



TRADITIONAL DANCE FORUM OF SCOTLAND

Buidheann Dannsa Tradiseanta na h-Alba

Traditional Dance Collogue o Scotland

Scottish Charitable Incorporated Organisation SC045085

ANNUAL REPORT AND ACCOUNTS

1 APRIL 2025 – 31 MARCH 2026



TRADITIONAL DANCE FORUM OF SCOTLAND

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TRUSTEES' ANNUAL REPORT

1 APRIL 2025 – 31 MARCH 2026

Legal and Regulatory Status

Item	Details
Legal Form	Scottish Charitable Incorporated Organisation (SCIO)
SCIO Number	SC045085
Registered Office	St Margaret's House, 151 London Rd, Edinburgh EH7 6AE
Regulator	OSCR (Office of the Scottish Charity Regulator)
Annual Accounts	Independently examined, published on our website and OSCR
Key Policies	Safeguarding; EDI; Fair Work; Environmental; Data Protection; Risk Management, Code of Ethics, Grievance and Complaints, Remote Working, Volunteer, Procurement, Fundraising, Privacy, Social Media

History and Background

The Traditional Dance Forum of Scotland (TDFS) was established in 2012 and registered as a Scottish Incorporated Charitable Organisation in 2014.

Based on concerns by many people in Scotland's traditional dance world that it was not getting the profile and promotion it should, an initial meeting of group representatives and individual practitioners was convened in April 2012 in Edinburgh, assisted by Voluntary Arts Scotland. At this gathering, it was agreed to form the Traditional Dance Forum of Scotland (TDFS) with an initial steering group to go through the set-up process. Also agreed was that the Forum would be grassroots 'bottom-up' rather than 'top-down' structure with a primary focus on advocacy, support and collaboration - bringing together different groups and individuals in their local, national and international contexts.

The Steering Group produced a Constitution, which was adopted at the Inaugural General Meeting of the TDFS in November 2013. An application was subsequently made for incorporation as a Scottish Charitable Incorporated Organisation (SCIO), which was accepted in September 2014.

Part of this process was working in conjunction with the Traditional Music Forum and Scottish Storytelling Forum through the collective Traditional Arts and Culture Scotland (TRACS) as a vehicle for appropriate joint activity and advocacy. This arrangement also provided administrative support to the TDFS until November 2025.

Recent Milestone: Successful Disaffiliation from TRACS

By March 2026, TDFS successfully completed its disaffiliation from TRACS establishing itself as a fully independent organisation with its own governance structures, digital platforms, policies and funding streams. This transition, while challenging, has strengthened our organisational resilience and clarified our unique identity as Scotland's only national charity dedicated to Scottish and world traditional dance. We now operate with:

- Independent digital infrastructure
- Over 30 Board-approved policies across governance, people, EDI, finance, data and risk
- Diversified funding relationships with Creative Scotland, British Council, Glasgow Life, One Dance UK, Corra Foundation, Idlewild Trust, The National Archives, William Syson Foundation, Bord na Gàidhlig and many others
- Strengthened governance with 12 trustees, over 75% from multi-ethnic/migrant backgrounds
- A clear, independent brand and mission focused on Scottish and world traditional dance

Achievements:

For over a decade we have tackled the invisibility of the diverse traditional dance practices within Scotland's cultural landscape. Founded by traditional dance practitioners from diverse backgrounds with lived experience of migration, TDFS has grown from a small network into Scotland's only national charity dedicated to world traditional dance practised across the

country—from Albanian to Zaouli folk traditions and those spanning all continents alongside Scotland's own (Scottish Country, Highland, Ceilidh and Step Dance).

