

Charity Registration No. 305999

Company Registration No. 297142 (England and Wales)

**ENGLISH FOLK DANCE AND SONG SOCIETY (THE)**  
**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2019**

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

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# English Folk Dance and Song Society

## Directors' annual report

For the year ended 31 March 2019

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### Reference and administrative details

<b>Company number</b>	297142
<b>Charity number</b>	305999
<b>Registered office and operational address</b>	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
<b>Web address</b>	<a href="http://www.efdss.org">www.efdss.org</a>
<b>E-mail address</b>	<a href="mailto:info@efdss.org">info@efdss.org</a>
<b>Trading Names</b>	English Folk Dance & Song Society folkshoponline
<b>President</b>	Shirley Collins MBE
<b>Vice President</b>	Eliza Carthy MBE
<b>Bankers</b>	HSBC 176 Camden High Street London NW1 8QL
<b>Solicitors</b>	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
<b>Auditors</b>	HW Fisher Acre House 11-15 William Road London NW1 3ER

# English Folk Dance and Song Society

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### For the year ended 31 March 2019

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#### BOARD AND STAFF MEMBERS AT 31 MARCH 2019

##### Board Members

Lorna Aizlewood	Chair
Alistair Anderson	
Alan Davey	Vice-Chair
Ed Fishwick	Treasurer (retired November 2018)
Fiona Fraser	
Michael Gallagher	
Michael Heaney	
Lucy Hooberman	(appointed November 2018)
Nicola Kearey	(elected November 2018)
Corinne Male	(elected November 2018)
Sherry Neyhus	(elected November 2018)
Doug Oates	(retired November 2018)
Andy Wooles	
Tony Garton	Honorary Company Secretary

##### EFDSS Staff

Katy Spicer	Chief Executive and Artistic Director
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Cassie Tait	Education Manager
Sarah Jones	Programme Manager, National Youth Folk Ensemble
Beth Beamer	Education Administrator*
Laura Connolly	Dance Development Manager*
Kerry Fletcher	Folk Educators Group Co-ordinator†
Laura Smyth	Library and Archive Director
Nick Wall	Librarian
Malcolm Barr-Hamilton	Archivist*
Elaine Bradtke	Cataloguer†
David Atkinson	Editor, Folk Music Journal†
Natalie Bevan	Folk Song Subject Index*
Martin Nail	Folk Song Subject Index*
Peter Craik	Marketing and Communications Director
Romana Ashraf	Marketing Officer
Florentina Bowden	Interim Marketing and Venue Hires Administrator
Jane Gregory	Membership Administrator*
Harriet Simms	Press Manager†
Natalya Catton-Wilson	Editor, EDS magazine†
Josh Holliday	Web developer†
Judith Crichton	Finance Director*
James Turner	Finance Officer
Tessa Norton	Development Director*
Rosie Baker	Operations Director*
Julia Calver	Society Administrator*
Elizabeth Elia	Venue Sales and Events Manager
Sam Stinton	Venue Operations Manager

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Immelda Alty	)	Box Office Administrator and Receptionist
Clarke Camilleri	)	Senior Duty Manager*
Sean Tansey	)	Caretaker*
Brian Concannon	)	
Rachel Furness	)	Duty Managers*
Mimi Suzuki	)	
Mary Blake	)	
Florentina Bowden	)	
Helen Donnelly	)	
Gless Fuechtebella	)	Event Assistants*
Elizabeth Gunn	)	
Zoe Lakota	)	
Moymoluusa Odgnbeme	)	
Dave Parry	)	
Jamie Orchard-Lisle	)	Technical Manager †
RS7 Solutions	)	IT Support
Pink Foods	)	Café and bar franchisee

\*Part-time † Free-lance

### Membership at 31 March 2019

Number of individual members 2,291: (2,341 at 31 March 2018).

Number of affiliated groups and organisations 722: (736 at 31 March 2018).

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The Board presents its report and the audited financial statements for the year ended 31 March 2019.

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 financial statements 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 were adopted on 8 November 2014 to provide a means for electing Board members on a first past the post system.

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' responsibilities as the Trustee of Cecil Sharp House, under Trusts declared in 1930 and 1935, and until 16 September 2017 as the Trustee of the Vaughan Williams Memorial Library, under a Declaration of Trust made in 1996. The Vaughan Williams Memorial Library Trust was formally dissolved on 16 September 2017 and the operation of the Library taken over by the society directly. The Trust has been removed from the Register of Charities.

All Board Members give their time voluntarily and receive no benefit from the charity from their role as trustees. Any fees charged for other services or expenses reclaimed are set out in note 9 to the financial statements.

#### **The Board of Directors**

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

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

#### **ORGANISATION AND DECISION MAKING**

##### **How the Board functions**

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

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

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

The policy document is written to give the Chief Executive the maximum possible freedom to innovate and get on with her job without interference, while at the same time defining a clear strategic direction for EFDSS and ensuring that the Board does not neglect its duty to uphold high standards of organisational performance. The Board is supported by a single

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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 committees to provide them with operational support and guidance.

#### Managing risk

In accordance with best practice, the Board's General Purposes Committee (GPC) reviews and keeps up-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 stake holders. Not all risks can be mitigated but some are less likely to happen if the rest are effectively mitigated. The greatest attention is given to those high risks, which the Board can realistically control.

Key risks identified are loss of key staff; inability to maximise income; financial management; loss of key stakeholders in particular Arts Council England funding. These are mitigated through clear procedures on HR, financial management and reporting which are regularly reviewed by the General Purposes Committee; regular reviews of income generation sources (i.e. ticket sales, venue hire and fund raising); and ensuring grant conditions are fully met and good relationships maintained with funders and other stakeholders.

#### Statement of policies

EFDSS has Equal Opportunities, Child Protection, Volunteer and Health and Safety and Environmental policies in place to safeguard the staff, all users of Cecil Sharp House and of EFDSS services and volunteers carrying out EFDSS business.

#### Remuneration policy for key management personnel

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

#### Public benefit statement

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

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

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

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

#### OBJECTIVES and ACTIVITIES

EFDSS has specific objectives focusing on promoting, encouraging, preserving and raising awareness of English folk dances and songs and music, tales and drama, aiming to engage more people with the folk arts. This is achieved through national and sometimes international programmes of learning and participation, teacher and artists' development. Learning about and participation in the folk arts currently takes the form of courses and classes for adults and children and youth programmes (inside and outside of formal education), including the National Youth Folk Ensemble. Training and development activities (workshops, seminars, conferences, Continuing Professional Development activities, and online resources) are devised and delivered to improve the teaching and delivery of the folk arts. Artists are supported through performance and showcase programmes and creative development support. The collections (physical and online) of the Vaughan Williams Memorial Library provide invaluable resources to support learning and creative projects, and we continue to strive to make more of these resources available online. EFDSS delivers many of these activities in partnership with other arts, education and heritage organisations. All activities are evaluated through the collection of quantitative

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and qualitative data collected from audiences, participants, tutors, peer assessors, funders and partner organisation. Evaluation of outcomes feed into the decision making for future developments.

