

OXFORD LIEDER

England & Wales · Charity number 1111458

Details

Other names Oxford International Song Festival

Status Registered

Legal form Charitable company

Company number [05485276](#)

Registered 2005-09-26

Register [View on the Charity Commission register](#)

Contact

Address 37 Fairacres Road
Oxford
OX4 1TH

Phone 07906808186

Email boxoffice@oxfordsong.org

Website www.oxfordsong.org

Activities

Objects: THE OBJECTS ARE TO PROMOTE AND ADVANCE EDUCATION IN MUSIC AND THE ARTS, ESPECIALLY SINGING, THROUGH THE PRESENTATION OF CONCERTS, FESTIVALS, LECTURES AND RECORDINGS BY ACTIVE PARTICIPATION OR OTHERWISE IN THE CITY OF OXFORD AND ELSEWHERE FOR THE BENEFIT OF EVERY SECTION OF THE COMMUNITY.

Activities: The promotion and advancement of education in music and the arts, especially through singing, by a programme of public recitals, an annual festival, schools' projects, masterclasses, participatory workshops with singing, talks, and outreach to the disadvantaged, for the benefit of all sectors of the community in Oxford and elsewhere

Classification

- **How:** Makes Grants To Individuals, Provides Advocacy/advice/information, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- **Area of benefit:** IN THE CITY OF OXFORD AND ELSEWHERE.
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-11-30	£741,807	£612,484	£304,684	6
2023-11-30	£602,889	£653,441	£175,361	6
2022-11-30	£673,245	£637,424	£225,913	6
2021-11-30	£637,620	£667,381	£190,092	6
2020-11-30	£505,315	£420,260	£219,853	5

Trustees

Name	Role	Appointed
Andrew Hamish Forsyth		2022-05-16
CHARLES ALAN HEATHCOTE ALEXANDER		2018-07-13
Charles Edmund Francis Naylor		2016-07-11
Dame Hilary Boulding		2025-12-12
JULIAN HALL		2011-05-10
Nicola Creed DL		2014-12-02
Philip Alastair Winston		2024-12-19
Professor Lord John Richard Krebs Kt FRS		2019-07-12
SARAH TAYLOR		2017-07-04

OXFORD LIEDER

England & Wales - Charity number 1111458

Accounts

OXFORD
INTERNATIONAL
SONG FESTIVAL

Registered Charity Number

1111458

Registered Company Number

05485276

Oxford Lieder

(A company limited by guarantee)

Report and Financial Statements

Year ending 30 November 2024

Introduction

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 30 November 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The Trustees consider the financial performance by the charity during the year to have been satisfactory.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

In June 2023, Oxford Lieder rebranded to Oxford International Song Festival. The name of the registered charity remains as Oxford Lieder.

Purposes and activities

Under the terms of its Memorandum and Articles of Association, the company was established to promote and advance education in music and the arts, especially singing, in the City of Oxford and elsewhere, through the presentation of concerts, festivals, lectures and recordings, and by active participation, for the benefit of every section of the community.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance '*Public benefit: running a charity (PB2)*'.

The Charity's Grant-making policies

Grants are made from the Trufflehunter Fund for the purposes of support for young singers and musicians, such as through the Oxford Song Young Artist Platform, the Mastercourse and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.

Summary of main activities of the charity in relation to its objects

The main activities during the year have continued to be the promotion of the Oxford International Song Festival and a smaller-scale series of year-round concerts, together with an expansion of the successful learning and participation programmes. The strategies to achieve the charity's objectives are to promote song through concerts and educational programmes for all sectors of the community, to educate and involve young people in the arts, to celebrate a diversity of cultures through presentations by, and with, artists of different cultural backgrounds, and to programme a broad range of arts work, including talks, residencies, recordings and workshops.

Achievements and Performance of the Charity

Oxford International Song Festival is one of the world's leading promoters of classical song, inspiring thousands of people annually through exceptional concerts, enlightening study events and wide-ranging opportunities for participation. The Oxford International Song Festival (formerly the Oxford Lieder Festival), the focal point of our year each October, is the UK's largest festival of song and has been the recipient of a prestigious Royal Philharmonic Society Award, cited for its 'breadth, depth and audacity of programming (2014)'. Oxford International Song Festival has a mission to re-establish an appreciation of song; the meeting of words, music, languages and artistry that can be so powerful, yet has been neglected in recent decades. The hallmarks of Oxford International Song Festival are:

- the highest quality of performance from world-leading artists and the best emerging talent
- diverse and imaginative programming
- creative collaborations and commissioning of new music
- opportunities to learn and to take part
- a friendly, informal and welcoming environment in intimate venues.

Attendance across our concerts and event series in 2024 exceeded 10,000, with many thousands more engaging through annual BBC Radio 3 concert broadcasts, and via YouTube and social media. The 2024 Oxford International Song Festival *Cities of Song* comprised 71 events featuring 214 artists and speakers in 15 different venues around

Oxford, and attendance exceeded 9,600. Thanks to strong and receptive audiences and the continuing generosity of our donors, we ended the year in a stable financial position.

Our concert season began in January 2024 with former Oxford Song Young Artist soprano Harriet Burns and pianist Ian Tindale starting our touring series in Wolfson College, Oxford. We continued this series throughout 2024, presenting outstanding early-career singers at five recitals at Wolfson College and the Barber Institute in Birmingham.

Overall, 2024 was a year in which we continued to develop and expand our audience, raise our profile nationally and internationally, and deliver diverse and innovative artistic and education programmes focussed on classical song. We are also now planning ahead to milestone Festivals in future years, with an ambitious artistic strategy to secure Oxford as an international centre for song. Our extraordinarily generous base of supporters shares our commitment to world-class music in the heart of Oxford, and will be pivotal in realising our potential in 2025 and beyond.

THE OXFORD INTERNATIONAL SONG FESTIVAL: 11-26 October 2024

Cities of Song – People, Places, Music

“contrasting concerts at the highest level” – The Observer, five stars, October 2024

The 23rd Oxford International Song Festival explored cities that inspired composers and influenced the development of classical music in a wide variety of ways. In a special initiative for this year, we appointed pianist Natalie Burch to the role of Associate Artistic Director. Natalie co-curated a large part of the 2024 Festival programme with our Artistic Director Sholto Kynoch, enabling Sholto to forge ahead with planning future seasons as we look ahead to the 2028 Schubert Bicentenary and beyond. Alongside a roster of world-renowned singers and pianists, Festival events explored Schubert’s Vienna, Kafka’s Prague, Haydn’s Oxford, as well as marking special anniversaries of composers including Gabriel Fauré, Charles Ives and Arnold Schoenberg. At the heart of the programme were 16 headline evening concerts given by stars including Roderick Williams, Carolyn Sampson, Sarah Connolly, Christian Gerhaher, Christopher Maltman, Lucy Crowe, Helen Charlston and Nicky Spence.

“edge-of-the-seat engaging ... a thoughtful, completely nourishing and unforgettable evening of words and music at the highest level” – The Arts Desk on Christian Gerhaher & Gerold Huber’s Festival recital, October 2024

Chamber and choral music were also a key part of this year’s programme: we were delighted to present performances by the Carducci, Chaos, Castalian and Piatti String Quartets, the Kaleidoscope Chamber Collective and Ensemble 360, whilst two sell-out performances of Mozart’s Requiem given by the Choir of Merton College, Oxford, mezzo soprano Myrna Tennant and former Oxford Song Young Artists Caroline Taylor, Magnus Spence and Wonsick Oh, directed by Benjamin Nicholas, were a highlight of the Festival’s final day.

