Company number: 297142
Charity number: 305999

The English Folk Dance and Song Society

Report and financial statements
For the year ended 31 March 2026

The English Folk Dance and Song Society

Contents

For the year ended 31 March 2026

Reference and administrative information ……1

Directors' annual report ……5

Independent auditor's report……38

Statement of financial activities (incorporating an income and expenditure account) ……43

Balance sheet ……44

Statement of cash flows ……45

Notes to the financial statements……46

Annual Report and Accounts Year ending 31 March 2026

English Folk Dance and Song Society
Reference and administrative details
For the year ended 31 March 2026

Company number	297142
Charity number	305999
Registered office and operational address	Cecil Sharp House 2 Regent's Park Road London NW1 7AY
Web address	www.efdss.org
E-mail address	info@efdss.org
Trading Names	English Folk Dance & Song Society folkshoponline
President	Eliza Carthy MBE
Bankers	HSBC 176 Camden High Street London NW1 8QL
Solicitors	BP Collins 32-38 Station Road Gerrards Cross SL9 8EL
Auditors	Sayer Vincent LLP Invicta House 110 Golden Lane London, EC1Y 0TG

OFFICERS and STAFF

Trustees/Directors

Fiona Butcher	Chair
Elsa Cardona	Vice chair from December 2025
Robyn Chicot	
Angharad Cooper	appointed November 2025
Alan Davey CBE	Vice-Chair, retired November 2025
Ed Fishwick	Honorary Treasurer
Andrew Hill	appointed November 2025
Marcie Hopkins	appointed November 2025
Jeremy Iles	appointed November 2025
Laura Jones	retired November 2025
Ayub Khan MBE	retired November 2025
Nell Leyshon	resigned March 2026
Angeline Morrison	retired November 2025
Lisa Saper	
Jeremy Simpson	resigned September 2025

Tony Garton	Honorary Company Secretary

General Purposes and Finance Committee

Ed Fishwick	Chair
Fiona Butcher	Trustee
Andrew Hill	Trustee
Marcie Hopkins	Trustee
Lisa Saper	Trustee
Jeremy Simpson	Trustee, resigned September 2025
Fi Fraser	Volunteer
Mike Heaney	Volunteer
Sherry Neyhus	Volunteer
Katy Spicer	Staff
Megan Chidlow	Staff

EFDSS Staff at 31 March 2026

Katy Spicer	Chief Executive & Artistic Director*
Zoe Nicol	Artistic Programme Co-ordinator*
Rachel Elliott	Education Director
Lucy Stiles	Education Manager

Hannah Mears-Young	Programme Manager, National Youth Folk Ensemble
Jen Cox	Dance Development Manager*
Ciaran Trevena	Education Administrator
Kerry Fletcher	Folk Education Network Co-ordinator†
Tiffany Hore	Library & Archives Director
Nick Wall	Librarian*
Alex Burton	Librarian
Josie Sommer	Archivist*
Martin Nail	Folk Song Subject Index*
David Atkinson	Editor, Folk Music Journal†
Sammie Squire	Marketing & Communications Director
Honor Wicks	Marketing Officer: Campaigns & Content
Liberty Rowley	Marketing Officer: Membership & EFDSS
Josh Holliday	Web developer†
Peter Craik	Philanthropy Director*
Megan Chidlow	Finance Director*
James Turner	Finance Officer
Lucy Grant	Business Development & Operations Director
Elizabeth Tobald	Venue Operations Manager
Alexeen Fernandez	Venue Sales and Events Administrator
Edward Hanley	Venue Sales and Events Manager
Romari Thomas	Caretaker*
Susannah Hall	Garden Manager†
Jamie Orchard-Lisle	Technical Manager†

Edie Bailey	)	
Brian Concannon	)	
Rachel Furness	)	
Sarah Stock	)	
Mimi Suzuki	)	Duty Managers*
Romari Thomas	)	
Theo Pedley	)	
Bridie Rushton	)	
Lucy Rushton	)	

Edie Bailey	)
Lydia Cochrane	)
Esther Elliott	)
Alnique Hardware	)
Edith Heringman	)

Holly Hollis	)	
Ciaran Keogh	)	
Faye Maughan	)	
Stella McGarvey	)	Event Assistants*
Theo Pedley	)	
Ellis Rooney	)	
Bridie Rushton	)	
Lucy Rushton	)	
Cori Smith	)	
Charlotte Turner	)	
Helena Waumsley	)	
Annabel Whittle	)	

*Part-time † Free-lance

RS7 Solutions	IT Support
Pink Foods	Café and bar franchisee

Membership at 31 March 2026

Number of individual members: 1918 (1867 at 31 March 2025).

Number of affiliated groups and organisations: 540 (526 at 31 March 2025)

The Board presents its report and the audited financial statements for the year ended 31 March 2026.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

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

The Board of Directors

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

until the next AGM. The appointment of any Director by the Board is subject to Member approval at the next AGM.

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

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

the Board. Additionally, the Chief Executive and staff may appoint working or advisory groups to provide them with operational support and guidance.

Managing risk

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

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

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

Statement of policies

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

Remuneration policy for key management personnel

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

Public benefit statement

As a registered charity, EFDSS is required to report how its activities in furtherance of its charitable purposes provide public benefit and to show that its Trustees act

regarding Charity Commission guidance in this matter. EFDSS has as its charitable purpose:

- the advancement of education;
- the advancement of the arts, culture and heritage;

and in so doing may also contribute to

- the promotion of equality and diversity.

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

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

OBJECTIVES and ACTIVITIES

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

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

- Maintaining and increasing the collections (physical and online) of the Vaughan Williams Memorial Library to provide resources to support learning and creative projects, and to promote and encourage academic study through lectures and conferences.

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

Vision Statement

To celebrate folk dance and music at the heart of England's rich and diverse cultural landscape.

Mission Statement

- **Welcome everyone**: Inclusivity is at our core; we celebrate diverse voices and promote equality in everything we do.
- **Take the lead**: we drive change, we motivate and develop new generations of artists, practitioners and audiences, and build networks and partnerships.
- **Connect passions**: we spark curiosity and creative possibilities by providing opportunities for learning, studying and exploring folk.
- **Treasure folk**: we preserve, present and promote folk arts and their rich resources.

CHAIR'S REPORT

This has been another year of high output and new developments. Activities for children and young people, adults, teachers, artists and academics have taken place across England; a capital development took place at our venue; and we embarked on the process of changing our trading name.

With funding from Arts Council England's Transform Fund, the Foyle Foundation and use of designated capital reserves, a transformation of the lower ground floor has taken place. The result is two new spaces for our activities and for hiring, and a newly refurbished combined café and bar. Over the past three years, between 40% and 50% of our annual turnover has been earned income from activities and venue hires, so creating these two new spaces, and providing our building users with a better café-bar environment and service, are a crucial part of our income generation plans.

During the summer of 2025 we undertook a series of meetings with members and non-members regarding a proposal to change our legal name from the English Folk Dance and Song Society to 'Folk England'. The current name has served the organisation well for many decades, but it was widely felt that the name did not fully reflect the work of the organisation in the 21st century and was acting as a barrier to finding new members and audiences. It was also considered to be too cumbersome for the digital age. A motion to change the legal name was voted on at our Annual General Meeting but, at 69.4%, the vote fell slightly short of the legally required majority of 75%. However, as the vote in favour of the change was so close, the Trustees took the decision to proceed with the adoption of Folk England as a trading name.

In the spring of 2026, the Board and senior team proposed to adopt the trading name as a unified brand for the charity, house and library to present a more coherent image of the organisation. This was met with opposition from a significant number of members, and the proposal was paused for further consultation and then discontinued. A resolution was also passed at an EGM that any change or removal of the names of the Society venue or library would need the explicit approval of a majority of the Society members voting in a general meeting.

New branding is being developed for the trading name, which will start being used for the charity from November 2026. We look forward to seeing how this change and the capital developments will support the growth of the organisation.

At the start of 2026 the UK Government ratified the UNESCO Treaty on Intangible Cultural Heritage (ICH). The Treaty aims to safeguard living cultural traditions, knowledge and practices, ensure respect for the heritage of communities and groups, raise awareness locally and internationally about cultural diversity, and provide international co-operation and assistance. Our Chief Executive was involved in lobbying for this action through her work on the Intangible Culture Heritage Committee of ICOMOS-UK (the International Council on Monuments and Sites). Clearly, we are excited by this development and pleased that the Department of Culture, Media and Sport is undertaking a national gathering of data on ICH to form a database, which should become a useful resource in our field.

This year five Gold Badges were awarded. The Gold Badge is awarded to individuals who have made a significant contribution to the work of EFDSS and/or the wider folk arts sector. This year's recipients were musician and NYFE artistic director, Jo Freya; musician and academic, Fay Hield; founder of Boss Morris, Alex Merry; musician, dancer and educator, Laurel Swift; and President of the Morris Federation, Pauline Woods-Wilson. Many congratulations to them all.