#### Vision Statement

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

#### CHAIR'S REPORT

##### Lorna Aizlewood

The annual calendar is full of anniversaries and some, like the centenary of the Representation of the People Act, the first major legal step in giving women the vote, are worth marking. So in July 2018 EFDSS collaborated with Sussex Traditions and the University of Sussex to present a conference entitled 'Women in the Folk: perspectives on women's contributions to folk song, folklore, and cultural traditions'. Held at the University, 'Women in the Folk' attracted a fascinating array of presentations from a truly international gathering of speakers from Finland, India, Bangladesh, USA, Thailand, Ireland and the UK. They explored topics as diverse as 'Gender Roles in Contemporary Barn Dance' to 'Narrative Wisdom of Indigo women dyers in the Phu Tai communities'. The key note speeches were given by Lucy Neal, former EFDSS Board Member and great-great niece of folk pioneer Mary Neal, and our own President, Shirley Collins.

We continued our celebrations into the autumn season music programme at Cecil Sharp House with a focus on female performers which included Nancy Kerr, Emily Mae Winters, Kelly Oliver, Lady Maisery, Hannah James' Jig Doll, and Bella Hardy, and ended the year with an 'in conversation' event hosted by BBC Radio 3 presenter Verity Sharp with artists Fay Hield, Nicola Kearey and Maz O'Connor.

We also continued our Appalachian 100 programme, marking the centenary of Cecil Sharp and Maud Karpeles collecting trips to the Appalachian Mountains (1915 to 1918), with a visual art and performance commission entitled 'The Golden Thread'. And we did not forget the centenary of the end of the Great War and marked it in November with John Kirkpatrick's 'Tunes from the Trenches' show.

The Vaughan Williams Memorial Library (VWML) embarked on another project to expand its digital resources and make its online resources even more accessible. Library and Archives Director, Laura Smyth, together with project team Natalie Bevan, Richard Butterworth, Martin Nail and Steve Roud supported by a host of volunteers, have developed the Folk Song Subject Index. The Index seeks to provide a thesaurus of folk terms to enhance the ability to search the VWML online records by enabling a search by subject ie what the song is about and what it features. Once suitable songs are found in the Index, a researcher can follow a link back to the online archive allowing exploration of variants of the song online. Thanks to funding from the Marc Fitch Fund and drawing on the National Folk Music Fund five year grant given last year, this resource is totally free to use.

*'the epicentre of traditional music research, the Vaughan Williams Memorial Library in Cecil Sharp House, home of the English Folk Dance and Song Society'*

*BBC Radio 4 'The Folk Hunters' April '18*

Our education programme expanded its reach at the beginning of 2019 with new activities aimed at young people with disabilities entitled 'Inclusive Folk'. Building on the 'Get Your Folk On!' Plus holiday courses, and funded by a grant from the Postcode Community Trust, the programme includes fortnightly creative folk music sessions called 'Folk Unlimited' (FUN), and workshops with students in schools and other education settings (SEND).

EFDSS continued to recognise the work of people in the folk sector by awarding its prestigious Gold Badge award for services to EFDSS and the folk sector to four individuals. This year's awardees represented music, dance and publishing, and national and regional service.

Frankie Armstrong was a member of the Critics Group and has a long and highly regarded career as wonderful singer. She is a key mover in the natural voice movement and community choirs' movement, and has also written extensively on folk song and the voice.

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Former EFDSS Trustee, John Bacon, was the first male President of the Morris Federation (originally the Women's Morris Federation). He continues to be an activist for folk dance particularly in his home county of Sussex as an active and founder member of Ditchling Morris, former board member of SEFAN (South East Folk Arts Network), and instigating and running the East Sussex Schools Dance Festival.

Antony Heywood is a dancer and teacher of Morris, Sword and Country Dance, and has worked extensively both in the UK and internationally for many years. He was a member of the Whirligigs Display team and later London Folk, and is also a publisher of folk dance books.

Dancer and singer Vic Legg has been a stalwart of the Cornish folk scene for many decades, founding Bodmin Folk Club and Trigg Morris Men, and as a member of the Bodmin Wassailers. He was part of the cast for the original recording of Peter Bellamy's ballad opera, *The Transports*.

As always we are extremely grateful for the continued support of our members and to the organisations who have helped fund our work over this past year: Arts Council England (National Portfolio Organisation and Catalyst Evolve Funding); PRS Foundation and Help Musicians UK for artists' development projects; the Marc Fitch Fund and the National Folk Music Fund for the Vaughan Williams Memorial Library and library projects; and the Postcode Community Trust for education projects.

We are also most grateful to the hundreds of individual donors (members and non-members) whose donations are helping us access £105,000 of matched funding from Arts Council England's Catalyst Evolve fund. Once again we thank PermaCulture London which supports the on-going development of our gardens and who won for us Best Business Garden for Cecil Sharp House in the 2018 Camden in Bloom competition; we have won this so many times now that we are in severe danger of being banned from the competition!

Of course none of these achievements are possible without the dedicated work of the staff and Trustees. I would like to thank Katy Spicer and her team, and my fellow board members, in particular retiring members Doug Oates and Ed Fishwick, and I am delighted to welcome new board members Nicola Kearey, Corinne Male and Lucy Hooberman, and returning member, Sherry Neyhus.

#### CHIEF EXECUTIVE'S REPORT

**Katy Spicer**

It has been another busy year for EFDSS with a packed schedule of learning and participation and creative development and performance programmes delivered across England, and new digital projects.

The development of the Folk Song Subject Index as mentioned in the Chair's report did not stop the Vaughan Williams Memorial Library (VWML) team from delivering a programme of lectures and conferences. In addition to the 'Women in the Folk' conference, a two day conference on 'Traditional Folk Song: Past, Present and Future' took place at Cecil Sharp House in November in association with the Traditional Song Forum. Topics covered ranged from traditional folk ballads within the new age traveller movement to folk as romantic protest, and speakers hailed from across the UK, the Netherlands, Spain, and Sweden.

The annual Broadside Day broke with tradition and headed north of the border to Glasgow and the University of Strathclyde, the first time the event has been held outside of England. This year's lecture programme comprised 'Sabine Baring-Gould and his search for the folk songs of Devon and Cornwall' by Martin Graebe; 'How Percy Manning saved morris dancing' by Mike Heaney; 'Cornish folk dance' by Merv and Alison Davey; and 'Invisible Music: Angela Carter and folk song' by Polly Paulusma.