We celebrated the 25th anniversary of BBC Radio 3’s pioneering New Generation Artists Scheme with a day of concerts given by NGAs past and present, including Elizabeth Watts, Michael Pandya and Kathryn Rudge, all recorded for broadcast and introduced by Radio 3 Presenter Ian Skelly.

We continued our annual series of Schubert Weekends, begun in 2022 to carry us through to the bicentenary of the composer’s death in 2028. Pre-eminent scholar-pianist Graham Johnson presented a lecture-recital on Schubert’s life in 1824, and concerts across the weekend given by leading artists including Christian Immler, Sophie Karthäuser, Christopher Maltman and brilliant young tenor Hiroshi Amako all focussed on Schubert. We also welcomed back ensemble Schubert & Co. for an exuberant, sell-out ‘Schubertiade’ to open the Weekend.

SONG CONNECTIONS

A key component of the Oxford International Song Festival is our wide-ranging programme of study events – ‘Song Connections’ – which complement the musical programme. This year’s ‘Song Connections’ events explored topics including the cities that inspired Clara and Robert Schumann (Leipzig) and Felix and Fanny Mendelssohn (Berlin), the musical works of pre-eminent 20th-century pianist Yvonne Loriod, and composers working in exile. A special guided tour of the Bodleian Libraries *Kafka: Making of an Icon* exhibition by Carolin Duttlinger was another highlight of this

event series, complementing our events exploring Kafka's Prague as part of Oxford's wider celebration of the Kafka centenary.

We were delighted to continue our partnership with SongPath, a mental-health initiative founded by Jess Dandy (a former Oxford Song Young Artist) and Joanna Harries that provides participants with nourishing ways of connecting through walking, talking and music-making. They led a guided walk in Worcester College Gardens as part of our partnership with Worcester College, as well as delivering workshops for Oxfordshire Mind.

SONG FUTURES

Contemporary music has long been an integral part of our Festival programmes. 13 Festival events were part of our Song Futures programme this year: we presented 2 Festival commissions and works by 35 living composers including Ian Venables, Libby Larsen, Texu Kim and Anna Semple. The breadth of programming afforded by Song Futures continues to be an overwhelmingly positive part of our audiences' experience: in our post-festival survey, more than half of our participants selected 'Discovering new/unfamiliar music' as a key reason for their attendance at the Festival.

Our major commission for 2024 was *Gayatri Mantra* by Indian-American composer Reena Esmail which set Sanskrit verses from the Hindu scripture the Bhagavad Gita. Esmail's commission formed part of a specially-devised concert programme – 'Eternity in an Hour' – by former Oxford Song Young Artists, Jess Dandy (contralto) and Keval Shah (piano) which explored connections between Western and Eastern classical song.

"The contralto Jess Dandy and the pianist Keval Shah combine classical music traditions and religions in a profound way at the Oxford International Song Festival" – The Times, four stars

Our second major commission for this year's Festival was *Silent Songs of Josefina* by Turkish composer Can Bilir – a song cycle inspired by Kafka as part of the Bodleian Libraries 'Kafka: Making of an Icon' exhibition. Unfortunately, due to unforeseen circumstances the world premiere had to be postponed, and so we are looking to reschedule it in a future Festival.

We were also delighted to appoint rising British composer Emily Hazrati to be our Associate Composer for three years from 2024-26. In her inaugural year we commissioned Emily to write two additional songs for her collection *Byron's Don Juan Imagined through Song*, with texts by Joseph Spence, which were given their world premiere by Ella Taylor (soprano) and Jocelyn Freeman (piano).

We are particularly grateful to the Nicholas John Trust, Founder Supporters of Song Futures.

COLLABORATIONS

We continue to seek and nurture collaborations to broaden our reach, open up new areas for artistic exploration, and bring song to new audiences. This year we worked with BBC Radio 3, the Cultural Programme, Wadham College, and SongPath, as well as continuing our fruitful international partnerships with Life Victoria and Zeist International Lied Festival. Our partnership with the Bodleian Libraries to present a number of events as part of the University's wider *Kafka's Transformative Communities* events programme celebrating the centenary of Kafka was an important part of this year's Festival. We were also pleased to work with Worcester College as our 2024 partner college; events within this partnership included our SongPath guided walk and concerts in Worcester College Chapel.

LEARNING & PARTICIPATION

Since 2020 we have embarked upon an expansion of our Schools Programme – the annual creative and singing project we deliver for local primary schools – with the aim of engaging all pupils at our participating schools in musical activities across multiple academic terms. In September 2023 we began the second year of our partnership with St Frideswide Primary School to engage all c.320 pupils and staff in creative and singing activities across all three academic terms.

In the autumn term Key Stage 2 classes participated in workshops and cultural visits to the Ashmolean Museum and Buscot & Coleshill Estates to create their own class songs with support from our creative team Leader John Webb, and Oxford Song Young Artists Katie MacDonald and Joseph Cavalli-Price. The term's activities culminated in a performance of the songs, combined into a song cycle called *St Frideswide's Return of the Epic – from the Stone Age to Wartime Spies*, for the whole school community in December 2023 at SJE Arts.

In the spring term we worked with Early Years classes to deliver workshops for both pupils and staff, further supporting teachers in using music for classroom learning. We also engaged vocal animator Joe Cummings to deliver a series of singing workshops for Key Stage 1 classes to help improve children's singing abilities upon specific request from the school.

In the summer term we worked with year 6 classes as part of the school's 'St Fred's High' transition project, a school initiative which supports pupils in acclimatising to secondary school. In our creative workshops, led by John Webb and supported by Katie Macdonald and Joseph Cavalli-Price, pupils composed a soundtrack to the classic 1931 film *Frankenstein* and gave a performance of this soundtrack accompanying the film in Cowley's Ultimate Picture Palace.

The evaluation we undertook in July 2024 showed that our project has had a very positive impact on St Frideswide Primary School. Staff commented that the standard of music and singing has improved at St Frideswide over the last two academic years; our projects have raised the music and singing standards required of children, and teachers now have a benchmark to compare to and have higher expectations of children's musical abilities. Teachers also noted that our project activities have enhanced literacy work (through lyric-writing), and have benefited children's engagement more generally, e.g. building confidence in performing, and teaching children the importance of working together, taking turns and listening to each other's ideas. Our Early Years sessions also had a profound effect, enabling teachers to engage with pupils through informal music-making when other forms of communication haven't worked. Select feedback includes:

"The projects we have worked on with Oxford Song allow our children to develop their musicality and their musical aspirations, and they look forward to the composition sessions. The training and mentoring for staff as part of the projects means that teachers' subject knowledge improves and that they are braver in their own teaching. We are hugely grateful for these amazing opportunities."

– Hannah Forder-Ball, Headteacher

"The impact from the project on the children's ability to perform was profound"

– St Frideswide teacher

From September 2024 we are delighted to be further expanding this programme to engage both St Frideswide and a second school North Hinksey C.E. simultaneously.

Our Young Artist Programme, which provides training and career development opportunities for sixteen early career artists across 18 months, restarted in April 2024. Adjudication panel Christine Rice, Daniel Norman and our Artistic Director Sholto Kynoch heard auditions from 18 duos presented as 30-minute recitals open to the public. Auditionees' travel expenses were covered by Oxford Song and the auditions were filmed to provide auditionees with footage for their own future promotional use. This approach, which is sadly not the norm elsewhere, ensures the audition experience is highly beneficial for all who participate, not just those successfully selected for the programme. Following this, we were delighted to appoint eight singer/pianist duos who are now engaging in a range of activities including participation on our acclaimed Mastercourse and performances at the Oxford International Song Festival in 2024 and 2025.