As always, much of our work would not be possible without the support of members, individual donors and grant-giving bodies to whom we are very grateful. Arts Council England for our National Portfolio and Transform funding; Foyle Foundation for capital funds; The Big Give Christmas Challenge, John Lyon's Charity, Seneca Trust, Scops Arts Trust, Camden Council, the Reed Foundation and The Postlethwaite Music Foundation for education funds; the Garrick Charitable Trust and Conrad and Jennifer Bailey for artists' development and performance programme funds; and The Good Luck Charitable Trust for general funds.

Finally, I would like to thank my fellow Trustees/Directors for all their work and support, and to thank those who retired from the board in this year – Laura Jones, Ayub Khan, Angeline Morrison, Nell Leyshon and Jeremy Simpson – and welcome the new members, Angharad Cooper, Drew Hill, Marcie Hopkins and Jeremy Iles. I also wish to thank our Chief Executive, Katy Spicer, and her team for their professionalism, dedication and continued development of the organisation.

Fiona Butcher

CHIEF EXECUTIVE'S REPORT

We have seen this year focus on two potentially transformative developments – the re-design of the lower ground floor of Cecil Sharp House to provide a beautifully

refurbished café and integrated bar, and the creation of two new activity spaces – Karpeles and Butterworth Studios, named after two prominent members of the English Folk Dance Society in its early years. We would like to express our enormous thanks to our architect, Anna Pamphilon of WBP Studios, quantity surveyor, Alan Smith of the Cumming Group, and to Laurence Wren, Eddie Stace and their team from building contractors, Metropolis.

The second development has been the process to change the name of the Society. After nearly four years of surveys, focus groups and discussion, we are convinced that the change to Folk England will increase our opportunities to engage with a greater demographic of people. For more than 15 years we have been working to widen our engagement with audiences, participants, artists, educators and partner organisations, and to bring the riches of the folk traditions practised in this country to the heart of our cultural lives. While our work remains rooted in the folk dance, song and music collected in the early 20th century by the members of the Folk Song Society and the English Folk Dance Society, the folk arts are constantly evolving, influenced by and reflecting the societal landscape around us. It was time that our name reflected our work and could stand for both heritage and innovation.

It continued to be a busy year of activities with a full programme of live gigs, learning and participation, and library events at Cecil Sharp House, across England and beyond, and online. Highlights included the first Queer Folk Ceilidh Party Festival and Black British Folk Festival; the development of our programmes for people with disabilities; new courses in the history of folk song and dance; and delivering activities at national and international festivals. Nearly 40,000 people engaged with folk activities at Cecil Sharp House and through our national programmes as participants and audiences.

A wonderful end to the year was receiving the Impact Award from the Association of British Orchestras for Equity, Diversity and Inclusion for the National Youth Folk Ensemble programme. It was received by Education Director, Rachel Elliott accompanied by our Ensemble Artistic Director, Jo Freya, musician-educator Kuljit Bhamra MBE and myself at an event held at the Southbank Centre, London in February.

As always much of our programme is delivered in partnership with education, arts, heritage and academic partners, and is made possible by a myriad of funders. We are very grateful to all for their support and engagement.

Katy Spicer

REVIEW OF ACTIVITIES AND ACHIEVEMENTS

ARTISTS DEVELOPMENT AND PERFORMANCE PROGRAMME

Once again, we supported the development of professional artists working with the folk arts through our Alan James Creative Bursary Programme and Micro Grants Programme. The former programme, named after a past Chair of EFDSS who died suddenly in 2019, received 63 applications and continued to attract a wide array of project ideas. Six artists/bands received funding: Howay the Lassies, Johnny Campbell, and Hannah James and Sonia Sabri received full bursaries and rehearsal space, and we were delighted to partner again with the Glasshouse International Centre for Music, Gateshead to host the residency of Howay the Lassies. Naomi Bedford, Heather Ferrier, and Dave Grey and Danny Pedler received research bursaries. Projects ranged from exploring percussive dance and music from England and India to land rights and the environment.

We are grateful to Conrad and Jennifer Bailey for their continued funding of the Micro Grants programme and who extended their support this year to the Feminist Folk Club shows. Eight Micro Grant awards were made from a total of 44 applications and supported the purchase of sound equipment, the creation of video and albums, creative research and development, and developing performance. The awardees were Oliver Cross, The Furrow Collective, Holly Clarke, Sam Partridge, Claire Vine, Good Habits, Tom Kitchen, and Ben McElroy.

Our festival partnerships continued with Sidmouth Folk Festival and Stage4Beverly, providing performance opportunities for early career musicians and new musical partnerships by established musicians. Twenty-five musicians were showcased included The Hop, Daisy Dot, Bailey and Keely, and Jennifer Reid.

Programming partnerships also continued with Thank Folk for Feminism and Queer Folk to present the Feminist Folk Club shows and Queer Folk Ceilidh Parties respectively. This year we co-presented the first Queer Folk Festival in June with a mix of live music from Maddie Morris, The Pegwells and RE:VULVA, and a talk by Jo Brydon-Dickenson on composer and folk song collector Percy Grainger; the event culminating in a ceilidh.

Collaborating with musician Angeline Morrison, we presented the first Black British Folk Festival in October with music and talks from an amazing line up of Muco, Border Widow, Bethany Weimers, Marie Bashiru, Germa Adan, Calliope, Zakia Sewell,

Emma Kathryn, Mataio Austin-Dean, Cohen Braithwaite-Kilcoyne and Angeline herself.

> "For a few years now I've been nurturing the tiny flame of an idea very close to my heart – a day long, festival style event that shone a light on the contributions made by Black British folkies of the African and Caribbean diaspora…. On 4 October 2025 at Cecil Sharp House, EFDSS made this idea into a glorious reality."
> Angeline Morrison

The Magpie Arc returned in February with their highly successful Indoor Folk Festival, and we were delighted to celebrate the 30th musical anniversary of Nancy Kerr and James Fagan with a concert in October. Whenever possible we provide opportunities to the alumni of the National Youth Folk Ensemble, the next generation of performers and promoters. This year Elye Cuthbertson and Barney Marshall programmed an evening of young musicians including other alumni called 'The Crossroads' and Kora player Suntou Susso invited alumni to play with him on the recording of his new album and in his live show at Cecil Sharp House.

> "A great day in an iconic location and London needs a festival like this."
> Fatea magazine on Indoor Folk Festival, February 2026

The year ended with a unique event called Jump Billy which brought together academic and writer, Dr Mary Shannon and the music of Angeline Morrison and the Sorrow Songs Band. The evening drew on Dr Shannon's recent biography, "Billy Waters is Dancing: Or How a Black Sailor found fame in Regency England". The evening also featured Suchitra Chatterjee as narrator, and performances by folk musicians Maz O'Connor and Martin Simpson.

LEARNING AND PARTICIPATION

The Education Team continued to deliver activities for all ages and abilities at Cecil Sharp House and across England – from Devon to Liverpool – reaching over 13,500 people. Our Education Director attended the European Folk Network conference in October in Manresa, Spain, where she gave a presentation on the National Youth Folk Ensemble.

Adult Learning and Professional Development

Adult education programme continued with our morris dancing and English country dance classes, Monday Folk Singers (online), Cecil Sharp House Choir, and Sunday

Folk Music Workshops providing opportunities to learn a multitude of instruments and folk singing. This year's Monday Folk Singers termly tutors were Matt Quinn, Maddie Morris and Georgia Shackleton.

Ben See led Cecil Sharp House Choir while Rose Martin was on maternity leave. In addition to their now regular lead role in our annual Festive Gathering event, the Choir also teamed up again with Bellow Fellows to present a free "come and sing" concert to mark Make Music Day 2025, and performed at Walthamstow Folk Club, Sidmouth Folk Festival, and at the Bloomsbury Festival.

> "How refreshing it was to hear a choir singing traditional English songs in a clear and harmonic style – the audience loved it."
> Jacqueline Patten, review of Cecil Sharp House Choir performance at Sidmouth Folk Festival 2025

Professional development

By the end of the year the Folk Education Network (FEN) had over 700 members. FEN enables the sharing of information and provides peer support via our FEN Facebook group. It remains free for anyone involved, or interested in, learning and participation in folk arts to join the network.

There was a focus on dance in this year's programme of Folk Education Development Days and training events. In June we partnered with Lisa Heywood's Callers' Chat project to present Focus on Calling in an online event. In early spring the topic was Adapting Folk Dance for Older People, a one-day event at Cecil Sharp House with presentations and workshops from FolkActive, teacher and caller Mary Panton, and People Dancing. It was attended by people from across England and Wales.

In the autumn, a partnership with Live To Your Living Room (LTYLR) saw the presentation of an online event - Connection Online: Focus on Virtual and Hybrid Learning. LTYLR began during Covid with online folk music programmes and has continued to develop online folk activities post Covid. LTYLR made it possible to join online an in-person event in Cambridge we presented in partnership with Cambridgeshire Music focussing on working with rural communities and folk practice in the county.

In July, we were delighted to partner with People Dancing to present an evening ceilidh and a one-day course, entitled Sociable Dancing: Teaching and Creating with Folk, at their national Summer Intensive in Leicester. This was led by Kerry Fletcher with musician Oli Matthews.