VWML online resources expanded with the sound archives of the James Madison Carpenter collection of songs (1920's), and those of the Ken Stubbs collections (1950's). The Library team were also able to begin the process of cataloguing and archiving the Roy Dommatt collection, possibly the most important collection on English Morris Dance. Roy died in 2015 but thanks to a donation from his family, this work was begun earlier this year and will continue into 2020.

London Youth Folk Ensemble (LYFE), our non-auditioned youth ensemble, was invited to perform at the annual Music for Youth conference in Birmingham in July and was awarded a Music for Youth Connects 2018/19 partnership with the Musicians' Union (MU). The MU will help the members of LYFE develop their understanding of electronics by enabling them to work with professional musicians/producers to help them experiment, record and mix their first tracks. Once

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again, LYFE gave the opening performance on the Acorn Stage at Folk by the Oak Festival, and performances at Lauderdale House, and at Camden Music's Spring Jazz Festival. They also worked with New Camden Jazz Ensemble and with young musicians from Kinetika Bloco, a carnival music organisation based in South London.

The National Youth Folk Ensemble went from strength to strength this year. The young musicians of the 2017/18 cohort gave performances at Cecil Sharp House, Cambridge Folk Festival (main stage) and The Sidmouth Folk Festival. The auditions for the 2018/19 cohort took place during the summer and 19 young musicians joined the Ensemble including nine returning members, with recorder and harmonica players adding to the range of instruments for the first time. The members range in age from 14 to 19 and hail from seven out of nine English regions. The Ensemble gave their first live streamed performance in February 2019. Taking place at the Richard Whiteley Theatre at Giggleswick School in North Yorkshire, the Ensemble performed to 170 school children with a further estimated 5,000 children viewing live online and c1,500 people viewing after the live broadcast. The streaming was made possible through a partnership with NYMAZ as part of their Connect: Resound project

*'The standard was excellent – their musicianship, stage presence, performance skills and enthusiasm made it an evening to remember for a long time'*

*Songlines, June '18 on the National Youth Folk Ensemble*

EFDSS once again partnered with U.Dance to deliver activities for the national youth dance festival weekend which took place in Ipswich in July, hosted by Dance East. Our partner company, Folk Dance Remixed, led a project for young dancers from the Ipswich area, the outcome from which was performed during the festival. The performance piece, 'Maypole Remixed', brought together traditional dances from East Anglia – maypole, molly, ceilidh, broom and step dance – and mixed them with African, Caribbean and street dance styles to create a remix of footwork, dances and floor patterns. The young dancers gave two performances at the Quad at Dance East to 180 other young dancers and then a performance for the general public at Christchurch Park.

We also continued to deliver training and development opportunities for folk arts educators through the Folk Educators Group and bespoke training events. The Network held one day conferences in Cornwall, Reading and London which gave opportunities to look at the folk traditions and activities in Cornwall, museums and folk in Reading (hosted by the Museum of English Rural Life) and featuring presentations from two of our Musicians in Museums projects, while the London event took the form of a 'Callers' Development Day'. In addition we held another 'Keeping Folk Dancers on their Feet' training course, looking at safe dance practice and 'How to Teach English Social Folk Dance'. As part of the National Youth Folk Ensemble programme, a professional development day 'Running a Youth Folk Ensemble' was delivered in Exeter and a number of continuing professional development workshops with youth music educators were run across the country.

Free online resources for educators and those wishing to learn to play musical instruments continue to be developed and in this year we increased the content of our YouTube channel with four 'Quick Tips' films on instrumental playing and 'What is English Country Dancing?', together with films of the Maypole Remixed U.Dance project and promotional films of the National Youth Folk Ensemble to encourage young people to attend the Sampler Day workshops and potentially audition for the Ensemble.

At Cecil Sharp House we continued to run a busy adult learning programme enabling people to learn singing, a range of instruments and folk dances. Cecil Sharp House Choir celebrated its 10<sup>th</sup> anniversary with a concert at Cecil Sharp House in the autumn and also gave a performance at the Crouch End Festival and the British Museum. Participatory events were held throughout the year for families and children and young people including the monthly Family Barn Dances and May in a Day! family folk arts festival, and youth ceilidhs and The Takeover youth music workshops and performance, organised with members of our Youth Forum and LYFE.

The professional performance programme at CSH aims to present the best of folk music from across the world together with providing a platform for new and emerging artists, and new and innovative explorations of folk music. As mentioned the programme had a focus on female artists during the autumn season to mark the centenary of the Representation of the People Act but the year also included a host of other artists from England and beyond, namely Canada, Ireland, Norway, Scotland, Senegal, Sweden, Wales, and the USA. The programme included two imaginative new works that brought together music, spoken word and digital imagery – 'The Ballad of Jonny Longstaff' created and performed by The Young'Uns and Northern Flyway, created by Inge Thomson and Jenny Sturgeon and performed by Inge, Jenny, Sarah Hayes and Jason Singh. To mark international Make Music Day, we invited Jon Boden to lead a community singing evening – 'The Big Folky Sing' - a free event attended by over 300 people some of whom were completely new to folk music.

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Performance and visual art combined in this year with 'The Golden Thread' project, the final event in our Appalachian 100 programme. Illustrators Geoff Coupland and Aidan Saunders invited a number of artists to respond to songs collected by Cecil Sharp which resulted in an exhibition of 30 new works produced in a wonderful variety of graphic styles. To accompany the exhibition, a workshop day and evening performance event were held in June that involved artists Harriet Vine (Tatty Devine), Stephen Fowler and Desdemona McCannon, folk musician Lisa Knapp, and step dancers Dan Eccles and Jake Jones.

In addition to performances at CSH, we continued our partnerships with Sidmouth and Manchester Folk Festivals, presenting 18 artists/bands on the EFDSS showcase stages. This included some of our young artists from the National Youth Folk Ensemble who are already developing solo performances and bands from their experiences in the Ensemble. It was also an opportunity to showcase the work of some of our bursary and seed fund recipients from the 2017/18 programme.

This year's bursary and seed funding programme, which provides funding and rehearsal space for artists to explore new creative ideas using English folk music, supported 12 artists. Themes and ideas explored included -

- ✧ Traditional Cleveland music and clog dance;
- ✧ The stories of extraordinary women;
- ✧ Being English in a post-colonial era;
- ✧ Influence on English dance tunes by other traditional music forms practiced in England;
- ✧ Multi-layered performance using emerging technologies;
- ✧ Field recordings project;
- ✧ 'The Lost Tunes' project;
- ✧ Developing a spoken word and music performance.