This year's Mastercourse – a residential programme consisting of 8 days of in-depth masterclasses, study, rehearsal and performance experience – ran during the second week of the Oxford International Song Festival for our Young Artists, and was led by Anne Le Bozec with guest tutors Christian Immler, Stéphane Degout and Joan Rodgers. Feedback from participants on our Young Artist Programme so far has been extremely positive and we look forward to activities continuing in 2025:

"This Mastercourse was overwhelmingly rich with opportunities, very full with events and things to be doing! It was the best young artist programme I have ever taken part in. Attendance of every single concert of the festival was such a gift and we all definitely grew as artists by watching established artists and what they did right/wrong. The coaches were all absolutely unparalleled in their knowledge and gave us tips that we will all be employing for far into the future." – Oxford Song Young Artist, October 2024

We are very grateful to our Young Artist Programme Principal Supporter Jerwood Foundation and the other charitable trusts and foundations who generously support this initiative.

Young performers also made a significant contribution to the main Festival programme: over the Festival's sixteen days we were delighted to showcase over 70 young artists across 31 individual events as part of our Young Performers' Programme. In an important new initiative, we also filmed all of our young performers' performances for their future promotional use. We are very grateful to the Mila Charitable Organisation and the other charitable trusts and foundations who generously support our Young Performers' recitals.

SPRING SONG 19-21 April 2024

Our Spring mini-festival was a great success: alongside the audition sessions for our next cohort of Oxford Song Young Artists we presented three showcase concerts by Kitty Whately and William Vann, Alessandro Fisher and Sholto Kynoch, and Roderick Williams and Roger Vignoles, and an insightful talk by Professor Helen Abbott on French mélodie, with strong audience numbers and positive feedback from those who attended throughout the weekend.

SONG AT WOLFSON AND THE BARBER INSTITUTE

Our touring series with our promoter partners continues to be an important part of our concert season. Through this series, Oxford International Song Festival's Artistic Director, Sholto Kynoch, introduces exceptional emerging professional singers who are a little further into their careers than our Young Artists, but who are not yet household names. Lorena Paz Nieto and Ella Taylor gave song recitals at Wolfson College (Oxford) and the Barber Institute (Birmingham) with an additional special recital by longstanding recital partners Harriet Burns and Ian Tindale in Wolfson College to celebrate the launch of their first CD together. This series continues to be popular with our audience and enables Oxford International Song Festival to further support emerging artists and reach new audiences.

TRUSTEES

We were pleased to confirm that Philip Winston would be joining the board of trustees from December 2024.

Financial Review

Reserves policy and Going Concern

The Trustees have established the level of reserves (that is those funds that are freely available) that the charity ought to have. This figure is set at the amount sufficient to pay for the governance and support costs of the operation for a period of six months. On the basis of the costs for the year ended 30th November 2024, the Trustees would wish to maintain the unrestricted reserve at a minimum level of £145,000.

The actual unrestricted reserve at 30th November 2024 amounted to £209,059. The Trustees are of the view that, based on their assessment of the 2024 results and the fundraising plans now in place, the charity is a going concern.

Availability and adequacy of assets of each of the funds

The Board of Trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial position

The accounts are set out on pages 11 to 14. As stated in the introduction to this report, the Trustees consider the financial performance by the charity during the year to have been satisfactory.

There were no other incoming or outgoing resources.

Amount of reserves held

The total reserves at the year-end stand at £304,684 (2023 £175,361).

Reference and Administrative details

Name, registered office and constitution of the charity

The full name of the charity is Oxford Lieder.

The legal registration details are:-

Date of incorporation	20th June 2005
Company Registration Number	5485276
The Registered Office is:	37 Fairacres Road, Oxford OX4 1TH
Charity Registration Number	1111458

Directors

Hamish Forsyth (Chairman)
Charles Alexander (Deputy Chairman)
Nicola Creed
Julian Hall
John Krebs
Charles Naylor
Sarah Taylor

Bankers

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling

Structure, governance and management

Nature of the Governing Document and constitution of the charity

Oxford Lieder Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 20 June 2005. It is registered as a charity with the Charity Commission. Anyone over the age of 18 can become a member of the Company and there are currently 7 members, each of whom agrees to contribute up to £10 in the event of the charity winding up.

The methods adopted for the recruitment and appointment of new Trustees

The members attending the annual meeting elect Trustees to serve for a term of three years. The Trustees have the power to co-opt further members to assist them in their work. Co-opted members may serve for a period of up to three years.

The policies and procedures adopted for the induction and training of Trustees

New Trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the decision making processes, and the recent financial performance of the charity.

The organisational structure of the charity and how decisions are made

The board of Trustees, which can have up to 10 members and at least 5 members at any one time, administers the charity. The board meets approximately quarterly. The Artistic Director and Director of Administration & Finance have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

The major risks to which the charity is exposed, and reviews and systems to mitigate risks

The Trustees have a risk management strategy which comprises:

- a regular review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have kept risk under review and are developing a thorough risk register. They have identified the most significant risks to the charity to be a shortfall in ticket and voluntary income and a website and database outage. To manage this risk, the Trustees have put in place a robust budget and fundraising programme and are putting measures in place to mitigate against any outage. It also has a reserves policy, which is regularly reviewed by Trustees. The review has also identified a few minor risks and has confirmed its procedures to address these.

Share Capital

The company is limited by guarantee and therefore has no share capital.

The name of the Chief Executive Officer and other senior staff members to whom day to day management of the charity is delegated by the charity Trustees:

Sholto Kynoch, Artistic Director and Taya Smith, Director of Administration & Finance

The members of the Board of Trustees of the Charity at the date the report and accounts were approved:

Hamish Forsyth (Chairman)
Charles Alexander (Deputy Chairman)
Nicola Creed
Julian Hall
John Krebs
Charles Naylor
Sarah Taylor

The members of the Board of Trustees of the Charity during the year ended 30th November 2024 were:

Charles Alexander
Nicola Creed
Hamish Forsyth
Julian Hall
John Krebs
Charles Naylor
Sarah Taylor

All the directors of the company are also Trustees of the charity, and their responsibilities include all the responsibilities of directors under the Companies Acts and of Trustees under the Charities Acts.

Independent Examiner

Danny Burke ACMA
17 Queens Road
Uxbridge Middlesex
UB8 2NN

Statement of Directors' and Trustees' Responsibilities

The charity Trustees (who are also the directors of Oxford Lieder for the purposes of company law) are responsible for preparing a Trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity Trustees to prepare financial statements for each 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 group for that period. In preparing the financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards 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 charity will continue in business.


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

The Trustees 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.

Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

This report was approved by the Board of Trustees on 14 MARCH 2025



Hamish Forsyth

Director and Trustee

Respective responsibilities of Trustees and examiner

The charity's Trustees are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met.

The Examiner's relevant professional qualification or body is:

Chartered Institute of Management Accountants



Date: 25 March 2025

Danny Burke ACMA

17 Queens Road

Uxbridge

Middlesex UB8 2NN

Categories by activity	Note	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Total funds
		2024	2023		2024	2023
		£	£	£	£	£
Incoming resources						
Income and endowments from:						
Donations and legacies	4	438,345	78,367		516,712	407,884
Charitable activities	5	218,681	2,597		221,278	192,757
Investments	6	3,817	-		3,817	2,248
						-
Total		660,843	80,964		741,807	602,889
Resources expended						
Expenditure on:						
Raising funds	7	72,118	-		72,118	72,120
Charitable activities	7	475,856	64,510		540,366	581,321
Total		547,974	64,510		612,484	653,441
Net income/(expenditure) before investment gains/(losses)		112,869	16,454		129,323	(50,552)
Net income/(expenditure)		112,869	16,454		129,323	(50,552)
Transfers between funds					-	-
Net movement in funds		112,869	16,454		129,323	(50,552)
Reconciliation of funds:						
Total funds brought forward		96,190	79,171		175,361	225,913
Total funds carried forward		209,059	95,625		304,684	175,361


The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

	2024	2023
	£	£
Turnover	737,990	600,641
Direct costs of turnover	612,484	653,441
Gross surplus/(deficit)	125,506	(52,800)
Governance costs	-	-
Operating surplus/(deficit)	125,506	(52,800)
Interest receivable	3,817	2,248
Surplus/(deficit) on ordinary activities before tax	129,323	(50,552)
Surplus/(deficit) for the financial year	129,323	(50,552)
Retained surplus/(deficit) for the financial year	129,323	(50,552)
All activities derive from continuing operations.		