> "At the event, I saw - and experienced directly!! - nothing but total joy and engagement in the parts of your session I popped into and it was particularly wonderful to watch you work with the wide range of individuals in your group in such a respectful, wise and caring way."
> Louise Katerega, Head of Professional Development, People Dancing

Across the year, 245 people attended these professional development evens.

Youth Programme

Cohort 9 of the National Youth Folk Ensemble (NYFE) continued their year with residencies in April and August 2025 and performances at Cecil Sharp House, Oxford Folk Festival, King's Cross Summer Sounds, and Shrewsbury Folk Festival where the Ensemble gave both a performance and played for a ceilidh. In August they recorded an EP which is available on SoundCloud via the EFDSS website.

In August, EFDSS presented a Folk Family Afternoon at King's Cross Summer Sounds festival, which comprised two performances by NYFE, two Bhangra Ceilidhs, and a closing performance from folk band Gadarene. The afternoon was attended by 5000 people - the highest daily attendance numbers in the 10-day free festival.

> "Together, they [NYFE, Gadarene, Bhangra Ceilidhs] created a joyful, memorable experience that left the whole audience buzzing."
> Martin Collins, Festival Director, King's Cross Summer Sounds

In October we welcomed the 10th Cohort of the Ensemble. This was also the start of the final year of Jo Freya's tenure as Artistic Director. As usual, the year began with a residency at Halsway Manor, Somerset. This was followed with a February residency in North Yorkshire and Cohort 10's first public performance at the Music Room, Royal Liverpool Philharmonic Halls. We were delighted to welcome Tarren as our guest band for the show.

To mark the 10th anniversary, an exhibition of photographs of the Ensembles over this period was staged at Cecil Sharp House and made available online. This exhibition included photography by Roswitha Chesher, Camilla Greenwell, Neil King, and EFDSS staff members.

> "For a decade, the National Youth Folk Ensemble has nurtured the energy and talent of young musicians and enriched the folk traditions of our country with new diverse voices, while championing the future of our musical heritage. Arts Council England has been proud to invest in an ensemble that has supported so

> many aspiring folk musicians and inspired such vibrant and creative music-making."
> Darren Henley, Chief Executive, Arts Council England, February 2026

We were delighted that NYFE was awarded a prestigious ABO Impact Award 2026 for Equity, Diversity and Inclusion for significantly increasing Global Majority representation amongst the artists and repertoire in the Ensemble's work over the preceding year. The artists worked with were Germa Adan, Adriano Adewale, Kuljit Bhamra, Raghad Haddad, Camilo Menjura, and Suntou Susso, who all brought traditional tunes and songs from their cultural heritages and co-created new arrangements with the Ensemble. The award was presented by Classic FM's Ritula Shah at the Southbank Centre on 4 February 2026.

NYFE Open Days took place in the summer half term in London, Exeter and Leeds. These free workshops provide an opportunity for any young person to explore folk music and to find out more about the NYFE. NYFE Folk Experience Days took place in St Helen's in partnership with Sound! Music hub for Liverpool City Region in July, and in Ely in partnership with Cambridgeshire Music in November.

In the spring term 2026 we delivered a significant project in partnership with Camden Music, with funding from the London Music Fund, to support instrumental playing and music curriculum development in four secondary schools. The Folk in Camden Schools Project was led by Hazel Askew with Aaron Horlock, Seth Bye and Ben Moss, and support from NYFE alumni as trainee music leaders and fellows from the Royal Academy of Music's Open Academy. Between January and March, the team worked with 157 key stage 3 music pupils from four secondary schools. Professional development sessions were delivered for music teachers and Open Academy students, and a learning resource is being created to support schools in the borough to work creatively with folk music in the future. The schools came together for a sharing of work in May 2026 at Cecil Sharp House.

> "Very interesting and exciting with some lovely outcomes … the young people had autonomy over some of the creative decision-making … acoustic, hands-on, and collaborative and felt very engaging in the room."
> Gareth Gay, Head of Service, Camden Music

We are grateful once again to the Scops Arts Trust and The Postlethwaite Music Foundation for their financial support for NYFE. This enables member fees to remain low and to offer bursaries, travel costs, and free places ensuring that finance is not a barrier to joining the Ensemble.

NYFE alumni were offered varied paid opportunities across the year to support their development as artists and educators. Three NYFE alumni recorded tracks on kora player Suntou Susso's new album and performed with his band at Cecil Sharp House in October. Other alumni activity included two trainee music leader positions for the 2025-26 academic year with London Youth Folk Ensemble and Inclusive Folk, and tutor support at Open Days, Folk Experience Days, and projects in schools. Four alumni performed at IDEAL Network Live! conference about inclusive leadership at arts centre Rich Mix in East London.

London Youth Folk Ensemble (LYFE), our non-auditioned ensemble, continued to meet throughout the year at Cecil Sharp House. Despite being called 'London', young people regularly travel from outside London to be part of the Ensemble. LYFE was led by Maya McCourt and Aaron Horlock assisted by NYFE alumni Megan Deakin (trainee music leader) and Mía Iles Pérez (pastoral staff). LYFE performed in Trafalgar Square at the Feast of St. George event in April, and in July once again gave the opening performance on the Acorn Stage at Folk by the Oak and performed in Greenwich Park, performing to c2000 people across these events.

LYFE and Friends (previously known as The Takeover), our annual youth folk music event took place again in June with guest youth ensembles FolkActive from Southampton and Bridging Sounds Orchestra from Newham Music, London. During the afternoon, all the young people enjoyed workshops and sessions and, in the evening, gave a public performance culminating in playing a tune together arranged on the day!

Additionally, a partnership project was developed with the Symphonic Band of London's Tri-borough Music Hub and LYFE to introduce the former to folk music. A session for the band led by LYFE tutors was held in March, with the band visiting LYFE at Cecil Sharp House in April for a collaborative session. The project concluded with the performance of a joint piece at Tri-borough Music's concert on 1 July at Chelsea Town Hall.

Dance

As reported above, we delivered three folk dance training, and development events this year as part of our professional development programme.

Our regular dance activities at Cecil Sharp House took place – the sell-out New Year's Eve Ceilidh with music by the Folk Camps Party Band with caller Sheena Masson and interval performances by Thrales Rapper sword dance team. The

Family Barn Dances, including our Maypole Special event, continued to attract regulars and families new to folk dance.

The Bhangra Ceilidhs, an activity developed in partnership with Kuljit Bhamra MBE and first introduced in November 2024, has engaged with a wider demographic of people and is also providing a great opportunity for young musicians from the English (NYFE alumni) and Indian / bhangra dance music traditions to play in the band led by Kuljit with Hazel Askew. Our team of callers is led by Lisa Heywood and Hardeep Sahota. Ceilidhs were delivered at King's Cross Summer Sounds, as mentioned, and Summer in the Park in Greenwich. In November 2025 there was another sell-out ceilidh at Cecil Sharp House, with interval performances by dancers from Bhangra Dance London and Hammersmith Morris Men.

Continuing our partnership with One Dance UK, 140 young dancers from around the UK performing at the festival took part in a Bhangra Ceilidh at the U.Dance National Youth Dance Festival held at Sadler's Wells East in July.

> "Thank you SO much for providing the most memorable Ceilidh ever (and that's saying something!) as part of the U.Dance National Festival 2025! What a brilliant experience!"
> Laura Nicholson, Head of Children and Young People's Dance, One Dance UK

The Folk Dance Mini Grants programme once again supported a range of projects taking place across England. This year's recipients were:

- Crank Dance, Devon – a lively experimental folk collective inspired by English and international traditions. The grant supported their Equinox Ball in March to make it more accessible and introduce elements to attract a wider audience.
- National Youth Folk Troupe of England (NYFTE) – performs a range of traditional dances and music, and this grant supported the costs of expert tuition to develop and research garland dancing, to add this to their repertoire public performance and workshops.
- Magnetic North East – promotes the traditional music, song, dance and crafts of the North East of England. The grant supported the production of accessible online clog dance learning videos by Charly Curry specifically designed for people with reduced mobility.
- Poppy Bastin's Maypole Dancers, Hampshire – ran free after-school Maypole Dance Club for children at two primary schools and performed at local events.

- Folk Factory, Sheffield – runs a youth folk and music programme. To mark their 10th anniversary, they held a day-long festival and weekend of workshops, ceilidhs, dance-outs and performances by diverse cultural groups in the city, which was supported by the grant and produced by their young people.

Funded by a donation from Andrew Swaine, Lisa Heywood, an experienced caller across varied social folk dance styles, was commissioned to undertake a census on callers delivering social folk dance in England. This survey is the first stage of a research project to find out more about the people who call for social folk dances, the events they call for, and the dances they call. The research will be completed in March 2028 and will increase knowledge and understanding of the range and number of activities taking place in the English folk dance scene, how that information can inform the development of social folk dance opportunities, and to create resources for dance callers.

Access and Inclusion

The Inclusive Folk programme for disabled young people continued thanks to funding from John Lyon's Charity. The programme comprises the regular Folk Unlimited workshops at Cecil Sharp House and activities in schools and colleges, a paid trainee music leader position and production of learning resources. Over this year we have worked with five schools in the London boroughs of Barnet, Brent, Ealing, Hammersmith and Fulham, and Westminster.