Over the past fourteen years, we have:

- Built a registered membership of over 300 traditional dance practitioners from more than 20 cultural communities, alongside thousands of subscribers and followers
- Established the annual Pomegranates Festival, now recognised as one of Scotland's ListHot100 most influential cultural events
- Developed strategic partnerships with major institutions, including University of Edinburgh, Dance Base, Edinburgh Libraries, Citymoves, Theiya Arts, One Dance UK, English Dance and Song Society and The Work Room
- Secured and responsibly managed public funding from Scottish Government, Creative Scotland, British Council, The National Archives, Culture & Business Scotland, Glasgow Life, Glasgow City Council, City of Edinburgh Council, Bord na Gàidhlig and a range of trusts and foundations
- Advocated and lobbied successfully for greater recognition of traditional dance practitioners within the traditional arts and dance sectors, informed by Creative Scotland's Traditional Arts EDI study (2025)

Governance

TDFS is a Scottish Charitable Incorporated Organisation (SCIO) regulated by OSCR and governed by a Constitution. The Board of Trustees is the governing body of TDFS, who meet bimonthly and provide strategic oversight, financial accountability and policy approval. At each Annual General Meeting, one third of the Trustees are subject to retirement by rotation but are eligible for re-election provided they have not served as a Trustee for six consecutive years.

Trustees:

Wendy Timmons
Eleanor Sinclair
Kalubi Mukengela-Jacoby
Tony Chen
Abby-May Shearer
Daniela Dimova-Yaneva
Olena Singh
Róisín O'Brien
Susie Dinan-Young
Fernanda Fernandez Jankov
Colin MacLennan
Karen Cann
Kevin Briggs

One Trustee stepped down from the Board during this reporting period i.e. Colin MacLennan as he was no longer able to attend the Board Meetings. Highly commended for his services to TDFS as the European and World Trad Dance Ambassador from 30 April 2022 until 7 March 2026. Trad Dance Cast episode with Colin is in the works in recognition of his lifetime

achievements in traditional dance. Two more Trustees were appointed soon after this reporting period, i.e. Kevin Briggs (2 May 2026) and Karen Cann (1 July 2026).

Board Composition:

- 12 Trustees
- Over 75% women/non-binary
- Intergenerational, aged 22 to 77
- Majority from multi-ethnic/migrant/multi-racial backgrounds (African, Asian, Latin and North American, East and West European)
- Includes a Treasurer from the displaced Ukrainian community in Scotland
- Includes members of LGBTQ+ and neurodivergent communities

Key Board Roles:

- Chair and Vice Chair: Lead Board meetings and strategic direction
- Treasurer: Oversees financial management and reporting
- Secretary: Ensures compliance with charitable governance requirements
- Policy Lead (Wendy Timmons): Oversees safeguarding and EDI policy implementation
- Working Groups: Governance; Pomegranates Festival; Digital Infrastructure; Ceilidh Plus; etc.

Operational Leadership:

- Curator (Iliyana Nedkova): This senior role leads strategic and artistic development, operational delivery, partnership management. Iliyana brings 30 years' international arts management experience and is herself a migrant curator.
- Project staff (20+ annually): Freelance practitioners, facilitators, technicians and administrators recruited for specific activities, majority from migrant backgrounds—New Scots alongside Scottish creatives.

This governance structure ensures lived experience of the immigration system and racism holds decision-making power.

Operational Base:

We operate as an 'organisation without walls' with no premises of our own but maintaining a hot desk and storage base in an operational partnership with the community hub Scot ART (St Margaret's House, Edinburgh) where diverse multi-ethnic communities already gather. This is a deliberate choice to be community-embedded and responsive.

Membership Base:

Membership is open to all organisations and individuals supporting the objects of TDFS. Over 300 registered members from more than 20 cultural communities turn to us as often the only national platform where their traditions are recognised as professional, valuable and worthy of support. Our beneficiaries face intersecting vulnerabilities: racism, xenophobia, the psychological impact of a hostile environment and 'invisible barriers' that devalue their heritage as "not Scottish enough". This limits their economic opportunities, professional recognition and

right to cultural citizenship. We transform these traditional dance practitioners from passive participants into cultural leaders. Evaluation evidence shows 92% of our participants report increased confidence in their practice; 85% make new professional connections through our events; 88% report feeling valued, recognised and celebrated.

Objectives:

The advancement of the arts, heritage and culture by supporting, celebrating and safeguarding Scottish and world traditional dance styles established and practised in Scotland, thereby, to get more people dancing.