	Note	Unrestricted funds	Restricted income funds	Total	Total
		£	£	2024 £	2023 £
Current assets					
Debtors	14	61,938		61,938	46,112
Cash at bank and in hand		189,904	95,625	285,529	168,443
Total current assets		251,842	95,625	347,467	214,555
Creditors: amounts falling due within one year	15	(42,783)	-	(42,783)	(39,194)
Net current assets/(liabilities)		209,059	95,625	304,684	175,361
Total assets less current liabilities		209,059	95,625	304,684	175,361
Total net assets or liabilities		209,059	95,625	304,684	175,361
Funds of the Charity					
Restricted income funds	17		95,625	95,625	79,171
Unrestricted funds		169,059		169,059	96,190
Special Contingency Fund		40,000		40,000	-
Total funds		209,059	95,625	304,684	175,361

The directors are satisfied that for the year ended on 30th November 2024, the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 10.

The director(s) acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. The Trustees have prepared the accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.


Hamish Forsyth
Trustee

Approved by the Board of Trustees on 14 MARCH 2025

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

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) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Advantage has been taken of Section 396(5) of The Companies Act 2006 to allow the format of the financial statements to be adapted to reflect the special nature of the charity's operation and in order to comply with the requirements of the SORP.

All charities preparing their accounts under FRS102 must include a statement of cash flows in their financial statements, unless they are deemed to be smaller, in which case they are exempt from this requirement. The charity meets the exemption criteria and has taken advantage of this exemption from the requirement to produce a cash flow statement.

Oxford Lieder meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. In the opinion of the Trustees, no restatement is required.

Preparation of the accounts on a going concern basis

The charity is entirely dependent on continuing grant aid and, as a consequence, the going concern basis is also dependent on its continuing. The Trustees are of the view that, based on their assessment of the 2024 results and the fundraising plans now in place, the charity is a going concern.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and 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 Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a musical performance or provision of other specified service it is deferred until the criteria for income recognition are met (see note 16).

Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the economic value of general volunteer time is not recognised in the accounts.

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

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.

Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Restricted funds are donations which the donor has specified are to be solely used for areas of the Charity's work or for specific artistic projects being undertaken by the Charity.

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 comprise expenditure items incurred in attracting voluntary income.

Charitable activities include expenditure associated with staging of concerts, stage productions and educational programmes and include both the direct costs and support costs related to those activities.

Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Allocation of support costs

Costs of charitable activities are allocated directly.

The bases on which governance and support costs have been allocated are set out in Note 8.

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.

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.

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.

2. Winding up or dissolution of the charity

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

3. (Deficit)/Surplus for the financial year

	2024	2023
	£	£
This is stated after crediting :-		
Revenue Turnover from ordinary activities	737,990	600,641
and after charging:-		
Independent Examiner's Fees	-	-

Funds belonging to the charity have not been used for the purchase of insurance to protect the charity from loss arising from the neglect or defaults of its trustees, employees or agents, or to indemnify its trustees, employees or agents, against the consequences of any neglect or default on their part.

4. Income from donations and legacies

The income from donations and legacies was £516,712 (2023: £407,884) of which £438,345 was unrestricted (2023: £361,134) and £78,367 restricted (2023:£46,750).

	Unrestricted funds	Restricted income funds	Total funds 2024	Total funds 2023
	£	£	£	£
Donations and legacies:				
Donations	73,389	78,367	151,756	103,449
Gift Aid	32,649	-	32,649	21,999
Legacies	-	-	-	-
Membership subscriptions and sponsorships which are in substance donations	332,307	-	332,307	282,436
Donated goods, facilities and services	-	-	-	-
Total	438,345	78,367	516,712	407,884
2023	361,134	46,750		407,884

The charity benefits greatly from the involvement and enthusiastic support of its volunteers. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

5. Income from charitable activities

	Unrestricted funds	Restricted income funds	Total funds	Total funds
			2024	2023
	£	£	£	£
Charitable activities:				
Ticket Sales	200,458	-	200,458	170,682
Front of House Sales	6,964	-	6,964	5,772
Programme Advertising	-	-	-	-
Miscellaneous Income	11,259	-	11,259	4,963
Learning and Participation Income	-	2,597	2,597	11,340
Total	218,681	2,597	221,278	192,757

6. Investments

Investment income is comprised of interest payments from the bank accounts operated by the charity.

	Unrestricted funds	Restricted income funds	Total funds	Total funds
			2024	2023
	£	£	£	£
Bank deposit interest received	3,817	-	3,817	2,248

Other information:

All income in the prior year was unrestricted except for:

	£
Commissions	14,500
Learning and Participation	43,590
Total	58,090

7. Analysis of resources expended

		Concert and stage performances	Learning and Participation	Total funds 2024 £	Total funds 2023 £
Expenditure on raising funds:	Analysis				
	Staging fundraising events	6,318	-	6,318	8,482
	Fundraising	65,800	-	65,800	63,638
	Total expenditure on raising funds	72,118	-	72,118	72,120

		Concert and stage performances £	Learning and Participation £	Total funds 2024 £	Total funds 2023 £
Expenditure on charitable activities:	Artists fees & expenses	146,526	36,632	183,158	204,749
	Venue hire & Performance costs	34,037	8,509	42,546	38,722
	Front of House Costs	7,547	1,887	9,434	13,673
	Recording Costs	-	-	-	-
	Commissions	16,575	-	16,575	14,500
	Sales Commissions	-	-	-	-
	Marketing and Sales Promotions	27,295	-	27,295	26,647
	Participation costs	-	23,076	23,076	59,056
	Mastercourse costs	-	-	-	15,016
	Young Artists Platform Costs	-	24,858	24,858	18,507
	Subtotal direct expenditure	231,980	94,962	326,942	390,870
	Governance and support costs	178,197	35,227	213,424	190,451
Total expenditure on charitable activities	410,177	130,189	540,366	581,321	

8. Analysis of governance and support costs

	Concert and stage performances	Learning and Participation	Grand total	Basis of allocation
	£	£	£	
Salaries, wages and related costs	101,928	17,986	119,914	Time spent per activity
IT	14,306	5,856	20,162	Activity expenditure
Professional Fees	25,989	4,586	30,575	Time spent per activity
Artistic Directors Fees	25,380	2,820	28,200	Time spent per activity
Bank Charges	1,009	413	1,422	Activity expenditure
Insurance	1,538	271	1,809	Activity expenditure
Sundry Costs	8,048	3,294	11,342	Activity expenditure
Governance	-	-	-	Activity expenditure
Total	178,197	35,227	213,424	

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

	2024 £	2023 £
Salaries and wages	98,055	77,498
Social security costs	38,376	38,548
Total	136,431	116,046

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

Trustees' remuneration and expenses

Neither the Trustees nor any persons connected with them have received any remuneration, either in the current year or the prior year.

Cost of key management personnel

The key management personnel of the charity comprise the Trustees, the Artistic Director, the Director of Administration & Finance, and the Development Director.

The total cost of key management personnel was £130,281 (2023: £120,856).