> "Even those who typically do not contribute academically were enthusiastic and participated actively. The group's ability to connect with every student and create an inclusive atmosphere was remarkable."
> Teaching staff, The Windmill School, Barnet, London

Thanks to continued funding from the Seneca Trust, we delivered another 18 Folk Beyond workshops for learning disabled adults over the age of 30 years.

The tutor teams for both these programmes were Emmie Ward, Nick Goode, Roary Neat, with NYFE Alumna Gráinne Lacy-Roberts (Inclusive Folk trainee music leader). Regular support staff included Lucy Rushton and Cori Smith.

> "We are really truly very appreciative and grateful about how thoughtful and considerate Emmie and her team are and about how very much effort they put into each session to make it person centred, enjoyable and worthwhile for everyone. Big thank you - they are heroes and super stars."
> Parent of Folk Beyond participant

Extending our partnership with Queer Folk, this year we have presented afternoon Chilled Ceilidhs. Responding to feedback, these ceilidhs are designed for people who are neurodivergent and/or disabled, by presenting ceilidhs with reduced participant numbers and adapted lighting and sound to provide a less crowded and calmer environment.

Free Learning Resources

As part of our continued mission to make high-quality learning resources for folk music, song and dance freely available, four resources were added to our online Resource Bank during the year:

- Our popular Beginners' Guide to English Instrumental Folk Music, and our Beginners' Guide to English Folk Song, originally produced in 2014, were both thoroughly updated by Hazel Askew.
- Cut from the Same Cloth: Folk Songs and Textiles in Inclusive Learning, our latest resource for use in Special Educational Needs and Disability (SEND) settings, was created by Emmie Ward and Camilo Menjura, providing teachers' notes (incorporating Picture Exchange Communication Symbols for the first time in one of our resources), audio files, and video.
- English Traditional Dancing – our longstanding and popular book for teachers and dance educators by Wendy Knight, was updated and made freely available online as a PDF.

The total views for the Resource Bank in 2025-26 were 63,406.

LIBRARY AND ARCHIVE

The Library and Archive team presented a varied programme of lectures, courses and conferences this year together with some new academic partnerships, alongside their day-to-day work of cataloguing and responding to a myriad of enquiries.

Library lectures and conferences

This year's library lectures series (January to April) continued as an online offering, thus attracting people from across the world.

- Dr Elizabeth Bennett presented 'Dorothy Marshall and the Women of West Sussex', which focused on an often-overlooked collector of folk song in the early-mid 20th century and the women of Sussex she collected from.

- ‘Merry neets, morris and more’ given by Sue Allan explored social and display dancing in the Lake District and Cumbria.
- Artist and academic Lucy Wright uncovered hidden women in seasonal customs in ‘Folk is a Feminist Issue!’.
- ‘The Catterwauling Scrapes of Thrashing Fiddlers’ – explorations in the history of English vernacular fiddle players, 1600–1900’ given by Vic Gammon.

Attendance figures for the Library Lectures were the highest they have been since the pandemic.

The highly successful Folk Song in England course (level 2) given by renowned writer Steve Roud returned to the library’s programme this year and a new course, ‘Folk Uncovered: Exploring English Folk Dance’ was delivered by Mike Heaney and Chloe Middleton-Metcalfe.

The 2025 conference was ‘Traditional songs and popular airs’ and was co-organised with Julia Bishop (University of Sheffield) and Alice Little (University of Oxford). This two-day conference presented 22 speakers with topics ranging from ubiquitous tunes in Early Moden England to specific songs including ‘Mad Tom of Bedlam’ and ‘The Broom of Cowdenknowes’, and Contemporary transformations in the practice of Ukrainian and Estonian folk music performers, to reinterpreting British folk music through electronic practice. It attracted speakers from across the country, as well as from Ireland, Spain, the USA, Australia and Estonia, and successfully brought together researchers from different fields with shared and complementary areas of interest relating to song and instrumental tunes.

The annual Broadside Day took place in Sheffield this year, in collaboration with the Traditional Song Forum and the Contemporary Folklore Research Centre at the University of Sheffield. It featured ten speakers who presented diverse research from across the field of street literature and cheap print.

Academic partnerships

With funding from the Arts and Humanities Research Council through the London Arts and Humanities Partnership, the Library has joined forces with University College London’s Department of Information Studies to recruit and supervise a PhD student. Sophie Thiele began her studies in October 2025. Her research examines how folk song and dance are marginalised in knowledge organisation systems compared to other performing arts and how folk song and dance classifications create or further the marginalisation of generally underrepresented groups. The

project focuses on who is hidden or missing in English folk song and dance documentation, with a special focus on the VWML.

The library has also been collaborating with students from the Writing MA programme at the Royal College of Art, who produced sound and word pieces in response to items from our collections. These were then broadcast on Resonance, a radio station which broadcasts on 104.4 FM to central London, DAB to Greater London, nationally on Radioplayer and via live stream to the rest of the world.

The project with the Universities of East Anglia (UEA) and Sheffield on Gypsy and Traveller voices in music archives continued with the launch of a short film, 'A Basket full of eggs', filmed in 2024. It was directed and produced by Lisa Smith and Patrin Films, a British Romani led company. It premiered in Berlin at AKE DIKHEA? 10th International Romani Film Festival in September 2025, and further screenings have taken place at conferences in Hungary and Slovenia, at UEA, and at the North Atlantic Song Convention in Edinburgh. Some of the showings were accompanied by talks and/or Q&A sessions delivered by our Library Director, Tiffany Hore, Hazel Marsh (University of East Anglia) and Esbjörn Wettermark (University of Sheffield). In addition, Tiffany and Hazel presented a paper on the project to the International Association of Music Libraries annual congress in Salzburg in July 2025. The project is funded by the UEA's Impact Acceleration Account.

Thanks are due to our regular team of volunteers who have helped make significant progress in scanning and cataloguing the remainder of our photograph collection. This is a long-term project, but when finished, the collection will have doubled in size.

Malcolm Barr-Hamilton, our Archivist of seven years, retired at the end of March 2025 and we welcomed Josie Sommer to the post in June 2025.

> "A very special place full of very special people." Library user, 2026

Folk Music Journal

Volume 13, Number 1 of the Folk Music Journal, was published again in print and digitally. The Journal reviewed 20 books, two films and two CDs, and published the following articles:

- 'Northumberland Forever: Regional Identity, the New Northumbrians, and a Changing Dance Repertoire' by Derek Schofield
- 'A rich vein of real Folk Songs: Cecil Sharp's Collecting Practice in England' by Brian Peters

- ‘Sir John Macgregor Murray: Preserver of Highland Culture, Music, and Song’ by Karen McAulay
- ‘Cecil Sharp and the Savile Club’ by Jeremy Barlow
- ‘The letters of Pete Seeger and Atilla the Un: Race, Gender and Power in Trinidadian Calypso and American Folk Music’ by Daniel Kotin

We are most grateful to the Editor, David Atkinson, and the Editorial Board for their work in producing the Journal.

MARKETING AND COMMUNICATIONS

In addition to marketing all EFDSS activities and venue hire, and raising the organisation’s profile across our digital and social media platforms, the Marketing Team embarked on a major project - changing our trading name and developing a new brand.

Several surveys exploring the concept of a name change had been undertaken in 2021-22, but changes to our funding from 2023 meant that the project was put on hold. Building on the findings of this earlier research, we undertook a series of focus groups and open meetings during summer 2025, in London, across the regions, and online.
Following the AGM, we announced that we would be changing our trading name from the English Folk Dance and Song Society to Folk England and began working with Spy Studio to develop a new visual and verbal identity, alongside a new website for Folk England. The work to implement the trading name change and establish the new Folk England brand continues into 2026-27.

We continue to take a digital-first, content-rich approach to promoting gigs and classes at Cecil Sharp House, increasing the visibility, reach and impact of our programme and wider sector. Alongside in-house content creation, we have commissioned engaging trailers for key EFDSS projects including the Black British Folk Takeover, Bhangra Ceilidh and Feminist Folk Club. These assets showcase the diversity of our programme, reach new audiences and extend the life of projects beyond individual events. Looking ahead, we plan to commission a film around the launch of Folk England to build awareness and momentum around the new brand.

Our social channels continue to perform strongly, with sustained audience growth and engagement, particularly on Instagram and Facebook. TikTok, launched in December 2024, is helping us reach younger audiences, with 25% of viewers under 24 and 62% under 34.