Aims:

- Foster local, national and international activity
- Encourage and undertake relevant research
- Encourage the development and maintenance of archives of relevant material
- Act as a voice for traditional dance
- Celebrate diversity and sharing traditions
- Support and enable communication, involving both network development and information dissemination

TDFS seeks to achieve its aims and objectives by free membership and three main routes of supporting, celebrating and safeguarding:

- **Festivals:** including organising, supporting workshops, public events and conferences; supporting trainers, educators and facilitators; connecting networks through awareness raising and collaboration
- **Productions:** including help develop the accessibility of research and archive material through producing dance theatre shows for the stage and screen
- **Residencies:** including developing and promoting educational resources and providing advice and linking people to various aspects of support and mentorship in diverse settings from primary schools to national dance centres



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MAIN ACTIVITIES AND ACHIEVEMENTS

1 APRIL 2025 – 31 MARCH 2026

TRADITIONAL DANCE FORUM OF SCOTLAND

HIGHLIGHTS

APRIL 2025 - MARCH 2026



APRIL 2025

The fourth annual edition of our **Pomegranates Festival** saw a packed five-day programme from 25-30 April of Scottish and world traditional dance workshops, exhibitions, walking tours, talks and new work on stage and screen, exploring the themes of masks and intangible cultural heritage – from Ceilidh Plus to Venetian masks, Hungarian Csardas and Buso, Polish Polonaise and Chinese Yi cultural dance, plus much more.

Presented and produced in partnership with Moray House School of Education and Sport, University of Edinburgh, Edinburgh City Libraries, Dance Base, King's Hall and Scottish Storytelling Centre. Funded by Creative Scotland's Multi-Year Fund through TRACS and Edinburgh Local Community Fund through the University of Edinburgh.

MAY 2025

As part of our trad dance on screen campaign we offered an all-month online streaming of **The Bright Fabric of Life** (2024). Using the body language of traditional African dance choreographed for the camera, this screen dance tells stories of motherhood and kinship, love and loss from Scotland and Sub-Saharan Africa. It captures the poignant story of Sylvie – a young Ethiopian girl, whose dreams are destroyed when a disastrous childbirth leaves her broken.

Presented and produced in partnership with Moray House School of Education and Sport, University of Edinburgh. Funded by Culture & Business Scotland, NHS Forth Medical Associates, Medtronic, Wellspan and iMedicare. In aid of Uganda Childbirth Injury Fund.



JUNE 2025

On the eve of the UNESCO International Dance Day, 28 April 2025, we gathered for an evening of blether about the **UNESCO 2003 Convention for Safeguarding Intangible Cultural Heritage (ICH)**. This became Scotland's first discursive event dedicated to traditional dance as ICH in Scotland following the UK Government's ratification of the Convention. In June 2025 we launched a new platform for resources on all aspects of traditional dance as ICH or living heritage in Scotland.

This evolving resource also features our report from the international conference HOW SUSTAINABLE IS DANCE AS ICH? held in Ljubljana, Slovenia from 21 to 23 May 2025 – the closing event of the Dance as ICH project funded by the European Union and involving researchers from 6 countries.



JULY 2025

We support the homegrown and international trad dance talent that helps make Edinburgh the trad dance capital of Scotland and the sprightly cultural city for 12 months of the year, not just for August. Yet, since August 2022, we have been running our #traddance campaign for increasing the visibility of trad dance and highlighting the contribution of trad dance practitioners in the programmes of the Edinburgh summer festivals. In July 2025 we teamed up with the independent art criticism platform **The Quintessential Review** (theQR.co.uk), to ensure that our #traddance campaign goes a long way further and co-published over 10 new reviews.

The pilot edition of our innovative **Traditional Dance Criticism Course** that trained 6 emerging critics was funded by Creative Scotland through TASQADri – a small traditional arts grant awarded to Traditional Dance Forum of Scotland.



