced the first quarter financial report and stated that the projected outcome for the year is unchanged. There has been an increase in reserves due to legacies.

The Board confirmed the elections of new members to the Board, and the new appointments to the Board that will be recommended to the membership at the AGM.

The Chief Executive report comprised an up-date on activities and plans, including monitoring against Arts Council England funding requirements. The Board also noted the tragic death of Jonathan Goldstein, who

for the past two years had donated funds to the Malcolm Taylor Bursary Scheme. The Board considered and approved the updated risk register and considered the new strategy for the safeguarding of children, young people and vulnerable adults.

It was noted that this year at the Whitby Festival there was a specially organised concert performed by Gold Badge holders.

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Annual General Meeting 2019

The Annual General Meeting was held on 9 November. The full draft minutes will be available on the EFDSS website shortly. The key points decided were:

- ✧ The annual report and accounts were accepted.
- ✧ Alan Davey, Ed Fishwick and Steve Roud were elected as Board members. (As there were more vacancies than candidates voting was not necessary).
- ✧ Sayer Vincent was appointed as the Society's auditors until the next AGM.

- ✧ Ayub Khan and Laura Jones were confirmed as appointed members to the Board.
- ✧ Both special resolutions amending the Articles of Association were approved.

November Board Meeting

The Board met after the AGM. A report of the meeting will appear in the next Board Matters. The key decisions were:

- ✧ Lorna Aizlewood was re-appointed as Chair
- ✧ Alan Davey was re-appointed as Vice-Chair
- ✧ Ed Fishwick was appointed as Honorary Treasurer
- ✧ The General Purposes Committee will consist of Ed Fishwick, Lorna Aizlewood, Sherry Neyhus, Mike Heaney, Mike Wilson-Jones together with the Chief Executive and the Finance Director.

The next board meeting will be on 14 March 2020. **New Board members appear below.**

Laura Jones



Laura Jones is a professional dance artist who began her training at Linda Butler School of Dance. Having sustained a spinal injury in 1998, Laura went on to become the first wheelchair user to complete 100% of the A-Level dance syllabus. She joined Stopgap Dance Company in 2001 and has been integral to the growth and direction of the company and is a fierce advocate for the dance and disability sector, speaking at various events and collaborating on a wide range of dance productions. Laura was Interim Artistic Director of Stopgap in 2016 and 2018, and became Head of Talent Development in 2017.

Laura also has extensive teaching experience which ranges across all ages and abilities throughout the UK as well as many projects across Europe. She worked as a Dance Captain for the Opening Ceremony of the London 2012 Paralympic Games, assisting with the choreography of all dance sections, teaching the 3500 volunteers and performing in the ceremony itself.

Laura was brought up amongst folk dancers, particularly morris dancers, and is a direct descendant of the late Cyril Jones, Gold Badge holder.

Ayub Khan MBE



Ayub is Head of Libraries and Face to Face front-line services for Warwickshire County Council, with strategic, operational and financial responsibility for public-facing services including Libraries, Heritage and Culture. He leads a large workforce of multi-disciplined staff across several departments, and manages a multi-million-pound budget. He is currently leading the development of a Heritage and Culture Strategy for the county, working in partnership with organisations large and small across the sector.

Ayub is also involved with a number of national professional bodies. He is a Fellow and former President of CILIP – the Library and Information Association, and Treasurer of Libraries Connected (Arts Council NPO), as well as being a member of the Shakespeare Birthplace Trust Council and Midlands Board of Arts Council England. He was awarded an MBE for his services to libraries and cultural services in 2013.

Based in the West Midlands, Ayub is married with three children. He is keen to support EFDSS and its valuable work promoting English traditional arts across the UK and beyond, and particularly keen to diversify the audience base.

Steve Roud



In fifty years of involvement in 'folk', Steve has been a dancer, singer, musician and caller. He has an honours degree in Library & Information Science, and is an experienced lecturer and writer on traditional topics, conference organiser, and general 'activist' on traditional topics. Steve's main interests at present are researching and writing the social history and development of traditional song. He is actively involved in various projects to provide enthusiasts and researchers with online access to accurate historical materials in our field, and believes that the world-class Library, Archive and Information provision which EFDSS already possesses is essential to underpin its mission to further knowledge and enjoyment of the folk arts.

Steve writes: *'Folk' is about the connections between past, present and future. Whatever new paths the folk arts take in the future, it is a fundamental characteristic of the subject that we must be aware of where we came from – i.e. that we know our own 'tradition'. But it is equally important that we take care to document these new paths as they develop, because they are the traditions of tomorrow.*