Audience development remains a key focus, particularly for events with the potential to attract younger and more diverse audiences. Results are encouraging: 45% of ceilidh bookers are under 30 and 44% of audiences are first-time visitors. For some events, first-time attendance reaches up to 78%, including Bhangra Ceilidh, Black British Folk Takeover, Jump Billy! and Queer Folk Festival. These figures demonstrate our growing reach and success in engaging new audiences. Targeted activity has also extended to PR campaigns across specialist media, including:

> **Interview on Jump Billy**
> *What do you hope younger audiences take away from Jump Billy?*
> "Billy Waters is such an important figure for the landscape of British musical history, especially for the history of folk music in Britain. I'd love younger audiences who maybe didn't know much about him beforehand to come away seeing the landscape of folk music in England with a fresh vision. Billy Waters represents the diversity that has always existed in the land and in the music, but which is often overlooked."
> https://www.afridiziak.com/interviews/angeline-morrison/

PHILANTHROPY AND MEMBERSHIP

Membership

We saw a small increase in both individual and group membership this year, a welcome reversal of a long-term trend of gradual decline over several decades. This has been due in the main to the Starter Membership Scheme which offers a low price membership to start people's engagement with EFDSS. With the change of trading name in autumn 2026 to Folk England, we are planning recruitment campaigns to encourage this growth to continue. Membership subscriptions continue to provide an income of c9% of turnover (this year it is 5.6% due to legacy income); significant increases in grant and earned income has seen this percentage figure reduce from past years. 25 members also make generous monthly donations, and an impressive total of over 1,000 members have donated in some way since April 2025, often to fundraising campaigns for specific activities; their loyalty to EFDSS also continues to result in legacies.

English Dance and Song (membership magazine)

Three editions of our membership magazine, English Dance and Song (EDS) were produced, and articles are reproduced online for all to read. A number of articles

on social dance were published - Tips for Callers, Bhangra Ceilidh, dance on the Isle of Man, and about our national dance survey. Our regular youth led features continued along with reports on EFDSS activities. Other articles included an interview with the first female Squire of the Morris Ring, Oxford's May Tradition, and folk festivals reviews.

The physical magazine is now complemented by regular short e-news shots providing more immediate information to members as well as the in-depth features in the magazine.

Legacies

Gifts in wills have historically provided an important source of revenue for EFDSS and continue to do so. We decided to invest in a time-limited offer of a free will-writing service for EFDSS members to encourage people to make a legacy pledge. Only a handful of members took advantage of this offer, and their experience of the service was mixed. It was nevertheless a useful exercise in reminding members that even a modest donation in their will can continue to support folk beyond their own lifetime. Many legacies are given without conditions, enabling EFDSS to use funds where needed. Over this past year, legacies have supported the capital developments at Cecil Sharp House and so will help us to increase our earned income from hires and EFDSS' ticketed activities in the coming years. The late Marjorie Fennessy made a generous and significant gift to EFDSS in her will this year. She has specified it to be used for dance development and to support the library; it will help fund cataloguing and digitisation activities and core library costs over the coming years.

Donations

Once again, we undertook a Big Give Christmas Challenge fundraising project. This year the focus was on youth music, including raising funds to support bursary places. This ensures that no young person is prevented from joining either London Youth Folk Ensemble or the National Youth Folk Ensemble because of cost. The campaign raised £14,000 and we are very grateful to all the individual donors and to the Reed Foundation for their support.

Training and development

The Philanthropy Director was one of only nine senior arts professionals working in England to be selected for a year-long Senior Fundraising Fellowship Programme, managed by Cause4 in partnership with the University of Leeds and supported by Arts Council England. This fully funded Fellowship has been a significant opportunity to explore further options to diversify income sources for the charity, primarily Philanthropy and exploring other areas too. Our Philanthropy Director is

now incorporating these learnings into our fundraising strategies, as well as building on professional connections made during three residential sessions and additional online meetings. We have also been able to take advantage of free online courses for other staff as part of this programme.

EQUITY, DIVERSITY AND INCLUSIVITY

We continued to develop activities to reach a wider cohort of people across England and introduce new people to the folk arts. Key activities were: -

- Queer Folk Ceilidh Club and Festival
- Black British Folk Festival
- Bhangra Ceilidhs
- Photographic exhibition at Cecil Sharp House of contemporary Black craftspeople
- Inclusive Folk, Folk Beyond, and Chilled Ceilidhs.
- Diversity of tutors engaged to work on various education projects and in particularly with the National Youth Folk Ensemble (ABO Award).
- Feminist Folk Club
- Attitude is Everything Advisory Panel

YEAR AHEAD : APRIL 2026 – MARCH 2027

We will be introducing our new trading name Folk England in November 2026 followed by a new website in spring 2027.

This summer we toured our new music commission called Rooted and Rising. Led by percussionist/composer Adriano Adewale, this new collection of tunes and songs takes the symbol of the tree, and its significance in world cultures and current environmental discussions, as the source of inspiration. The project began with two short research and development sessions in which musicians Nancy Kerr, Kuljit Bhamra, Cohen Braithwaite-Kilcoyne, Phoebe Harty, Camilo Menjura, Jenn Butterworth, Su-a Lee and Germa Adan took part. The production has been supported by the Cockayne Foundation, Big Give Christmas Give Campaign, Folk by the Oak and a further grant-giving trust.

August marks the final National Youth Folk Ensemble residency for our current Artistic Director, Jo Freya. Jo has expanded the range of musicians the Ensemble members have worked with over the past three years bringing them traditional

music from across the world to excite and inspire their musical learning and compositions. It was fitting that Jo received her Gold Badge award at the Ensemble's April performance at Cecil Sharp House, with the citation given by renowned writer Michael Morpurgo. Our huge thanks go to Jo for a wonderfully successful tenure. We are delighted to welcome Hannah James as our new Ensemble Artistic Director and look forward to working with her from autumn 2026.

Our autumn library conference focusses on Intangible Cultural Heritage (ICH) following the UK Government's decision to ratify the UNESCO Treaty on ICH at the beginning of 2026.

A bequest from the late Marjorie Fennessy will help support the library over the next few years and enable some new dance activities to be developed. Marjorie was a long-standing member of EFDSS, a former Trustee, and an organiser of many dance projects and activities, as well as being an excellent folk dancer.

Our National Portfolio Organisation funding from Arts Council England is confirmed for 2026-27 and 2027-28 and we will be submitting a five-year application for the period 2028-2033 in late 2026.

TREASURER'S REPORT

The income for the year is £2,383,934 (2025: £1,535,587), the increase is due largely to the legacy from Marjorie Fennessy. Grants received include £50,059 from the Arts Council as the final funding of the Transform programme (2025: £65,757) which is aimed at helping the charity build its income streams. The charity also received £42,000 from John Lyon's Charity for an educational project.

Legacies in the year totalled £814,422 (2025: £61,073). Letting income generated from space in Cecil Sharp House increased slightly to £505,983 (2025: £492,809), despite there being building work closing off spaces during part of the year. Income from educational and library related courses increased in a successful year of various new and existing activities.

Expenditure in 2026 was £1,776,882 (2025: £1,635,563). The increase represents inflationary pressures on virtually all costs, but in particular on staffing costs with the increase in Employers National Insurance, and the costs of running and upkeep for the building. Direct costs for the range of activities of the charity vary with changes in the activities, this year some new initiatives brought new income and related costs.

The charity has an overall surplus of £607,052 (2025: deficit £99,976). The surplus this year is driven by the legacy receipts, and this income will fund some core and project costs over a number of years. Costs each year include depreciation on fixed assets bought and funded in earlier years, but gradually being expensed over the years of their use in accounting terms. Depreciation was £97,942 in the year (2025: £95,912). The charity continues to work to increase its income to match its expenditure.

Ed Fishwick

Reserves policy

EFDSS holds the following types of reserves:

Restricted reserves comprise funds available for expenditure in accordance with the donors' wishes. These include Cecil Sharp House, held as an asset intended to be used for purposes of the aims and objectives of the organisation, and various grant funds and donations which were received for particular purposes and are unspent at the year end. Restricted reserves at 31 March 2026 are £2,241,866 (2025: £1,772,114).

Designated reserves are funds set aside from unrestricted reserves at the discretion of the Trustees. As at 31 March 2026 EFDSS held designated reserves of £492,223 (2025: £348,191), this figure is primarily made up of £486,223 relating to fixed assets capitalised for major projects including the redevelopment of the lower ground floor, refurbishing Kennedy Hall and replacing boilers.

Free reserves are defined by the Charity Commission as funds that are freely available to spend on the charity's purposes and thus do not include restricted or designated funds, or any remaining funds tied to fixed assets. The free reserves held at 31 March 2026 were £399,703 (2025: £400,045).

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

- £250,000 which is an estimate of funds needed in the event of winding up.
- An additional £100,000 to allow for funding gaps in the year.

- A further estimate of £50,000 in terms of the continuing impact of increasing inflation

This level is judged suitable considering the following factors:

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

Investment

Surplus cash is invested in short term bank deposit accounts and Common Deposit Funds for charities for agreed short periods. The amount available for investment is judged according to expected financial obligations and cash flow forecasts.

Incoming Resources

Grants received and receivable in 2025-26

	£
Arts Council England National Portfolio Organisation*	304,830
Arts Council England Transform Grant*	50,059
John Lyons Charity*	42,000
Foyle Foundation	20,000
Grant for 'Rooted and Rising'	20,000
Camden Learning	9,115
Seneca Trust	8,640
Scops Arts*	7,500
Garrick Charitable Trust	5,000
Postlethwaite Music Foundation*	2,400
Reed Foundation	1,250

*multi-year grants

Fundraising

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

Voluntary Income

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

Donations were received from individual members, group members, and other organisations, including donations in memory of deceased members. A donation of £100 was received from the St Albans Abbey Folk Dance Club.