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NA T-A'GHA

WWW.TDFS.ORG INFO@TDFS.ORG

Supporting, celebrating and safeguarding Scottish and world traditional dance across Scotland since 2012

Registered Charity SCIO SC045085

Registered office St Margaret's House 151 London Road, Edinburgh, EH7 6AE

TRADITIONAL DANCE FORUM OF SCOTLAND

HIGHLIGHTS

APRIL 2025 - MARCH 2026



AUGUST 2025

Sequins – one of our most recent productions was selected as part of the Edinburgh Festival Fringe Springboard'25 programme, curated by our academic partners at Edinburgh College and presented on 21-23 August 2025 at PASS Theatre. A solo show fusing Congolese and hip hop dance with funky rhythms and rhymes. It features the Scottish choreographer and dancer Kalubi Mukengela-Jacoby, plus the voice and poems of the BBC presenter of Scottish descent Ian McMillan.

Sequins launched as a curtain raiser to **Hidden Faces** **ensemble piece** – our Pomegranates Festival grand finale on 20 April 2025. Its August run was included in our summer trad dance round up which saw an unprecedented rise of trad dance shows as part of the Edinburgh Festival Fringe.

SEPTEMBER 2025

From Pomegranates Festival 2025 and our Intangible Cultural Heritage-themed Ceilidh Plus: Scotland+Poland+Hungary to **Scotland's first-ever Hungarian Dance House**, we couldn't be prouder to have inspired and supported Scotland's own **Magyar Táncház Skóciában** (Hungarian Dance House). We launched it in Edinburgh ahead of the third annual European Folk Day (23 September) and ran an entire season of lively monthly gatherings.

The **Hungarian Dance House** was inscribed in the UNESCO Register of Good Safeguarding Practices in 2011. Originating in the 1970s, this practice connects rural folklore and live string music to communities, allowing anyone to actively learn folk dances through direct observation.



OCTOBER 2025

Attended one of our professional development days as part of the Pomegranates Festival? We captured the highlights in our creative documentary **Kaera Jaan** and teamed up with our partners at Dance Base for the new iteration of **Dare 2 Dance** day on 12 October 2025, curated as a world trad dance takeover. It featured at least two of the Pomegranates Festival tutors Nadia Kattab (Palestinian Dabkeh) and Yuxi Jiang (Chinese Trad Folk), who also appeared in the documentary.

The **European Folk Day** (on and around 23 September) started in 2023 as a pilot project coordinated by European Folk Network with funds from the **Creative Europe** programme. Ever since, it has been driven by the passion of individuals and organisations across the continent, including by trad dance practitioners across Scotland.

NOVEMBER 2025

For the second year in a row, the Traditional Dance Forum of Scotland was the national charity of choice for the annual **ReFashion Edinburgh** – a sustainable fashion event curated by our Pomegranates 2024 Festival designer-in-residence Alison Harm. All the proceeds from the tickets were donated towards our efforts to embed sustainability and diversity in traditional dance across Scotland. For the first time held at Edinburgh's Biscuit Factory on 23 November 2025, ReFashion Edinburgh was once again a runaway success in aid of our charity.

Supported by models, dancers, hairdressers, hair stylists, make-up artists and backstage professionals, 10 local designers came together in this fourth edition of ReFashion Edinburgh, aiming to provide an antidote to fast fashion and make a difference in an industry that desperately needs to change.



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APRIL 2025 - MARCH 2026



DECEMBER 2025

Having sown the seeds of Csardas – Hungary's fine example of intangible cultural heritage during the Pomegranates Festival 2025 – we celebrated the fourth monthly session of Scotland's own Magyar Táncház Skóciában (Hungarian Dance House) themed around Christmas and Advent on 13 December 2025. We also reflected on our first **European Traditional Dance Day** held in Glasgow on 2 November 2025 – an afternoon free and open to all, full of live music and joyful Italian, Breton, Irish, Ukrainian and Polish dancing.

This first in a series of European Traditional Dance Days was our first-time collaboration with Glasgow European Citizens Forum – an event funded by Glasgow City Council.

JANUARY 2026

We started the New Year with a dynamic and insightful day (16 January 2026) exploring the link between dance and human flourishing at **The Healing Power of Traditional Dance symposium**, convened by our Chair Dr. Wendy Timmons at the Dance Research Scotland (DaReS) network, University of Edinburgh. It featured presentations and discussions on the biopsychosocial benefits of dance with leading experts from our partners The Royal Scottish Country Dance Society (RSCDS), Dance Base and international research centres.