*"I found it really inspiring and very, very useful to be able to have five full days in the same space on the project. By the end of the week, I had scripted, arranged and performed 30 mins of a brand new show."*

*Rowan Rheingans, bursary artist*

Our Help Musicians UK funded Musicians in Museums residency programme continued at the National Maritime Museum, the Museum of English Rural Life and the National Coal Mining Museum for England. The six folk artists involved delivered a number of outreach projects alongside their research and the first project at the National Coal Mining Museum with artists Bryony Griffiths and Andy Seward concluded in November. Bryony and Andy collaborated on their final creative piece and created a film called 'The Ballad of Caphouse Colliery', in the style of the famous Charles Parker Radio Ballads made for the BBC in the 1950's and 1960's. The humorous but poignant film featured interviews with former miners (now museum guides) and the last Bevan Boy, Harry Parkes, historic images and film, and was accompanied by a sound track of existing and new songs arranged and written by Bryony, with overall production by Andy.

*"I was keen to create a piece that would focus on the less obvious aspects of the coal mining industry.....[eg] about the joy of being a coal miner. After spending time with the guides it was obvious to us how much they loved their work, the comradeship and the communities they built. We created the final piece in response and I think/hope it reflects this." Andy Seward, 2018*

The Ballad of Caphouse Colliery can be viewed on Youtube <https://www.youtube.com/watch?v=6gcJq94J2CQ>

These residencies have received a deal of press coverage from a feature on BBC Radio 4 PM programme to articles in The Orcadian (Shetland), the Scotsman, and Songlines magazine. The projects continue at the National Maritime Museum and MERL into 2019.

#### The Year Ahead – 2019 to 2020

We continue to deliver dance and music programmes which aim to develop skills, knowledge, and interest in the folk arts of audiences, amateur participants, professional artists and the wider arts, arts education and cultural heritage sectors.

##### Youth Development

To engage more young people with the folk arts we will continue our partnership with the U.Dance festival to encourage young people to get involved in folk dance when we will be leading workshops and ceilidhs inside and outside the Southbank Centre as part of this celebratory weekend of youth dance which takes place in July 2019.

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A new Sam, Sam Partridge will be taking over the artistic director helm of the National Youth Folk Ensemble from September 2019, while the 2018/19 Ensemble gives public performances at Wickham and Sidmouth Folk Festivals in the summer of 2019. During the forthcoming year we will continue to increase the associated outreach activities, working with music hubs and schools to foster the creation of more folk music opportunities for young people across England.

#### Academic Development

The Vaughan Williams Memorial Library will continue to develop and deliver activities to encourage academic study of the folk arts. Our first conference focussing on the practice and history of Step Dancing takes place in November 2019 and is delivered in partnership with the Historical Dance Society, InStep Research Team, and the University of Roehampton. This two day conference at Cecil Sharp House will include papers on step dance practice from across the British Isles, America, Canada and Australia.

#### Artists' Development

To support professional artists we are commissioning composer Sean Cooney (best known as a member of the folk band The Young 'Uns) and writer and storyteller Debs Newbold to create a new music/theatre commission to mark the bicentenary of the Peterloo Massacre. The show will be touring in autumn 2019, the performers include Sam Carter, Lucy Farrell and Jim Molyneux. It has been made possible by funding support from the Arts Council England, Unite and other sources and is a partnership with English Folk Expo (EFEx) and So It Is.

Funding from the PRS Foundation and Help Musicians UK continues to support our Artists' Development Programme – bursaries, showcases and residencies; and we are pleased to have been awarded funding for the first time by the Cockayne Foundation for a creative development project to be led by Nicola Kearey and Ian Carter of the band, Stick in the Wheel. We also begin a new partnership with Drake Music, leaders in music, disability and technology, on activities to support the development of professional disabled musicians working with or wishing to work with folk music.

2020 marks the 90<sup>th</sup> anniversary of Cecil Sharp House and we will be undertaking a number of events throughout the year to mark this anniversary to spotlight our work.

# English Folk Dance and Song Society

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#### Freelance professionals working with EFDSS during 2018-19

##### **Folk Song Subject Index:**

Richard Butterworth

Steve Roud

##### **Library Lectures:**

Alison Davey

Martin Graebe

Merv Davey

Mike Heaney

Polly Paulusma.

##### **Adult Education and Professional Training Activities:**

Aimee Leonard

Kerry Fletcher

Andy Richards

Laurel Swift

Ben Moss

Lisa Knapp

Benji Kirkpatrick

Mary Hartwell

Beth Gifford

Mary Panton

Dave Delarre

Maz O'Connor

Ed Hicks

Mike Ruff

Erin Mansfield

Paul Hutchinson

Hazel Askew

Sally Davies

Ian Cutts

Steve Roud

Jacqueline Hynes

##### **Children and Youth Activities:**

Abigail Willer

Jo Cooper

Aimee Leonard

Jo May

Alex Hackett

Joe Danks

Andrea Queens

Karen Pratt

Andy Cutting

Kerry Fletcher

Archie Churchill-Moss

Lauren Ward

Ben Moss

Lucy Duff

Benji Kirkpatrick

Martha Lloyd

Beth Gifford

Miranda Rutter

David Delarre

Natalie Hass

Elisabeth Flett

Natalie Reid

Emily Askew

Peter Watson

Emma Reid

Rachel Newton

Emmie Ward

Rob Harbron

Erin Mansfield

Ruairi Glasheen

Finn Collinson

Sam Sweeney

Freda D'Souza

Sam Partridge

Hazel Askew

Sarah Allen

Jack Healy

Tom Fairbairn

##### **Technical Team:**

Barnaby Davis

Pete Middleton

Drew Coleman

Steve Watson

Graham Dominy

Thibaut Remy

Simon Alpin

# English Folk Dance and Song Society

## Directors' annual report

### For the year ended 31 March 2019

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#### Supported Artists

##### **Creative Bursary and Seed Fund Awards:**

Ben Walker  
Grace Smith  
Ian Stephenson  
Louise Jordan  
Nicola Beazley

Rowan Rheingans  
Rob Harbron  
Stick in the Wheel  
Thom Ashworth

##### **Musicians in Museums - Artists-in-Residence Programme:**

Jackie Oates and Pete Flood  
Bryony Griffiths and Andy Seward  
Aimee Leonard and Joe Danks

Museum of English Rural Life  
National Coal Mining Museum of England  
National Maritime Museum