Legacies were received from:

	£
Marjorie Fennessy	750,000
Robert Taberner	47,000
Margaret Fletcher	13,373
Pamela Watson	1,500
Barbara Kinsman	1,037
Peter Lund	1,000
Joyce Mole	512

Gift Aid

EFDSS has been able to recover £10,442 of tax on donations through the Gift Aid Scheme.

Statement of the Board's responsibilities

The Directors (who are also the Trustees of EFDSS for the purposes of charity law) are responsible for preparing the Directors' report and the financial statements in

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

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

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

In so far as the Directors are aware:

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

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

Members of EFDSS guarantee to contribute an amount, not exceeding £0.50 to the assets of the charitable company in the event of winding up. The total number of such guarantees at 31 March 2026 was 1918 (1867 at 31 March 2025). The Directors have no beneficial interest in the charitable company.

Auditors

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

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

Approved by the Board of Directors on XXXXX and signed on their behalf by:

Fiona Butcher
Chair of Trustees

FREELANCE PROFESSIONALS WORKING WITH EFDSS IN 2025-26

Youth, Adult, Family and Professional Development Activities:

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

Germa Adan
Sarah Allen
Hazel Askew
Sadhanna Balusubramanian
Kuljit Bhamra
Jane Bird
Steve Blake
Cohen Braithwaite-Kilcoyne
Seth Bye
Deb Chalmers
Roswitha
Archie Churchill-Moss
Martin Clarke
Rowan Collinson
Elye Cuthbertson
Megan Deakin
David Delarre
Becki Driscoll
George English
Kerry Fletcher
Elizabeth Fort
Jo Freya
Nicholas Goode
Ross Grant
Dave Gray
Raghad Haddad
Rob Harbron
Phoebe Jo Harty
Lisa Heywood
Ed Hicks
Fred Holden
Dean Holness
Aaron Horlock
Roisin Howitt
Lucy Huzzard
Mía Iles Perez
Hannah James
Nancy Kerr
Lisa Knapp
Prayag Kotecha
Grainne Lacy-Roberts
Nisha Lall
Kathryn Locke
Flora Mackintosh Allen
Mary Macmaster
Rose Martin
Sheena Masson
Oli Matthews
Sarah Matthews
Maya McCourt
Ellen McGovern
Shenara McGuire
Camilo Menjura
Colin Messer
Isaac Montagu
Maddie Morris
Bevan Morris
Ben Moss
Roary Neat
Maz O'Connor
Meriel Paget
Mary Panton
Sam Partridge
Meera Patel
Alasdair Paul
Eloise Pearce
Joseph Perkins
Matt Quinn
Andy Richards
Tilly Riley
Alice Robinson
Ru Rose
Rohan Roy
Lucy Rushton
Hardeep Sahota
Ben See
Georgia Shackleton
Cori Smith
Grace Smith
Dan Stewart
Yusra Supdarowa
Suntou Susso
Charlotte Turner
Emmie Ward
Nicola Warner
Steve Watson
Alice Western
Frank Wilson
Annie Whitehead
Grace Williams

Sound Engineers:

Simon Alpin
Graham Dominy
Dennis Grey
Steve Watson
Drew Coleman
Barny Davis
Thibaut Remy

VOLUNTEERS WORKING WITH EFDSS IN 2025-26

Musicians for English Country Dancing Class:

Ian Cutts
Jon Davison
Charlotte McDonaugh

Folk Education Development Day Speakers:

Hazel Beale (Cambridge Folk Festival)
David Brookhouse (Heritage Learning Lancashire)
Becky Burrel (Comhaltas in Britain)
Francesca Goodhart (Heritage Learning Lancashire)
Matthew Gunn (Cambridgeshire Music)
Jo Harmer (FolkActive)
Anna Leatherdale (People Dancing)
Cat McGill (Live to Your Living Room)
Mary Panton
Cath Watkins (FolkActive)
Mel Biggs
Erin Brown (Cambridge Folk Festival)
Becki Driscoll
Tom Gregory (FolkActive)
Stu Hanna
Lisa Heywood
Rebecca Manson Jones (Spare Tyre)
Maddie Morris
Prue Ward (Cambridgeshire Music)

Library and Archive volunteers:

Malcolm Barr-Hamilton
Simon Drinkwater
Tom Mastin-Lee
Arabella Stephenson
Elaine Bradtke
Emily May Everitt
Helen McHugh
Natasha Wilkinson

Library Conference organising partners:

Julia Bishop
Alice Little

Broadside Day organising partners:

Contemporary Folklore Research Centre (University of Sheffield)
Traditional Song Forum

Library Conference speakers:

Nicola Beazley and Rowan Pigott
Mollie Carlyle
Em Burrows
Vic Gammon

Kirsten Gibson and Kathryn Roberts Parker
Jennifer Hesoun
Niall Keegan
Inna Lisniak
Avril McLoughlin
Martin Nail
Celia Pendlebury
Stephen Rees
Ilduara Vicente Franqueira
Sean Goddard
Sandra Joyce
Maureen Kelly
Alice Little
Stephen Miller
Amelia Le Pastrier
Laura Planagumà-Clarà
Mick Verrier

Broadside Day speakers:

David Atkinson
Nick Dow
Marie Hanzelkova
Gary Kelly
Brian Peters
Catherine Ann Cullen
Steve Gardham
Lina Hayek
Amanda MacLean
Madeline Sargeant

Folk Music Journal Editorial Board:

Editor: David Atkinson
Reviews Editor: Derek Schofield
Julia C Bishop (University of Sheffield)
Theresa Buckland (University of Roehampton)
Byron Dueck (Open University)
Tiffany Hore (EFDSS)
Alice Little (University of Oxford)
Elaine Bradtke
Paul Cowdell
Mike Heaney
E Wyn James (Cardiff University)
Chloe Middleton-Metcalfe
Michael Pickering (Loughborough University)
Sigrid Rieuwerts (Johannes Gutenberg Universität Mainz, Germany)
Steve Roud
Ian Russell (Elphinstone Institute, University of Aberdeen)
Matthew Simons (University of Cambridge)

Key partners arts, academic and heritage partners 2025-26

Access Folk, University of Sheffield
ARK Music (Fusion Ensemble)
Attitude is Everything
Bridging Sound Orchestra (Newham Music)
Cubitt Sessions
Esperance
Arts Trust (Kings Cross Summer Sounds, and Greenwich Park)
Black Lives in Music
Broadstairs Folk Festival
Devon Youth Folk Ensemble
Exeter Phoenix

Federation of Folk and Traditional Music Collections
Folk by the Oak
FolkActive Youth Ensemble
Folk Factory (Soundpost)
Folkestra
Glasshouse International Centre for Music
Goldsmiths University
International Association of Music Libraries, Archives and Documentation Centres
Leeds Conservatoire
London College of Fashion (UAL)
Make Music Day UK
Museum of British Folklore
Music for Youth
Music Mark
Music, Heritage, Place (Newcastle University & Royal Holloway University of London)
New Roots St Albans
One Dance UK (U.Dance National Festival)
Orchestras for All
Patrin Films
People Dancing
Permaculture London
Queer Folk
Royal College of Art
Sidmouth Folk Festival
Shrewsbury Folk Festival
Stage4Beverley
Soundpost
Thank Folk for Feminism
Star Creative Heritage
Traditional Song Forum
University College London
University of East Anglia
University of Sheffield

Music Education Hubs and Local Cultural Education Partnerships

Cambridgeshire Music Education Hub
Camden (North London Music Hub)
Camden Spark!
Newham Music
Sound! (Liverpool City Region)
Triborough (London West Music Hub)

Opinion

We have audited the financial statements of The English Folk Dance and Song Society (the 'charitable company') for the year ended 31 March 2026 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2026 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

Conclusions relating to going concern

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

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may

cast significant doubt on The English Folk Dance and Song Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

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

Other Information

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect

of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

- In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:
- We enquired of management and the General Purposes Committee (GPC), which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
    - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
    - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
    - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are

indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

Use of our report

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

Joanna Pittman (Senior statutory auditor)
Date:
for and on behalf of Sayer Vincent LLP, Statutory Auditor
110 Golden Lane, LONDON, EC1Y 0TG