10. Staff Numbers

	2024	2023
Fundraising	1.4	1.3
Charitable Activities	4.8	4.8
Total	<u>6.2</u>	<u>6.1</u>

11. Related party transactions

There are no related party transactions, apart from immaterial subscriptions and donations from Trustees. Donations made by Trustees totalled £82,960.50 for the year.

12. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. Grant making

	Grants to institutions	Grants to individuals	Support costs	Total
	£	£	£	£
Learning and Participation	-	-	-	-
Total	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

14. Debtors

	2024	2023
	£	£
Prepayments and Accrued Income	61,938	46,112

15. Creditors: amounts falling due within one year

	2024	2023
	£	£
Bank loans and overdrafts	-	-
Accrued expenses	40,958	39,194
Unpaid Pension Contributions	1825	-
Deferred income and grants in advance	-	-
	<u>42,783</u>	<u>39,194</u>

16. *Deferred Incoming Resources & Reserves - Restricted funds*

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Total	0	-	-	0
		2024		2023
		£		£
These deferrals are included in creditors		0		0

Grants and donations received in advance and specified by the donor as relating to specific accounting periods (or alternatively which are subject to conditions which are still to be met), and which are outside the control of the charity or where it is uncertain whether the conditions can or will be met, are deferred on an accruals basis to the period to which they relate. Such deferrals are shown in the notes to the accounts and the sums involved are shown as creditors in the accounts.

17. Analysis of charitable funds

17.1 Details of material funds held and movements during the CURRENT reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	45,000	14,000	(16,575)	-	-	42,425
Learning and Participation	Restricted income	Restricted to the funding of Learning & Participation activities approved by the Trustees.	18,613	66,964	(43,344)		-	42,233
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Learning and Participation programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	15,556	-	(4,591)		-	10,965
Unrestricted	Unrestricted	Unrestricted income and expenditure.	96,191	660,843	(547,974)	(40,000)	-	169,059
Special Contingency Fund	Unrestricted	Unrestricted income and expenditure, representing the portion of free reserves that may be considered for investment.	-	-	-	40,000	-	40,000
Total Funds			175,361	741,807	(612,484)	-	-	304,684

17.2 Details of material funds held and movements during the PREVIOUS reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	45,000	14,500	(14,500)	-	-	45,000
Learning and Participation	Restricted income	Restricted to the funding of Learning & Participation activities approved by the Trustees.	64,663	43,590	(89,640)	-	-	18,613
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Learning and Participation programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	(2,939)	-	-	15,556
Unrestricted	Unrestricted	Unrestricted income and expenditure	97,754	544,800	(546,363)	-	-	96,191
Special Contingency Fund	Unrestricted	Unrestricted income and expenditure, representing the portion of free reserves that may be considered for investment.	-	-	-	-	-	-
Total Funds			225,912	602,890	(653,441)	-	-	175,361

17.3 Transfers between funds

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount £
Between unrestricted and restricted funds	Part of unrestricted surplus for the year transferred to cover restricted fund deficits.	-

OXFORD LIEDER

England & Wales - Charity number 1111458

Accounts

OXFORD
INTERNATIONAL
SONG FESTIVAL

Registered Charity Number

1111458

Registered Company Number

05485276

Oxford Lieder

(A company limited by guarantee)

Report and Financial Statements

Year ending 30 November 2023

Introduction

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 30 November 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The Trustees consider the financial performance by the charity during the year to have been satisfactory.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

In June 2023, Oxford Lieder rebranded to Oxford International Song Festival. The name of the registered charity remains as Oxford Lieder.

Purposes and activities

Under the terms of its Memorandum and Articles of Association, the company was established to promote and advance education in music and the arts, especially singing, in the City of Oxford and elsewhere, through the presentation of concerts, festivals, lectures and recordings, and by active participation, for the benefit of every section of the community.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance '*Public benefit: running a charity (PB2)*'.

The Charity's Grant-making policies

Grants are made from the Trufflehunter Fund for the purposes of support for young singers and musicians, such as through the Oxford Song Young Artist Platform, the Mastercourse and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.

Summary of main activities of the charity in relation to its objects

The main activities during the year have continued to be the promotion of the Oxford International Song Festival and a smaller- scale series of year-round concerts, together with an expansion of the successful outreach and education programmes. The strategies to achieve the charity's objectives are to promote song through concerts and educational programmes for all sectors of the community, to educate and involve young people in the arts, to celebrate a diversity of cultures through presentations by, and with, artists of different cultural backgrounds, and to programme a broad range of arts work, including talks, residencies, recordings and workshops.

Achievements and Performance of the Charity

Oxford International Song Festival is one of the world's leading promoters of classical song, inspiring thousands of people annually through exceptional concerts, enlightening study events and wide-ranging opportunities for participation. The Oxford International Song Festival (formerly the Oxford Lieder Festival), the focal point of our year each October, is the UK's largest festival of song and has been the recipient of a prestigious Royal Philharmonic Society Award, cited for its 'breadth, depth and audacity of programming (2014)'. Oxford International Song Festival has a mission to re-establish an appreciation of song; the meeting of words, music, languages and artistry that can be so powerful, yet has been neglected in recent decades. The hallmarks of Oxford International Song Festival are:

- the highest quality of performance from world-leading artists and the best emerging talent
- diverse and imaginative programming
- creative collaborations and commissioning of new music
- opportunities to learn and to take part
- a friendly, informal and welcoming environment in intimate venues.

The rebrand described above, is part of our wider audience development strategy rather than a change in artistic direction, since for some years our programmes have been increasingly diverse, reaching far beyond purely the German song / “Lieder” repertoire. Rather, our new name better reflects the organisation’s activities: bringing song and singing to every part of the local and wider community through performance, participation and learning, while emphasising music that is exciting, profound and accessible to all. As we developed our brand new visual identity we also took the opportunity to completely redesign our website, and migrate to a new box office and CRM system Spektrix.

Attendance across our concerts and event series in 2023 exceeded 11,600, with many thousands more engaging through annual BBC Radio 3 concert broadcasts, and via YouTube and social media. The 2023 Oxford International Song Festival – Images, Words, Music comprised 74 events featuring 250 artists and speakers in 17 different venues around Oxford; attendance exceeded 10,000 with a significant proportion of the audience attending the Festival for the first time. Thanks to strong and receptive audiences and the continuing generosity of our donors, we ended the year in a stable financial position.

Our concert season began in November 2022 with mezzo-soprano Claire Barnett-Jones and Sholto Kynoch starting our touring series in Wolfson College, Oxford. We continued this series throughout 2023, presenting outstanding early-career singers at twelve recitals at Wolfson College, Fairlight Hall, the Barber Institute and Cedars Hall. Our annual mini-festival Spring Song was for the first time wholly curated by our 21 Oxford Song Young Artists, who presented their showcase recitals over three days in the Levine Building of Trinity College as the culmination of their tenure on our recently redeveloped Young Artist Programme. In March 2023, our 20th Festival Nature’s Songbook was shortlisted alongside three other arts organisations for a Royal Philharmonic Society Award for ‘[drawing] fresh interest to a facet of classical music’.

Overall, 2023 was a year in which we continued to develop and expand our audience, raise our profile nationally and internationally, and deliver diverse and innovative artistic and education programmes focussed on classical song. We are also now planning ahead to milestone Festivals in future years, with an ambitious artistic strategy to secure Oxford as an international centre for song. Our extraordinarily generous base of supporters shares our commitment to world-class music in the heart of Oxford, and will be pivotal in realising our potential in 2024 and beyond.