##### **Associate Company:**

Folk Dance Remixed

#### Volunteers working with EFDSS during 2018-19

##### **Library and archive:**

Alex Burton  
Ben Filmer-Sankey  
Doug Kingston

Mike Wilson-Jones  
Martin Nail  
Peter Williams

##### **VWML Folk Song Subject Indexers:**

Claire Dyer-Smith  
Derek Caudwell  
Emilia Will  
Gabriela Henríquez  
John-France Goodacre  
Michael Taft  
Pam Bishop  
Rod Stradling  
Victoria Lane

Colin Bargery  
Elizabeth Boakes  
Elizabeth Willetts  
Hilary Fraser  
Loran Rutherford  
Mitch Park  
Peter Wood  
Shan Graebe  
Will Johnston-Wood

##### **Education projects and events:**

Lauren Ward  
Mary Hartnell  
Rachel Cole-Wilkin

Sarah Glover  
Steve Johnson

##### **Youth Forum:**

Aaron Cuthbertson  
Finn Collison

Lauren Ward  
Rowan Collinson

# English Folk Dance and Song Society

## Directors' annual report

### For the year ended 31 March 2019

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#### FINANCIAL REVIEW

##### Reserves

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

The Trustees/Directors consider that the ideal level of working reserves as at 31 March 2016 should be £200,000. This level will be reviewed during 2019/20. Levels currently held in excess of this are required to help develop programme initiatives across the Society and across the country; capital building plans and major building repairs. The new level of reserves will reflect this.

The actual reserves held at 31 March 2019 were £599,706 (2018 £402,031).

##### Investment

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

#### TREASURER'S REPORT

##### Sherry Neyhus

Our overall financial position remains steady with net current assets at the end of the year of £864,219 (2018: £657,311).

Overall income on the Statement of Financial Activities is £1,688,042 (2018: £1,606,268), marginally up on the previous year. EFDSS continues to be fortunate to receive legacies from members and others who have had lifelong associations with the Society. In 2018/19 we had early indications of potentially significant amounts that did materialise into an overall figure of £217,361. Amounts from legacies will fluctuate widely year on year, but when these funds are received they are enormously helpful with building up reserves to help develop programme initiatives across the Society and across the country. They also help to meet long-term capital building plans for Cecil Sharp House, and to address ongoing repairs that can be substantial in an older building.

Expenditure overall remains comparable to previous years, though staff costs have increased slightly year on year. Following the Manchester O2 bombing in May 2017, most public venues had to review their security procedures and increase staff to enhance the safety of visitors. Our own adaptations account for the increased staffing costs. Long-term plans to refurbish and adapt the layout of the basement area of Cecil Sharp House, as introduced in last year's report, have been slowly developing across 2018/19. Early indications are that a potential level of investment required could be circa £500,000. Refurbishing these spaces and making them more usable for all users of Cecil Sharp House has been designated an ongoing priority which will have the added benefit of maximising potential commercial income – an important strand of unrestricted income for the Society's operations and programming. Discussions will continue into 2019/20 to further scope the project and the funding levels required including any designated fundraising campaigns.

The Society has received funding from the Arts Council as part of the Catalyst Evolve fund for the last three years to support the development of unrestricted individual giving. While the matched funding aspect of this programme ended in August 2019, the Society – management team and board – is committed to nurturing the individual donors who were attracted by the scheme as part of its commitment to maximising opportunities across all streams of income.

#### Incoming Resources

##### Grants

	£
Arts Council England (National Portfolio Organisation funding)	432,046
Arts Council England (Catalyst Evolve Funding)	23,373
PRS Foundation grant for Talent Development Partnership	15,000
Help Musicians UK National Grants Programme	15,515
Postcode Community Trust	20,000
Marc Fitch Fund	8,110
National Folk Music Fund	28,000
Garfield Weston Foundation	30,000

# English Folk Dance and Song Society

## Directors' annual report

### For the year ended 31 March 2019

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The Postcode Community Trust and Garfield Weston are linked to projects that will be delivered during 2019/20. The management team are actively targeting funds, trusts and grants that may provide follow on funding streams into 2020/21 and beyond for both project delivery and contributions to core costs.

#### 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:

Camping and Caravanning Club - Folk Group  
Quorn Dance Club  
Swanage and Langton Matravers Folk Dance Club  
Three other clubs made donations under £100

#### Legacies

Mary Brimelow £15,511  
Miriam Brown £100  
Colin Burton £25,038  
Rowena Campbell £1,000  
Peggy Collins £148,574  
Eric Stevens £26,138  
Kenneth Turffrey £1,000

#### Gift Aid

EFDSS has been able to recover £13,515 of tax on membership subscriptions and donations through the Gift Aid Scheme. Now that Patronbase, the Society's Customer Relationship Management and Box Office system has been fully implemented including the inclusion of member information, we have the ability to link up ticket sales, donations, membership and sales of classes to better understand our supporter and audience base as well as target an increase in Gift Aid recovery. Ongoing data, while GDPR compliant, will also be used to increase engagement with potential audiences through increased ticket sales for events and performances and ongoing communications.

#### 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' annual 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 proper 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.

## English Folk Dance and Song Society

### Directors' annual report

#### For the year ended 31 March 2019

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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 2019 was 2,291 (2,341 at 31 March 2018).

The Directors have no beneficial interest in the charitable company.

#### **Auditors**

HW Fisher was appointed as the Society's auditors during the year and has 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 14 November 2019 and signed on their behalf by;

Tony Garton  
Company Secretary

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## INDEPENDENT AUDITOR'S REPORT

### TO THE MEMBERS OF ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

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#### Opinion

We have audited the financial statements of English Folk Dance and Song Society (The) (the 'charity') for the year ended 31 March 2019 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2019 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

#### Basis for opinion

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

#### Conclusions relating to going concern

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

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

#### Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

#### Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## INDEPENDENT AUDITOR'S REPORT (CONTINUED)

### TO THE MEMBERS OF ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

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#### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

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

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

#### **Responsibilities of trustees**

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

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

#### **Auditor's responsibilities for the audit of the financial statements**

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

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

#### **Use of our report**

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

**Sailesh Mehta (Senior Statutory Auditor)**

**for and on behalf of HW Fisher**

**Chartered Accountants**

**Statutory Auditor**

Acre House

11-15 William Road

London

NW1 3ER

United Kingdom

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# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2019