The English Folk Dance and Song Society

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

For the year ended 31 March 2026

	Note	Unrestricted £	Restricted £	**2026 Total £**	Unrestricted £	Restricted £	2025 Total £
Income from:							
Grants, donations and legacies	2	402,478	931,984	**1,334,462**	357,114	209,618	566,732
Charitable activities:							
Educational activities	3	156,860	–	**156,860**	129,760	–	129,760
Performance programme and Practitioner development	3	126,508	–	**126,508**	122,291	–	122,291
Library and publications	3	39,584	–	**39,584**	34,262	–	34,262
Membership	3	134,176	–	**134,176**	122,576	–	122,576
Lettings	4	505,983	–	**505,983**	492,809	–	492,809
Other income	5	58,068	–	**58,068**	26,479	–	26,479
Investments	6	28,293	–	**28,293**	40,678	–	40,678
Total income		1,451,950	931,984	**2,383,934**	1,325,969	209,618	1,535,587
Expenditure on:							
Raising funds	7	61,576	2,144	**63,720**	57,025	2,915	59,940
Charitable activities:	7						
Educational activities		521,882	89,668	**611,550**	428,307	103,678	531,985
Practitioner training/development		64,183	31,067	**95,250**	63,641	21,618	85,259
Performance programme		259,438	7,072	**266,510**	257,333	9,715	267,048
Library, archive, academic support		88,520	124,883	**213,403**	189,171	39,905	229,076
Membership activities		90,026	2,196	**92,222**	83,536	2,567	86,103
Lettings	7	414,733	19,494	**434,227**	354,596	21,556	376,152
Total expenditure		1,500,358	276,524	**1,776,882**	1,433,609	201,954	1,635,563
Net (expenditure) / income for the year		(48,408)	655,460	**607,052**	(107,640)	7,664	(99,976)
Transfers between funds		185,708	(185,708)	–	2,225	(2,225)	–
Net movement in funds		137,300	469,752	607,052	(105,415)	5,439	(99,976)
Reconciliation of funds:							
Total funds brought forward		848,152	1,772,114	**2,620,266**	953,567	1,766,675	2,720,242
Total funds carried forward		985,452	2,241,866	**3,227,318**	848,152	1,772,114	2,620,266

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

The English Folk Dance and Song Society

Balance sheet

Company no. 297142

As at 31 March 2026

	Note	£	2026 £	£	2025 £
Fixed assets:					
Tangible assets	13		**1,986,501**		1,701,806
			1,986,501		1,701,806
Current assets:					
Debtors	16	**912,818**		304,375	
Short-term investments		**582,689**		657,272	
Cash at bank and in hand		**152,447**		419,926	
		1,647,954		1,381,573	
Liabilities:					
Creditors: amounts falling due within one year	17	**(395,981)**		(451,480)	
Net current assets			**1,251,973**		930,093
Total assets less current liabilities			**3,238,474**		2,631,899
Creditors: amounts falling due after one year	19		**(11,156)**		(11,633)
Total net assets			**3,227,318**		2,620,266
The funds of the charity:	22a				
Restricted income funds			**2,241,866**		1,772,114
Unrestricted income funds:					
Designated funds		**492,223**		348,191	
Revaluation reserve		**79,350**		79,350	
General funds		**413,879**		420,611	
Total unrestricted funds			**985,452**		848,152
Total charity funds	21a		**3,227,318**		2,620,266

Approved by the trustees on xx and signed on their behalf by

Fiona Butcher
Chair of Trustees

The English Folk Dance and Song Society

Statement of cash flows

For the year ended 31 March 2026

	Note		2026		2025
		£	£	£	£
Cash flows from operating activities					
Net income for the reporting period (as per the statement of financial activities)		607,052		(99,976)	
Depreciation charges		97,942		95,912	
Dividends, interest and rent from investments		(28,293)		(40,678)	
Decrease in stocks		–		1,156	
(Increase)/decrease in debtors		(608,443)		(109,056)	
(Increase)/decrease in creditors		(55,976)		112,417	
Net cash (used in)/ provided by operating activities			12,282		(40,225)
Cash flows from investing activities:					
Dividends, interest and rents from investments		28,293		40,678	
Purchase of fixed assets		(382,637)		(5,262)	
Proceeds from the sale of current asset investments		200,000		100,000	
Purchase of current asset investments		(100,000)		–	
Movement in short term investments		(25,417)		(30,775)	
Net cash (used in) investing activities			(279,761)		104,641
Change in cash and cash equivalents in the year			(267,479)		64,416
Cash and cash equivalents at the beginning of the year			419,926		355,510
Cash and cash equivalents at the end of the year	a		152,447		419,926

Analysis of cash and cash equivalents and of net debt

	At 1 April 2025	Cash flows	Other non-cash changes	At 31 March 2026
	£	£	£	£
Cash at bank and in hand	419,926	(267,479)	–	152,447
a **Total cash and cash equivalents**	419,926	(267,479)	–	152,447

1 Accounting policies

a) Statutory information

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

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

b) Basis of preparation

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

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

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

c) Public benefit entity

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

d) Going concern

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

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

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

e) Income

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

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

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

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

f) Interest receivable

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

1 Accounting policies (continued)

g) Fund accounting

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

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

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

h) Expenditure and irrecoverable VAT

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

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

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

i) Tangible fixed assets

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

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

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

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

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

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

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

j) Fixed asset investments

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

1 Accounting policies (continued)

k) Stocks
In 2025 the charity wrote off its remaining stock levels, as the volume of sales and purchases has reduced below a level where it is no longer cost effective to record small movements in stock.

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

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

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

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

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

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

2 Income from grants, donations and legacies

	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Arts Council Funding	304,830	-	**304,830**	261,358	-	261,358
Arts Council Funding - National Youth	-	-	**-**	-	38,642	38,642
Arts Council Funding - Transform	-	50,059	**50,059**	-	65,757	65,757
Other grants - Performance Programme and Practitioner development	-	25,000	**25,000**	-	25,000	25,000
Other grants - Educational activities	-	62,155	**62,155**	-	61,670	61,670
Other grants - Capital Project	-	20,000	**20,000**	-	-	-
Other grants - Library	-	1,250	**1,250**	-	1,250	1,250
Legacies	64,422	750,000	**814,422**	61,073	-	61,073
Donations	24,262	22,041	**46,303**	26,194	15,385	41,579
Gift Aid	8,964	1,479	**10,443**	8,489	1,914	10,403
	402,478	931,984	**1,334,462**	357,114	209,618	566,732

The £750,000 shown in restricted funds is a receipt of a legacy from the late Marjorie Fennessy of which: £150,000 was received before year end and a further £600,000 in May 2026, which was accrued into 2026 year. A third payment is expected late in 2026 or 2027 representing a final receipt of this legacy, the amount is not confirmed but likely to be in the region of £60,000.

3 Income from charitable activities

	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Educational activities	156,860	–	**156,860**	129,760	–	129,760
Performance programme	126,508	–	**126,508**	122,291	–	122,291
Library and publications	39,584	–	**39,584**	34,262	–	34,262
Membership	134,176	–	**134,176**	122,576	–	122,576
Total income from charitable activities	457,128	–	**457,128**	408,889	–	408,889

4 Income from other trading activities

	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Lettings income	493,394	–	**493,394**	481,375	–	481,375
Other trading income	12,589	–	**12,589**	11,434	–	11,434
	505,983	–	**505,983**	492,809	–	492,809

5 Other income

	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Orchestra Tax Relief	58,068	–	**58,068**	26,479	–	26,479
	58,068	–	**58,068**	26,479	–	26,479

6 Income from investments

	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Interest receivable	28,293	–	**28,293**	40,678	–	40,678
	28,293	–	**28,293**	40,678	–	40,678

7a Analysis of expenditure (current year)

			Charitable activities								
	Raising funds £	Lettings £	Educational activities £	Practitioner training/development £	Performance programme £	Library, conservation, academic support £	Membership activities £	Governance costs £	Support costs £	**2026 Total £**	2025 Total £
Staff costs (Note 9)	43,388	132,316	231,354	38,834	94,388	129,067	38,984	8,645	189,060	**906,036**	833,421
Direct activity costs	3,242	18,012	252,524	39,674	115,377	22,709	35,731	–	19,497	**506,766**	469,374
Premises costs	–	127,895	–	–	–	–	–	–	31,974	**159,869**	140,738
Administration costs	–	29,963	585	–	–	–	–	–	47,613	**78,161**	62,376
Other staff costs	–	1,200	2,059	–	376	1,155	–	–	2,771	**7,561**	17,994
Depreciation	–	48,971	–	–	–	–	–	–	48,971	**97,942**	95,912
Legal and professional	–	–	–	–	–	–	–	15,663	–	**15,663**	14,025
AGM and board costs	–	–	–	–	–	–	–	4,884	–	**4,884**	1,723
	46,630	358,357	486,522	78,508	210,141	152,931	74,715	29,192	339,886	1,776,882	1,635,563
Support costs	15,738	69,869	115,139	15,418	51,911	55,689	16,122	–	(339,886)	**–**	–
Governance costs	1,352	6,001	9,889	1,324	4,458	4,783	1,385	(29,192)		**–**	–
Total expenditure 2026	**63,720**	**434,227**	**611,550**	**95,250**	**266,510**	**213,403**	**92,222**	**–**	**–**	**1,776,882**	
Total expenditure 2025	59,940	376,152	531,985	85,259	267,048	229,076	86,103	–	–		1,635,563

7b Analysis of expenditure (prior year)