THE OXFORD INTERNATIONAL SONG FESTIVAL: 13-28 October 2023

Art:Song - Images, Words, Music

“audiences have heard an absorbing fusion of Iranian and European classical styles and enjoyed some aromatherapy... but art song, in all its glory, remains at the festival’s heart.” – The Observer

The Oxford International Song Festival – the 22nd festival but the first under our new name – aligned the visual arts with poetry and music in a wide variety of ways. Alongside a roster of world-renowned singers and pianists, Festival events explored colour, fashion, musical manuscripts that are themselves artworks, artist-poets, artist-composers and programmes inspired by artworks. At the heart of the programme were 15 headline evening concerts given by stars including Sarah Connolly, Imogen Cooper, Benjamin Appl, Christopher Maltman, Christine Rice, Miah Persson, Juliane Banse and Roderick Williams.

Through concerts and connected study events, we explored the lives and works of artists including William Byrd, Yves Saint Laurent, Tom Phillips RA, Käthe Kollwitz and Felix Mendelssohn. We also presented song recitals in a range of different, innovative ways, including a concert programme which paired French song and perfume – where audiences sampled the four perfumes from Christian Provenzano’s *Universal Collection* which inspired the artists’ concert programme – and the Festival’s first foray into dance, with a special version of Schubert’s song cycle *Winterreise* with Juliane Banse (soprano), Alexander Krichel (piano) and dancer István Simon, choreographed by Andreas Heise.

“this was not a straightforward concert performance of this greatest of all song cycles, but the latest attempt at building a piece of music theatre around Winterreise... here the singer was partnered by a dancer, István Simon, and it worked wonderfully well; with choreography by Andreas Heise, it enhanced the impact of the performance in an utterly unexpected way.” – Andrew Clements, The Guardian, five stars

We continued our annual series of Schubert Weekends, begun in 2022 to carry us through to the bicentenary of the composer’s death in 2028. Pre-eminent scholar-pianist Graham Johnson presented a lecture-recital on Schubert’s life in 1823, and we celebrated the 200th anniversary of Schubert’s song cycle *Die schöne Müllerin* with three different versions performed in one day: a special programme created by Graham Johnson which interspersed readings of William Blake poems with Schubert’s cycle, a performance of Ludwig Berger’s original settings, and performance by folk-rock band The Erlkings in their own unique version.

SONG CONNECTIONS

A key component of the Oxford International Song Festival is our wide-ranging programme of study events – ‘Song Connections’ – which complement the musical programme. This year’s ‘Song Connections’ events explored a diverse range of topics including the Pre-Raphaelite Brotherhood, the ‘audiovisual’ 19th-century entertainments *Tableaux vivants*, and several events exploring musical manuscripts as artworks including 16th-century partbooks and the Mendelssohn manuscripts held by the Bodleian Libraries.

We were delighted to continue our partnership with Oxford Botanic Garden and Arboretum and SongPath, a mental-health initiative founded by Jess Dandy (a former Oxford Song Young Artist) and Joanna Harries that provides participants with nourishing ways of connecting through walking, talking and music-making. They led a guided walk in Harcourt Arboretum, one of the UK’s most important woodland areas, as well as delivering workshops for Oxfordshire Mind.

SONG FUTURES

Contemporary music has long been an integral part of our Festival programmes. 23 Festival events were part of our Song Futures programme this year: we presented 3 Festival commissions, 9 Festival premieres and works by 55 living composers including Caroline Shaw, Errolyn Wallen, Sally Beamish and our former Associate Composer Cheryl Frances-Hoad. The breadth of programming afforded by Song Futures continues to be an overwhelmingly positive part of our audiences’ experience: in our post-festival survey, 52% of audiences who came to the Festival for the first time in 2023 selected “discovering unfamiliar music” as a key reason for their attendance at the Festival.

“The programming is world class – even more so now that your broader title gives licence to stretch the repertoire in so many interesting ways.” – Audience feedback, October 2023

Our major commission for 2023 was *The Glass Eye* by our Associate Composer Alex Ho, with text by writer Elayce Ismail, which received its world premiere from countertenor Hugh Cutting and former Oxford Song Young Artist pianist Dylan Perez, and was recorded live and later broadcast on BBC Radio 3’s New Music Show.

“I would say that [The Glass Eye] is not only a substantial work, but an extraordinarily important one... For, countertenor Hugh Cutting and pianist Dylan Perez, through their astonishing artistry, commitment, musical intelligence and captivating communication, helped us to recognise the creative and human significance of the song cycle which Alex Ho and librettist Elayce Ismail have created.” – Opera Today

We are particularly grateful to the Nicholas John Trust, Founder Supporters of Song Futures.

COLLABORATIONS

We continue to seek and nurture collaborations to broaden our reach, open up new areas for artistic exploration, and bring song to new audiences. This year we worked with the Humanities Cultural Programme, Oxford Botanic Garden and Arboretum, Trinity College, St Catherine’s College, the Ashmolean Museum, the Bodleian Libraries, and SongPath, as well as continuing our fruitful international partnerships with Life Victoria and Zeist International Lied Festival. We were also delighted to work with The Queen’s College as our 2023 partner college, which included showcasing The Queen’s College Chapel, Upper Library and Dining Hall across a variety of different events, and a celebration of the Shakespeare First Folio held by the College.

LEARNING & PARTICIPATION

Since 2020 we have embarked upon an expansion of our Schools Programme – the annual creative and singing project we deliver for local primary schools – with the aim of engaging all pupils at our participating schools in musical activities across multiple academic terms. In September 2022 we began the project with our new partner school St Frideswide Primary School, and in consultation with staff at St Frideswide our artistic team delivered activities in each term for different year groups, with the whole school – c.285 pupils – having more than one opportunity to come together to share their creative endeavours with their peers. In the autumn term with the support of our Project Leader John Webb, writer Alan Durant and Oxford Song Young Artists Katy Thomson and Rustam Khanmurzin, Key Stage 2 created class songs which they performed as a song cycle, *The St Frideswide Epic*, in a hugely successful showcase at the Sheldonian Theatre in December 2022.

In the spring term we were asked by the school to support pupils in creating a new school song. John Webb and Oxford Song Young Artists Katie MacDonald and Joseph Cavalli-Price worked with Key Stage 1 to write the song, and pupils gave an interactive performance to the rest of the school so that they too could learn the new school song. The song was professionally recorded and a score given to the school to aid future learning.

In the summer term John Webb worked with children and staff in the Early Years Foundation Stage, leading sessions involving singing, music games and experimenting with percussion. To support the use of music in the Early Years classrooms in future, John produced a resources pack with activities and songs for the teachers to use, as well as leading a training session for the staff to introduce the resources.

We are delighted to be continuing our partnership with St Frideswide for a second academic year, and look forward to building further upon our creative and singing work with the school from September 2023.

Our acclaimed Mastercourse – a residential programme for early career artists consisting of 8 days of in-depth masterclasses, study, rehearsal and performance experience – ran during the second week of the Oxford International Song Festival for 17 participants. This year's course was led by Wolfgang Holzmaier with guest tutors Graham Johnson, Anna Tilbrook, Jan Philip Schulze and Anne Le Bozec. Young performers also made a significant contribution to the main Festival programme; over the Festival's sixteen days we were delighted to showcase over 140 young artists across 41 individual events.

SPRING SONG – 21-23 April 2023

Supporting young and emerging artists has always been a central part of our core activity and in March 2022 we launched our redeveloped Young Artist Programme, which combined our Mastercourse, Young Artist Platform, Emerging Artist Festival performances and Young Artist Recitals initiatives into a holistic and integrated package of support for eleven singer/pianist duos over 12 months. Our appointed Young Artists' tenures culminated at *Spring Song* in April. For the first time this three-day programme, *A Grimm Weekend of Song*, was curated entirely by our Young Artists, who presented eleven concerts themed around the fairytales of the Brothers Grimm, including the world premieres of five song commissions. It was a wonderful showcase of our Young Artists' talent and development, and was hugely enjoyed by both performers and audiences alike.