	Notes	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £	Unrestricted funds 2018 £	Restricted funds 2018 £	Total 2018 £
<b>Income from:</b>							
ACE Grant, Legacies and Donations	3	665,601	87,978	753,579	449,125	232,485	681,610
<b>Charitable activities</b>							
Folk Lettings	4	40,492	-	40,492	37,860	-	37,860
Membership & Admin	4	162,096	-	162,096	149,070	-	149,070
Publications & Library	4	32,727	-	32,727	31,359	2,889	34,248
Marketing & Devt	4	19,476	-	19,476	54,755	-	54,755
Artistic Development	4	97,257	30,515	127,772	90,113	25,170	115,283
Education & NYFE	4	88,761	70,000	158,761	156,347	-	156,347
Commercial Lettings	5	386,881	-	386,881	371,792	-	371,792
Investments	6	6,258	-	6,258	5,303	-	5,303
<b>Total income</b>		<b>1,499,549</b>	<b>188,493</b>	<b>1,688,042</b>	<b>1,345,724</b>	<b>260,544</b>	<b>1,606,268</b>
<b>Expenditure on:</b>							
Commercial lettings		286,356	20,752	307,108	264,209	19,552	283,761
<b>Charitable activities</b>							
Folk Lettings	7	102,102	-	102,102	88,069	-	88,069
Membership & Admin	7	347,584	-	347,584	346,131	-	346,131
Publications & Library	7	133,478	22,037	155,515	119,867	72,579	192,446
Marketing & Devt	7	139,502	30,000	169,502	120,010	34,922	154,932
Artistic Development	7	102,677	33,942	136,619	102,159	26,743	128,902
Education & NYFE	7	381,005	4,839	385,844	359,368	30,000	389,368
<b>Total charitable expenditure</b>		<b>1,206,348</b>	<b>90,818</b>	<b>1,297,166</b>	<b>1,135,604</b>	<b>164,244</b>	<b>1,299,848</b>
<b>Total resources expended</b>		<b>1,492,704</b>	<b>111,570</b>	<b>1,604,274</b>	<b>1,399,813</b>	<b>183,796</b>	<b>1,583,609</b>
<b>Net income for the year/ Net movement in funds</b>		<b>6,845</b>	<b>76,923</b>	<b>83,768</b>	<b>(54,089)</b>	<b>76,748</b>	<b>22,659</b>
Fund balances at 1 April 2018		1,287,580	1,703,721	2,991,301	1,341,669	1,626,973	2,968,642
<b>Fund balances at 31 March 2019</b>		<b>1,294,425</b>	<b>1,780,644</b>	<b>3,075,069</b>	<b>1,287,580</b>	<b>1,703,721</b>	<b>2,991,301</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## BALANCE SHEET

AS AT 31 MARCH 2019

	Notes	2019		2018	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	11		2,212,088		2,335,668
Investments	12		6,772		6,772
			<u>2,218,860</u>		<u>2,342,440</u>
<b>Current assets</b>					
Stocks	14	2,982		3,020	
Debtors	15	187,617		181,679	
Investments	16	674,610		467,294	
Cash at bank and in hand		317,499		352,360	
		<u>1,182,708</u>		<u>1,004,353</u>	
<b>Creditors: amounts falling due within one year</b>	17	<u>(318,489)</u>		<u>(347,042)</u>	
Net current assets			864,219		657,311
<b>Total assets less current liabilities</b>			<u>3,083,079</u>		<u>2,999,751</u>
<b>Creditors: amounts falling due after more than one year</b>	18		(8,010)		(8,450)
<b>Net assets</b>			<u>3,075,069</u>		<u>2,991,301</u>
<b>Income funds</b>					
Restricted funds	20		1,780,644		1,703,721
<u>Unrestricted funds</u>					
Designated funds	21	823,128		960,052	
General unrestricted funds		391,947		248,178	
Revaluation reserve		79,350		79,350	
		<u>1,294,425</u>		<u>1,287,580</u>	
			<u>3,075,069</u>		<u>2,991,301</u>

The financial statements were approved by the Trustees on .....

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Trustee

Company Registration No. 297142

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2019

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	Notes	2019 £	£	2018 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations	24		166,197		116,184
<b>Investing activities</b>					
Purchase of tangible fixed assets		-		(38,153)	
Movement in short term investments		(207,316)		(140,246)	
Interest received		6,258		5,303	
<b>Net cash used in investing activities</b>			(201,058)		(173,096)
<b>Net cash used in financing activities</b>			-		-
<b>Net decrease in cash and cash equivalents</b>			(34,861)		(56,912)
Cash and cash equivalents at beginning of year			352,360		409,272
<b>Cash and cash equivalents at end of year</b>			317,499		352,360

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# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2019

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#### 1 Accounting policies

##### Charity information

English Folk Dance and Song Society (The) is a private company limited by guarantee incorporated in England and Wales. The registered office is 2 Regent's Park Road, London, NW1 7AY.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's memorandum and articles of association, the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include certain financial instruments at fair value. The principal accounting policies adopted are set out below.

#### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

#### 1.4 Incoming resources

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

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.

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

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#### 1 Accounting policies

(Continued)

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.

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

Folk lettings are those where organisations hire space with the purpose of running a non-commercial folk event. Commercial lettings are those where organisations hire space for commercially led folk activities and for non-folk related events.

#### 1.5 Resources expended

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

#### 1.6 Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £2,000. 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. Where fixed assets have been revalued in the past, any excess between the revalued amount and the historic cost of the asset has been shown as a revaluation reserve in the balance sheet.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

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

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

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#### 1 Accounting policies

(Continued)

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.

#### 1.7 Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs, and are subsequently measured at fair value at each 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.

#### 1.8 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

#### 1.9 Stocks

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

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

#### 1.10 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks and other short-term liquid investments with original maturities of three months or less. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.11 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

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#### 1 Accounting policies

(Continued)

##### ***Basic financial assets***

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

##### ***Basic financial liabilities***

Basic financial liabilities, including creditors are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

#### 1.12 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

#### 1.13 Retirement benefits

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.

#### 1.14 Leases

Rentals payable under operating leases, including any lease incentives received, are charged to income on a straight line basis over the term of the relevant lease.