Symposium takeaway? More peer-reviewed published research is badly needed! We also agreed that we should put theory into practice on the dance floor at our next Celidh Plus.



FEBRUARY 2026

Just like Robert Burns' fame travels across borders so does our truly global **Celidh Plus series!** The cross-continental energy of the first edition for 2026 on 13 February was quite palpable! We brought together fantastic Scottish dance callers and musicians with local, Chinese and North American heritage for an evening of dancing to live music, celebrating not only Robert Burns but the arrival of the Lunar New Year and a nod to St Valentine's Day, sharing the joy through Scottish Country, Chinese Square and American Line dancing..

Our community **Celidh Plus** series has been providing space for the folk fusion of Scottish Celidh with other world trad dances since November 2024, laying the ground for a new tradition.



MARCH 2026

Scottish Country and Bulgarian Kukeri Dancing (also the inspiration behind the Eurovision 2026 banger hit Bangarang!) were both the focus of our two **Living Heritage** exhibitions highlighting the intrinsic link between books, music, heritage crafts and traditional dance. Curated for the Edinburgh Central Library, the exhibitions ran 2 March–30 May 2026, free and open to all, as part of our campaign for ensuring that Scottish and world traditional dance practices in Scotland are recognised as part of our global intangible cultural heritage.

Produced in partnership with Edinburgh Central Library, Bulgarian Cultural and Educational Centre Scotland, Two Destination Language, Festival of Europe, Royal Scottish Country Dance Society (RSCDS), RSCDS Edinburgh and Dundee, Monty House School of Education and Sport, University of Edinburgh, House of Edgar and James Senior of St Andrews.



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SUMMARY OF ACCOUNTS

1 APRIL 2025 – 31 MARCH 2026

	2026	2026	2025	2025	2024	2024
INCOME	Unrestricted	Restricted	Unrestricted	Restricted	Unrestricted	Restricted
Creative Scotland Multi-Year Fund through TRACS	x	21500.00	x	261.00	x	12500.00
Membership Subscriptions	39.32 x		27.69	x	88.00	x
Grants	x	5906.00	x	25417.00	x	14650.00
Earned Income and Donations from Projects	x	7032.66	x	7063.40	x	x
Miscellaneous, inc Projects Sponsorship	x	1130.00	x	13298.00	1643.46	x
Subtotals	39.32	35568.66	27.69	46039.40	1731.46	27150.00
TOTAL INCOME	35607.98		46067.09		28881.46	

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	2026	2026	2025	2025	2024	2024
EXPENDITURE	Unrestricted	Restricted	Unrestricted	Restricted	Unrestricted	Restricted
Core Staff	2650.00	x	x	x	x	x
Mentoring costs for placements at TDFS	100.10	x	x	x	x	x
PayPal Fees (Membership)	8.60		x	x	1.33	x
Promotion	x	x	x	x	x	x
TDFS/Board Expenses	42.05	x	84.55	x	228.25	x
Events	x	x	x	x	x	x
Insurance	84.00	x	84.00	x	84.00	x
Accounting and Premises	80.30	x	x	x	x	x
Domain Service Provision	98.40	x	x	x	x	x
Projects	x	28273.27	x	50715.41		39332.06
Donations	x	x	x	x	x	x
Miscellaneous	x	x	2.00	x	20.00	x
Subtotals	3063.45	28273.27	170.55	50715.41	333.58	39332.06
Total Expenditure	31336.72		50885.96		39665.64	
Net Income (Income – Expenditure)	4271.26		-4818.87		-10784.18	
Total Brought Forward	15626.57		20445.44		31229.62	
Total Carried Forward	19897.83		15626.57		20445.44	



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NOTES TO ACCOUNTS

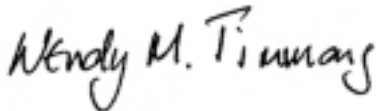
1 APRIL 2025 – 31 MARCH 2026

This has been a good financial year for the Traditional Dance Forum of Scotland (TDFS), with several significant developments.