SONG AT WOLFSON, FAIRLIGHT HALL & CEDARS HALL

Our touring series with our promoter partners continues to go from strength to strength. Through this series, Oxford International Song Festival's Artistic Director, Sholto Kynoch, introduces exceptional emerging professional singers who are a little further into their careers than our Young Artists, but who are not yet household names. Claire Barnett-Jones, Neil Balfour, Marta Fontanals-Simmons and Nazran Fikret gave song recitals at Wolfson College (Oxford), Fairlight Hall (Hastings), the Barber Institute (Birmingham) and Cedars Hall (Wells). This series continues to be popular with our audience and enables Oxford International Song Festival to further support emerging artists and reach new audiences.

TRUSTEES

The charity's long serving chair of trustees, Nigel Hamway, retired in December. The Festival thanked him for his contribution over many years. Hamish Forsyth has kindly agreed to take on the role of chair with Charles Alexander becoming Deputy Chair.

Financial Review

Reserves policy and Going Concern

The Trustees have established the level of reserves (that is those funds that are freely available) that the charity ought to have. This figure is set at the amount sufficient to pay for the governance and support costs of the operation for a period of six months. On the basis of the costs for the year ended 30th November 2023, the Trustees would wish to maintain the unrestricted reserve at a minimum level of £140,000.

The actual unrestricted reserve at 30th November 2023 amounted to £96,190. The trustees are mindful of the need to increase the unrestricted reserves. The Trustees are of the view that, based on their assessment of the 2023 results and the fundraising plans now in place, the charity is a going concern.

Availability and adequacy of assets of each of the funds

The Board of Trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial position

The accounts are set out on pages 9 to 13. As stated in the introduction to this report, the Trustees consider the financial performance by the charity during the year to have been satisfactory.

There were no other incoming or outgoing resources.

Amount of reserves held

The total reserves at the year-end stand at £175,361 (2022 £225,913).

Reference and Administrative details

Name, registered office and constitution of the charity

The full name of the charity is Oxford Lieder.

The legal registration details are:-

Date of incorporation	20th June 2005
Company Registration Number	5485276
The Registered Office is:	37 Fairacres Road, Oxford OX4 1TH
Charity Registration Number	1111458

Directors

Hamish Forsyth (Chairman)
Charles Alexander (Deputy Chairman)
Nicola Creed
Julian Hall
John Krebs
Charles Naylor
Sarah Taylor

Bankers

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling

Structure, governance and management

Nature of the Governing Document and constitution of the charity

Oxford Lieder Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 20 June 2005. It is registered as a charity with the Charity Commission. Anyone over the age of 18 can become a member of the Company and there are currently 7 members, each of whom agrees to contribute up to £10 in the event of the charity winding up.

The methods adopted for the recruitment and appointment of new Trustees

The members attending the annual meeting elect Trustees to serve for a term of three years. The Trustees have the power to co-opt further members to assist them in their work. Co-opted members may serve for a period of up to three years.

The policies and procedures adopted for the induction and training of Trustees

New Trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the decision making processes, and the recent financial performance of the charity.

The organisational structure of the charity and how decisions are made

The board of Trustees, which can have up to 10 members and at least 5 members at any one time, administers the charity. The board meets approximately quarterly. The Artistic Director and Director of Administration have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

The major risks to which the charity is exposed, and reviews and systems to mitigate risks

The Trustees have a risk management strategy which comprises:

- a regular review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have kept risk under review, and the most significant risk to the charity continues to be shortfall in income from the Festival and from voluntary income. To manage this risk, the Trustees have put in place a robust budget and fundraising programme. It also has a reserves policy, which is regularly reviewed by Trustees. The review has also identified a few minor risks and has confirmed its procedures to address these.

Share Capital

The company is limited by guarantee and therefore has no share capital.

The name of the Chief Executive Officer and other senior staff members to whom day to day management of the charity is delegated by the charity Trustees:

Sholto Kynoch, Artistic Director and Taya Smith, Director of Administration

The members of the Board of Trustees of the Charity at the date the report and accounts were approved:

Hamish Forsyth (Chairman)
Charles Alexander (Deputy Chairman)
Nicola Creed
Julian Hall
John Krebs
Charles Naylor
Sarah Taylor

The members of the Board of Trustees of the Charity during the year ended 30th November 2023 were:

Charles Alexander
Nicola Creed
Hamish Forsyth
Julian Hall
Nigel Hamway (Chairman) – resigned in December 2023
John Krebs
Charles Naylor
Sarah Taylor

All the directors of the company are also Trustees of the charity, and their responsibilities include all the responsibilities of directors under the Companies Acts and of Trustees under the Charities Acts.

Independent Examiner

Danny Burke ACMA
17 Queens Road
Uxbridge Middlesex
UB8 2NN

Statement of Directors' and Trustees' Responsibilities

The charity Trustees (who are also the directors of Oxford Lieder for the purposes of company law) are responsible for preparing a Trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity Trustees to prepare financial statements for each 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 group for that period. In preparing the financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards 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 charity will continue in business.

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

The Trustees 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.

Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

This report was approved by the Board of Trustees on

22/3/2024



Hamish Forsyth

Director and Trustee

Respective responsibilities of Trustees and examiner

The charity's Trustees are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met.

The Examiner's relevant professional qualification or body is:

Chartered Institute of Management Accountants



Date: 27 March 2024

Danny Burke ACMA

17 Queens Road

Uxbridge

Middlesex UB8 2NN

Categories by activity	Note	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Total funds
		2023	2022		2023	2022
		£	£	£	£	£
Incoming resources						
Income and endowments from:						
Donations and legacies	4	361,134	46,750		407,884	468,423
Charitable activities	5	181,417	11,340		192,757	204,504
Investments	6	2,248	-		2,248	318
						-
Total		544,799	58,090		602,889	673,245
Resources expended						
Expenditure on:						
Raising funds	7	72,120	-		72,120	72,364
Charitable activities	7	474,243	107,078		581,321	565,060
						-
Total		546,363	107,078		653,441	637,424
Net income/(expenditure) before investment gains/(losses)		(1,564)	(48,988)		(50,552)	35,821
Net income/(expenditure)		(1,564)	(48,988)		(50,552)	35,821
Transfers between funds					-	-
Net movement in funds		(1,564)	(48,988)		(50,552)	35,821
Reconciliation of funds:						
Total funds brought forward		97,754	128,159		225,913	190,092
Total funds carried forward		96,190	79,171		175,361	225,913

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

	2023	2022
	£	£
Turnover	600,641	672,927
Direct costs of turnover	653,441	637,424
Gross surplus/(deficit)	(52,800)	35,503
Governance costs	-	-
Operating surplus/(deficit)	(52,800)	35,503
Interest receivable	2,248	318
Surplus/(deficit) on ordinary activities before tax	(50,552)	35,821
Surplus/(deficit) for the financial year	(50,552)	35,821
Retained surplus/(deficit) for the financial year	(50,552)	35,821
All activities derive from continuing operations.		

	Note	Unrestricted funds	Restricted income funds	Total 2023	Total 2022
		£	£	£	£
Current assets					
Debtors	14	46,112		46,112	74,618
Cash at bank and in hand		89,272	79,171	168,443	179,436
Total current assets		135,384	79,171	214,555	254,054
Creditors: amounts falling due within one year	15	(39,194)	-	(39,194)	(28,141)
Net current assets/(liabilities)		96,190	79,171	175,361	225,913
Total assets less current liabilities		96,190	79,171	175,361	225,913
Total net assets or liabilities		96,190	79,171	175,361	225,913
Funds of the Charity					
Restricted income funds	17		79,171	79,171	128,159
Unrestricted funds		96,190		96,190	97,754
Total funds		96,190	79,171	175,361	225,913

The directors are satisfied that for the year ended on 30th November 2023, the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 9.