#### 2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

There were no critical accounting estimates or judgements.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

### 3 ACE Grant, Legacies and Donations

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2019	2019	2019	2018	2018	2018
	£	£	£	£	£	£
ACE Grant, Legacies and Donations	665,601	87,978	753,579	449,125	232,485	681,610
<b>ACE Grant, legacies and donations</b>						
Arts Council Funding	432,046	41,845	473,891	403,936	30,000	433,936
M&G Investment	-	28,000	28,000	-	202,485	202,485
Legacies	216,361	1,000	217,361	11,000	-	11,000
Donations	3,679	17,133	20,812	23,037	-	23,037
Gift Aid	13,515	-	13,515	11,152	-	11,152
	665,601	87,978	753,579	449,125	232,485	681,610

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

4 Charitable activities	Folk Lettings Membership & Publications & Marketing & Development Artistic Education & NYFE										Total 2018
	2019	2019	2019	2019	2019	2019	2019	2019	2019	2019	
	£	£	£	£	£	£	£	£	£	£	£
Sales within charitable activities	40,492	162,096	32,727	19,476	127,772	158,761	541,324	547,563			
Analysis by fund											
Unrestricted funds	40,492	162,096	32,727	19,476	97,257	88,761	440,809	519,504			
Restricted funds	-	-	-	-	30,515	70,000	100,515	28,059			
	40,492	162,096	32,727	19,476	127,772	158,761	541,324	547,563			
<b>For the year ended 31 March 2018</b>											
Sales within charitable activities	37,860	149,070	34,248	54,755	115,283	156,347	547,563				
Analysis by fund											
Unrestricted funds	37,860	149,070	31,359	54,755	90,113	156,347	519,504				
Restricted funds	-	-	2,889	-	25,170	-	28,059				
	37,860	149,070	34,248	54,755	115,283	156,347	547,563				

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

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### 5 Commercial Lettings

	<b>Unrestricted funds</b>	Unrestricted funds
	<b>2019</b>	2018
	<b>£</b>	<b>£</b>
Commercial Lettings	386,881	371,792
	<u>          </u>	<u>          </u>

### 6 Investments

	<b>Unrestricted funds</b>	Unrestricted funds
	<b>2019</b>	2018
	<b>£</b>	<b>£</b>
Interest receivable	6,258	5,303
	<u>          </u>	<u>          </u>

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

	7 Charitable activities									
	Folk Lettings		Membership & Publications & Admin	Library	Marketing & Devt	Artistic Development	Education & NYFE	Total 2019	Total 2018	
	2019	2019	2019	2019	2019	2019	2019	2019	2018	
	£	£	£	£	£	£	£	£	£	
Staff costs	45,064	93,413	127,839	103,351	21,911	162,354	553,932	520,756		
Depreciation and Impairment	3,897	19,445	1,601	-	-	-	24,943	4,477		
Direct activity costs	7,197	40,935	19,569	55,829	113,569	217,940	455,039	501,958		
Premises costs	45,705	10,392	-	-	-	-	56,097	60,039		
Administration costs	141	52,294	1,220	375	-	914	54,944	82,559		
Other Staff Costs	98	30,495	5,286	9,947	1,139	4,636	51,601	30,215		
	102,102	246,974	155,515	169,502	136,619	385,844	1,196,556	1,200,004		
Share of support costs (see note 8)	-	86,145	-	-	-	-	86,145	85,345		
Share of governance costs (see note 8)	-	14,465	-	-	-	-	14,465	14,499		
	102,102	347,584	155,515	169,502	136,619	385,844	1,297,166	1,299,848		
<b>Analysis by fund</b>										
Unrestricted funds	102,102	347,584	133,478	139,502	102,677	381,005	1,206,348	1,135,604		
Restricted funds	-	-	22,037	30,000	33,942	4,839	90,818	164,244		
	102,102	347,584	155,515	169,502	136,619	385,844	1,297,166	1,299,848		

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

#### 7 Charitable activities

(Continued)

For the year ended 31 March 2018

	Folk Lettings	Membership & Publications	Library	Marketing & Devt	Artistic Development	Education & NYFE	Total 2018
	£	£	£	£	£	£	£
Staff costs	43,395	101,762	117,385	91,892	19,217	147,105	520,756
Depreciation and Impairment	-	2,556	1,921	-	-	-	4,477
Direct activity costs	44,674	42,865	16,903	51,151	108,792	237,573	501,958
Premises costs	-	10,128	49,911	-	-	-	60,039
Administration costs	-	80,122	1,361	225	-	851	82,559
Other Staff Costs	-	8,854	4,965	11,664	893	3,839	30,215
	88,069	246,287	192,446	154,932	128,902	389,368	1,200,004
Share of support costs (see note 8)	-	85,345	-	-	-	-	85,345
Share of governance costs (see note 8)	-	14,499	-	-	-	-	14,499
	88,069	346,131	192,446	154,932	128,902	389,368	1,299,848
<b>Analysis by fund</b>							
Unrestricted funds	88,069	346,131	119,867	120,010	102,159	359,368	1,135,604
Restricted funds	-	-	72,579	34,922	26,743	30,000	164,244
	88,069	346,131	192,446	154,932	128,902	389,368	1,299,848

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

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8	Support costs	Support costs	Governance costs	2019	Support costs	Governance costs	2018
		£	£	£	£	£	£
	Depreciation	86,145	-	86,145	85,345	-	85,345
	Legal and professional	-	8,705	8,705	-	8,112	8,112
	AGM and Board Costs	-	5,760	5,760	-	6,387	6,387
		<u>86,145</u>	<u>14,465</u>	<u>100,610</u>	<u>85,345</u>	<u>14,499</u>	<u>99,844</u>
	Analysed between						
	Charitable activities	<u>86,145</u>	<u>14,465</u>	<u>100,610</u>	<u>85,345</u>	<u>14,499</u>	<u>99,844</u>

Governance costs includes payments to the auditors of £8,702 (2018 - £8,450) for audit fees.

### 9 Trustees

Related party transactions:

Two of the trustees received remuneration from the charity during the year.

Nicola Kearey received £300 for an 'In Conversation' performance and talk she gave. Mike Heaney conducted a lecture on 'How Percy Manning saved Morris' for which he received £127.30.

None of the trustees (or any persons connected with them) received any remuneration during the year, but 5 of them were reimbursed a total of £1,121 travelling expenses (2018- 8 were reimbursed £666) relating to attendance at meetings of the trustees.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

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### 10 Employees

#### Number of employees

The average monthly number of employees during the year was:

	2019 Number	2018 Number
CSH	20	20
Education	4	5
Library	5	4
NYFE	1	1
Services	3	3
Support & Admin	8	6
	<hr/> 41	<hr/> 39
	<hr/> <hr/>	<hr/> <hr/>

#### Employment costs

	2019 £	2018 £
Wages and salaries	500,543	476,604
Social security costs	43,788	36,341
Other pension costs	9,601	7,811
	<hr/> 553,932	<hr/> 520,756
	<hr/> <hr/>	<hr/> <hr/>

Total employee benefits including pension contributions of the key management personnel were £213,971 (2018: £207,721).