			Charitable activities							
	Raising funds £	Lettings £	Educational activities £	Practitioner training/development £	Performance programme £	Library, conservation, academic support £	Membership activities £	Governance costs £	Support costs £	**2025 Total £**
Staff costs (Note 9)	40,354	116,294	205,808	35,459	96,478	119,589	32,905	8,165	178,369	**833,421**
Direct activity costs	3,595	12,330	205,647	34,408	112,617	47,682	38,105	–	14,990	**469,374**
Premises costs	–	106,505	–	–	–	–	–	–	34,233	**140,738**
Administration costs	–	25,251	561	–	297	–	–	–	36,267	**62,376**
Other staff costs	–	229	7,561	–	534	3,560	–	–	6,110	**17,994**
Depreciation	–	47,445	–	–	–	–	–	–	48,467	**95,912**
Legal and professional	–	–	–	–	–	–	–	14,025	–	**14,025**
AGM and board costs	–	–	–	–	–	–	–	1,723	–	**1,723**
	43,949	308,054	419,577	69,867	209,926	170,831	71,010	23,913	318,436	1,635,563
Support costs	14,874	63,341	104,556	14,317	53,132	54,177	14,039	–	(318,436)	–
Governance costs	1,117	4,757	7,852	1,075	3,990	4,068	1,054	(23,913)		–
Total expenditure 2025	**59,940**	**376,152**	**531,985**	**85,259**	**267,048**	**229,076**	**86,103**	**–**	**–**	**1,635,563**

8 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2026 £	2025 £
Depreciation	**97,942**	95,912
Auditor's remuneration (excluding VAT):		
Audit	**12,688**	12,200
Other services	**2,000**	725

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

Staff costs were as follows:

	2026 £	2025 £
Salaries and wages	**804,012**	758,206
Social security costs	**80,633**	60,310
Employer's contribution to pension schemes	**21,390**	14,904
	906,036	833,420

No employee earned more than £60,000 during the year (2025: nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £320,931 (2025: £309,338).

10 Staff numbers

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

	2026 FTE	2025 FTE	2026 No.	2025 No.
Fundraising	**0.8**	0.8	**1.2**	1.1
Educational activities	**6.0**	5.6	**11.4**	10.3
Practitioner training/development	**0.8**	0.8	**0.9**	0.9
Performance programme	**2.7**	2.9	**8.0**	7.8
Library, archive, academic support	**2.9**	2.9	**3.9**	3.9
Membership activities	**0.9**	0.8	**1.1**	0.9
Commercial lettings	**3.6**	3.4	**7.2**	6.5
Support and governance	**4.8**	4.5	**6.8**	5.6
	22.5	21.7	**40.5**	37.0

11 Related party transactions

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties. Donations from trustees in the year were £1,963 (2025: £1,490).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2025: £nil).

In the year to 31 March 2026, Angeline Morrison was paid: £800 for curating and performing at the Black British Folk Takeover event held at Cecil Sharp House.

Trustees' expenses represents the payment or reimbursement of board meetings, travel and subsistence costs totalling £614 (2025: £521) incurred by 4 (2025: 5) members relating to attendance at meetings of the trustees and DBS checks.

12 Taxation

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

13 Tangible fixed assets

Cost	Freehold land and buildings £	Premises Improvements, Plant and machinery £	Moveable equipment £	Works of art £	**Total £**
At the start of the year	1,880,000	1,263,641	231,217	79,350	**3,454,208**
Additions in year	–	382,637	–	–	**382,637**
Disposals in year	–	–	–	–	**–**
At the end of the year	1,880,000	1,646,278	231,217	79,350	**3,836,845**
Depreciation					
At the start of the year	453,296	1,112,160	186,946	–	**1,752,402**
Charge for the year	19,952	62,894	15,096	–	**97,942**
Eliminated on disposal	–	–	–	–	**–**
At the end of the year	473,248	1,175,054	202,042	–	**1,850,344**
Net book value					
At the end of the year	1,406,752	471,224	29,175	79,350	**1,986,501**
At the start of the year	1,426,704	151,481	44,271	79,350	1,701,806

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.

16 Debtors

	2026 £	2025 £
Trade debtors	**134,062**	179,021
Other debtors	**–**	1,723
Orchestra Tax Relief	**66,068**	8,000
Accrued legacy	**600,000**	–
Prepayments and accrued income	**112,688**	115,631
	912,818	304,375

17 Creditors: amounts falling due within one year

	2026 £	2025 £
Trade creditors	**88,701**	66,726
Taxation and social security	**17,977**	15,360
Other creditors	**36,086**	18,392
Accruals	**58,712**	61,648
Deferred income (note 18)	**194,505**	289,354
	395,981	451,480

18 Deferred income

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

	2026 £	2025 £
Balance at the beginning of the year	**289,354**	168,949
Amount released to income in the year	**(289,354)**	(168,949)
Amount deferred in the year	**194,505**	289,354
Balance at the end of the year	**194,505**	289,354

19 Creditors: amounts falling due after one year

	2026 £	2025 £
Life members' subscriptions	**11,156**	11,633
	11,156	11,633

20 Pension scheme

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £21,390 (2025: £14,904)

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

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	93,526	486,223	1,406,752	**1,986,501**
Net current assets	410,859	6,000	835,114	**1,251,973**
Long term liabilities	(11,156)	–	–	**(11,156)**
Net assets at 31 March 2026	**493,229**	**492,223**	**2,241,866**	**3,227,318**

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

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

22a Movements in funds (current year)

	At 1 April 2025 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2026 £
Restricted funds:					
Cecil Sharp House	1,426,704	–	(19,952)	–	**1,406,752**
Cecil Sharp House – legacy funding	22,000	–	–	(22,000)	**–**
Library funds:					
National Folk Music Fund	73,943	–	(73,942)	–	**1**
Library Project Development Fund	25,710	–	(25,710)	–	**–**
Fennessy legacy – Library Collections	–	100,000	–	–	**100,000**
Fennessy legacy – Library General	–	600,000	–	–	**600,000**
Other library funds	34,757	1,469	(17,644)	–	**18,582**
Education funds:					
John Lyon's Charity	17,769	42,000	(47,947)	–	**11,822**
Scops Arts Trust	2,752	–	(2,752)	–	**–**
Fennessy legacy – Dance	–	50,000			**50,000**
Other education funds	9,754	34,256	(23,284)	–	**20,726**
Artist funds:					
Cockayne Foundation	11,000	–	(8,503)	–	**2,497**
Garrick Charitable Trust	–	5,000	–	–	**5,000**
Other artist funds	17,749	29,200	(20,463)		**26,486**
Multi-purpose grant funds:					
Foyle Foundation	–	20,000	–	(20,000)	**–**
Arts Council England – Transform programme	129,976	50,059	(36,327)	(143,708)	**–**
Total restricted funds	1,772,114	931,984	(276,524)	(185,708)	**2,241,866**
Unrestricted funds:					
Designated funds:					
Capital projects funded by legacies	151,487	–	–	(151,487)	**–**
Kennedy Hall renovation	56,316	–	(41,725)	–	**14,591**
Cecil Sharp House boilers	77,632	–	(12,939)	–	**64,693**
Cecil Sharp House streaming equipment	41,238	–	(13,746)	–	**27,492**
Cecil Sharp House lower ground floor renovation	–	–	(3,189)	382,636	**379,447**
Website and rebrand project	–	5,000	–		**5,000**
Education programme	20,519	177,178	(197,696)	–	**1**
Instrument replacement	999	–	–	–	**999**
Total designated funds	348,191	182,178	(269,295)	231,149	**492,223**
Revaluation reserve	79,350	–	–	–	**79,350**
General funds	420,611	1,269,772	(1,231,063)	(45,441)	**413,879**
Total unrestricted funds	848,152	1,451,950	(1,500,358)	185,708	**985,452**
Total funds	**2,620,266**	**2,383,934**	**(1,776,882)**	**–**	**3,227,318**

The narrative to explain the purpose of each fund is given at the foot of note 22c below.
Fund transfers out of restricted funds in 2026 reflect restricted funds, designated funds and general funds all being used to fund the lower ground floor capital project expenditure which has been capitalised. Fund transfers in 2025 reflected the fund's balance contributing to charity programme costs.

22b Movements in funds (prior year)

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

22c Movements in funds (continued)

Purposes of restricted funds

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

Fennessy Legacy - Library : Legacy restricted to use in the running the library and cataloging and digitising costs.

Fennessy Legacy - Dance : Legacy for use specific Dance projects.
Artistic Development fund: to support artist development projects, includes bursaries awarded under Micro Grants Programme.

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

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

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

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

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

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

Cockayne Foundation and Garrick Charitable Trust: grants to support a music commission.

ACE Transform grant: to support core costs alongside organisational and capital developments.

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

Purposes of designated funds

Capital Projects: Funds set aside for major capital projects from legacies.

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.

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

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

Cecil Sharp House lower ground floor renovation: This fund represents the net book value of the capital project to renovate the lower ground floor**.**

Website and rebrand project. Funds designated towards costs in 2026/27**.**

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

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

23 Operating lease commitments payable as a lessee

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

	Equipment	
	2026	2025
	£	£
Less than one year	**1,968**	4,152
One to five years	**2,480**	4,448
More than five years	**-**	-
	4,448	8,600

24 Capital Commitments

The charity undertook a building project in the year to develop the lower ground floor which was capitalised. We are due to pay a final retention element for this project later in 2026, this is expected to be around £7,500.

The charity also signed an agreement for £60,000 to redevelop the websites and the related box office infrastructure, as well as developing a new visual and verbal identity within its brand in 2026/27.

25 Legal status of the charity

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