1. By 31 March 2026, TDFS successfully completed its disaffiliation from TRACS establishing itself as a fully independent organisation with its own governance structures, digital platforms, policies and funding streams. This transition, while challenging, has strengthened our organisational resilience and clarified our unique identity as Scotland's only national charity dedicated to Scottish and world traditional dance.
2. By 31 March 2026, TDFS has operated with:
 - Independent core staff
 - Independent digital infrastructure
 - Over 30 Board-approved policies across governance, people, EDI, finance, data and risk
 - Diversified funding relationships with Creative Scotland, British Council, Glasgow Life, One Dance UK, Corra Foundation, Idlewild Trust, The National Archives, William Syson Foundation, Bord na Gàidhlig and many others
 - Strengthened governance with 12 trustees, over 75% from multi-ethnic/migrant backgrounds
 - A clear, independent brand and mission focused on Scottish and world traditional dance

3. TDFS Curator has brought considerable curatorial expertise, including fundraising, project management and event organisation experience. Her efforts with the support of the Chair, Vice-Chair and other Trustees have brought £5,906 in grants, £1,130 in donations/sponsorship and £7,033 in earned income from productions, residencies and festivals such as Pomegranates Festival, Ceilidh Plus, Trad Dance Cast, The Bright Fabric of Life, The Hungarian Dance House and ReFashion Edinburgh. The contribution from Creative Scotland Multi-Year Fund through TRACS this year was £21,500.
4. The Trustees also agreed that TDFS membership should continue to be free for the immediate future. This was for two main reasons:
 - To encourage more people to join or to continue as members in the current strained financial times.
 - To allow the TDFS Curator more time to concentrate on fundraising rather than administering membership subscriptions as this has proven to be very cost effective.
 - Several members who had set up standing orders in the past have decided to continue to pay their fees.
5. There is currently an excess of Income over Expenditure in the Restricted funds. This is all earmarked for projects and events which will be taking place in the financial year 1 April 2026 to 31 March 2027.
6. TDFS is not exposed to any significant financial risk as regularly monitored through the Risk Register and Risk Management Policy. All funds are carefully monitored and allocated in line with the purposes for which they have been provided. TDFS is committed to a no-deficit policy. Any threat of deficit will lead to a corresponding reduction of activities.
7. During this period the Trustees also maintained Public Liability, Professional Indemnity and Trustees Liability insurance.
8. A reserve of £1,000 has been maintained in order to cover any administrative costs should the charity be wound up for any reason.
9. Overall, TDFS has been very active throughout this financial year as indicated in main activities and achievements section with Projects (Productions, Residencies and Festivals) such as Pomegranates Festival, Ceilidh Plus, Trad Dance Cast, The Bright Fabric of Life, The Hungarian Dance House and ReFashion Edinburgh.

APPROVED BY THE TDFS TRUSTEES AND SIGNED ON THEIR BEHALF BY:



DR. Wendy Timmons, TDFS Chair
11 July 2026



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INDEPENDENT EXAMINER'S REPORT

1 APRIL 2025 – 31 MARCH 2026

To:

Trustees

Traditional Dance Forum of Scotland

St Margaret's House

151 London Road

Edinburgh

EH7 6AE

By email: info@tdfs.org

I report on the summary and notes to the accounts of the Traditional Dance Forum of Scotland (TDFS) for the financial year 1 April 2025 – 31 March 2026 which are set out on pages 12 to 14.

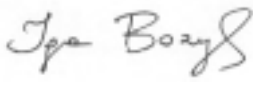
RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The TDFS Trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations, and they consider that the audit requirement does not apply. It is my responsibility to examine the accounts as required under the Act and to state whether particular matters have come to my attention.

INDEPENDENT EXAMINER'S STATEMENT

In the course of my examination, no matter has come to our attention:

- a) which gives me reasonable cause to believe that in any material respect of the requirements:
 - (i) to keep accounting records in accordance with Section 44 (1)(a) of the 2005 Act and the Accounts Regulations, and
 - ii) to prepare accounts which accord with the accounting records and comply with the Accounts Regulations they have not been met, or
- b) to which, in our opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signature 

Name Iga Bozyk

Address 132/1 Easter Road, Edinburgh EH7 5RJ

Date 27 July 2026