There were no employees whose annual remuneration was £60,000 or more.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

### 11 Tangible fixed assets

	Freehold land and buildings - Cecil Sharp House	Fixtures, fittings, plant and equipment	Computers and equipment	Works of art	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2018	1,880,000	1,123,660	151,583	79,350	3,234,593
At 31 March 2019	1,880,000	1,123,660	151,583	79,350	3,234,593
<b>Depreciation and impairment</b>					
At 1 April 2018	312,832	435,605	150,488	-	898,925
Depreciation charged in the year	20,752	101,733	1,095	-	123,580
At 31 March 2019	333,584	537,338	151,583	-	1,022,505
<b>Carrying amount</b>					
At 31 March 2019	1,546,416	586,322	-	79,350	2,212,088
At 31 March 2018	1,567,168	688,055	1,095	79,350	2,335,668

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

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

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

### 12 Fixed asset investments

	Listed investments
	£
<b>Fair value</b>	
At 1 April 2018 & 31 March 2019	6,772
<b>Carrying amount</b>	
At 31 March 2019	6,772
At 31 March 2018	6,772

The investment comprises shares in Royal Dutch Shell plc.

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

12	Fixed asset investments	(Continued)	
13	Financial instruments	2019	2018
		£	£
	<b>Carrying amount of financial assets</b>		
	Debt instruments measured at amortised cost	79,935	95,010
	Equity instruments measured at fair value	6,772	6,772
	Instruments measured at fair value	674,610	467,294
		=====	=====
	<b>Carrying amount of financial liabilities</b>		
	Measured at amortised cost	323,240	347,838
		=====	=====
14	Stocks	2019	2018
		£	£
	Publications and CDs for resale	2,982	3,020
		=====	=====
15	Debtors	2019	2018
		£	£
	<b>Amounts falling due within one year:</b>		
	Trade debtors	77,901	89,929
	Other debtors	2,034	5,081
	Prepayments and accrued income	107,682	86,669
		=====	=====
		187,617	181,679
		=====	=====
16	Current asset investments	2019	2018
		£	£
	Investments	674,610	467,294
		=====	=====
17	Creditors: amounts falling due within one year	2019	2018
		£	£
	Other taxation and social security	3,259	7,654
	Trade creditors	79,606	82,967
	Other creditors	5,415	11,778
	Accruals and deferred income	230,209	244,643
		=====	=====
		318,489	347,042
		=====	=====

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

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**18 Creditors: amounts falling due after more than one year**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Life members' subscriptions	8,010	8,450
	<u>          </u>	<u>          </u>

**19 Retirement benefit schemes**

**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 £11,681 (2018 - £9,818)

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

### 20 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds		Movement in funds		Movement in funds		Balance at 31 March 2019
	Balance at 1 April 2017	Incoming resources	Resources expended	Balance at 1 April 2018	Incoming resources	Resources expended	
	£	£	£	£	£	£	£
Cecil Sharp House	1,586,720	-	(19,552)	1,567,168	-	(20,752)	1,546,416
Bismarks	142	-	-	142	-	-	142
Manley Morris (Filming) Legacy	2,211	-	-	2,211	-	-	2,211
National Folk Music Fund	(29,651)	202,485	(71,304)	101,530	28,000	(20,037)	109,493
Library Project Development Fund	26,240	889	-	27,129	8,133	-	35,262
Pat Shaw Collection Fund	-	2,000	-	2,000	-	(2,000)	-
Malcolm Taylor Bursary Fund	1,389	-	(1,275)	114	-	-	114
Essex Music Education Hub	30,000	-	(30,000)	-	-	-	-
Help Musicians UK	5,000	10,170	(11,743)	3,427	15,515	(18,942)	-
PRS for Music Education	-	15,000	(15,000)	-	15,000	(15,000)	-
ACE Catalyst Fund	4,922	30,000	(34,922)	-	41,845	(30,000)	11,845
Garfield Weston Foundation	-	-	-	-	30,000	-	30,000
Postcode Community Trust	-	-	-	-	20,000	(4,839)	15,161
Roy Dommett Collection	-	-	-	-	10,000	-	10,000
Peterloo 2019	-	-	-	-	20,000	-	20,000
	1,626,973	260,544	(183,796)	1,703,721	188,493	(111,570)	1,780,644

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2019**

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### 20 Restricted funds

(Continued)

**Cecil Sharp House:** this fund represents the balance sheet value of Cecil Sharp House.

**Bismarcks:** accumulated royalties to be used in the production of a second Bismarcks recording.

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

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

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

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

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

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

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

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

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

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

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

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

#### 21 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2017	Resources expended	Balance at 1 April 2018	Resources expended	Balance at 31 March 2019
	£	£	£	£	£
Capital Projects	258,093	(22,655)	235,438	(23,520)	211,918
CSH Lift	299,040	(44,420)	254,620	(44,420)	210,200
Kennedy Hall Renovation	390,116	(41,725)	348,391	(41,725)	306,666
Publications	3,555	-	3,555	-	3,555
Education Programme	140,532	(23,483)	117,049	(27,259)	89,790
Instrument Replacement	999	-	999	-	999
	<u>1,092,335</u>	<u>(132,283)</u>	<u>960,052</u>	<u>(136,924)</u>	<u>823,128</u>

**Capital Projects:** Funds set aside for major capital projects.

**Lift at CSH:** this fund represents the net book value of the new lift. Depreciation is being charged to the fund over the useful life of the lift.

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

**Publications Fund:** a reserve for a rolling publications programme.

**Education:** to fund assist the development of the Education strategy and delivery.

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

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2019

#### 22 Analysis of net assets between funds

	Unrestricted funds 2019	Designated funds 2019	Restricted funds 2019	Total 2019	Unrestricted funds 2018	Designated funds 2018	Restricted funds 2018	Total 2018
	£	£	£	£	£	£	£	£
Fund balances at 31 March 2019 are represented by:								
Tangible assets	148,806	516,866	1,546,416	2,212,088	166,289	603,011	1,566,368	2,335,668
Investments	6,772	-	-	6,772	6,772	-	-	6,772
Current assets/(liabilities)	309,978	320,013	234,228	864,219	163,717	357,041	136,553	657,311
Long term liabilities	(8,010)	-	-	(8,010)	(8,450)	-	-	(8,450)
	457,546	836,879	1,780,644	3,075,069	328,328	960,052	1,702,921	2,991,301

# ENGLISH FOLK DANCE AND SONG SOCIETY (THE)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2019

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### 23 Related party transactions

There were no disclosable related party transactions during the year (2018 - none).

24 Cash generated from operations	2019	2018
	£	£
Surplus for the year	83,768	22,659
Adjustments for:		
Investment income recognised in statement of financial activities	(6,258)	(5,303)
Depreciation and impairment of tangible fixed assets	123,580	127,244
Movements in working capital:		
Decrease in stocks	38	2,667
(Increase) in debtors	(5,938)	(35,496)
(Decrease)/increase in creditors	(28,993)	4,413
<b>Cash generated from operations</b>	<b>166,197</b>	<b>116,184</b>