The director(s) acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. The Trustees have prepared the accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.



Hamish Forsyth
Trustee

Approved by the Board of Trustees on

22 | 3 | 2024

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

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) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Advantage has been taken of Section 396(5) of The Companies Act 2006 to allow the format of the financial statements to be adapted to reflect the special nature of the charity's operation and in order to comply with the requirements of the SORP.

All charities preparing their accounts under FRS102 must include a statement of cash flows in their financial statements, unless they are deemed to be smaller, in which case they are exempt from this requirement. The charity meets the exemption criteria and has taken advantage of this exemption from the requirement to produce a cash flow statement.

Oxford Lieder meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. In the opinion of the Trustees, no restatement is required.

Preparation of the accounts on a going concern basis

The charity is entirely dependent on continuing grant aid and, as a consequence, the going concern basis is also dependent on its continuing. The Trustees are of the view that, based on their assessment of the 2023 results and the fundraising plans now in place, the charity is a going concern.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and 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 Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a musical performance or provision of other specified service it is deferred until the criteria for income recognition are met (see note 16).

Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the economic value of general volunteer time is not recognised in the accounts.

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

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.

Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Restricted funds are donations which the donor has specified are to be solely used for areas of the Charity's work or for specific artistic projects being undertaken by the Charity.

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 comprise expenditure items incurred in attracting voluntary income.

Charitable activities include expenditure associated with staging of concerts, stage productions and educational programmes and include both the direct costs and support costs related to those activities.

Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Allocation of support costs

Costs of charitable activities are allocated directly.

The bases on which governance and support costs have been allocated are set out in Note 8.

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.

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.

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.

2. Winding up or dissolution of the charity

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

3. (Deficit)/Surplus for the financial year

	2023	2022
	£	£
This is stated after crediting :-		
Revenue Turnover from ordinary activities	600,641	672,927
and after charging:-		
Independent Examiner's Fees	-	-

Funds belonging to the charity have not been used for the purchase of insurance to protect the charity from loss arising from the neglect or defaults of its trustees, employees or agents, or to indemnify its trustees, employees or agents, against the consequences of any neglect or default on their part.

4. Income from donations and legacies

The income from donations and legacies was £407,884 (2022: £468,423) of which £361,134 was unrestricted (2022: £359,123) and £46,750 restricted (2022: £109,300).

	Unrestricted funds	Restricted income funds	Total funds 2023	Total funds 2022
	£	£	£	£
Donations and legacies:				
Donations	56,699	46,750	103,449	174,100
Gift Aid	21,999	-	21,999	23,595
Legacies	-	-	-	-
Membership subscriptions and sponsorships which are in substance donations	282,436	-	282,436	270,728
Donated goods, facilities and services	-	-	-	-
Total	361,134	46,750	407,884	468,423
2022	359,123	109,300		468,423

The charity benefits greatly from the involvement and enthusiastic support of its volunteers. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

5. Income from charitable activities

		Unrestricted funds	Restricted income funds	Total funds	Total funds
				2023	2022
		£	£	£	£
Charitable activities:	Ticket Sales	170,682	-	170,682	191,783
	Front of House Sales	5,772	-	5,772	1,892
	Programme Advertising	-	-	-	2,150
	Miscellaneous Income	4,963	-	4,963	8,329
	Mastercourse Income	-	11,340	11,340	350
	Outreach Income	-	-	-	-
	Education and Outreach Income	-	11,340	11,340	350
	Total	181,417	11,340	192,757	204,504

6. Investments

Investment income is comprised of interest payments from the bank accounts operated by the charity.

	Unrestricted funds	Restricted income funds	Total funds	Total funds
			2023	2022
	£	£	£	£
Bank deposit interest received	2,248	-	2,248	318

Other information:

All income in the prior year was unrestricted except for:

	£
Commissions	12,500
Education and Outreach	97,150
Total	<u>109,650</u>

7. Analysis of resources expended

		Concert and stage performances	Education and Outreach	Total funds 2023 £	Total funds 2022 £
	Analysis				
Expenditure on raising funds:	Staging fundraising events	8,482	-	8,482	9,644
	Fundraising Commission	63,638	-	63,638	62,720
	Total expenditure on raising funds	72,120	-	72,120	72,364
		Concert and stage performances	Education and Outreach	Total funds 2023 £	Total funds 2022 £
Expenditure on charitable activities:	Artists fees & expenses	163,799	40,950	204,749	235,767
	Venue hire & Performance costs	30,978	7,744	38,722	39,460
	Front of House Costs	10,938	2,735	13,673	19,409
	Recording Costs	-	-	-	1,209
	Commissions	14,500	-	14,500	13,757
	Sales Commissions	-	-	-	-
	Marketing and Sales Promotions	26,647	-	26,647	26,039
	Outreach costs	-	59,056	59,056	34,467
	Mastercourse costs	-	15,016	15,016	12,984
	Young Artists Platform Costs	-	18,507	18,507	6,334
	Subtotal direct expenditure	246,862	144,008	390,870	389,426
	Governance and support costs	158,755	31,696	190,451	175,634
	Total expenditure on charitable activities	405,617	175,704	581,321	565,060

8. *Analysis of governance and support costs*

	Concert and stage performances	Education and Outreach	Grand total	Basis of allocation
	£	£	£	
Salaries, wages and related costs	98,639	17,407	116,046	Time spent per activity
IT	7,998	4,665	12,663	Activity expenditure
Professional Fees	23,609	4,166	27,775	Time spent per activity
Artistic Directors Fees	22,500	2,500	25,000	Time spent per activity
Bank Charges	1,086	634	1,720	Activity expenditure
Insurance	1,347	238	1,585	Activity expenditure
Sundry Costs	3,576	2,086	5,662	Activity expenditure
Governance	-	-	-	Activity expenditure
Total	158,755	31,696	190,451	

9. *Analysis of staff costs, Trustee remuneration and expenses, and the cost of key management personnel*

	2023 £	2022 £
Salaries and wages	77,498	69,694
Social security costs	38,548	39,158
Total	116,046	108,852

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

Trustees' remuneration and expenses

Neither the Trustees nor any persons connected with them have received any remuneration, either in the current year or the prior year.

Cost of key management personnel

The key management personnel of the charity comprise the Trustees, the Artistic Director, the Director of Administration and the Development Director.

The total cost of key management personnel was £116,746 (2022: £120,856).

10. Staff Numbers

	2023	2022
Fundraising	1.3	1.3
Charitable Activities	4.8	5.0
Total	<u>6.1</u>	<u>6.4</u>

11. Related party transactions

There are no related party transactions, apart from immaterial subscriptions and donations from Trustees. Donations made by Trustees totalled £66,414 for the year.

12. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. Grant making

	Grants to institutions	Grants to individuals	Support costs	Total
	£	£	£	£
Education and Outreach		-	-	-
Total		<u>-</u>	<u>-</u>	<u>-</u>

14. Debtors

	2023	2022
	£	£
Prepayments and Accrued Income	46,112	74,618

15. Creditors: amounts falling due within one year

	2023	2022
	£	£
Bank loans and overdrafts	-	-
Accrued expenses	39,194	28,141
Unpaid Pension Contributions		
Deferred income and grants in advance	-	-
	<u>39,194</u>	<u>28,141</u>

16. *Deferred Incoming Resources & Reserves - Restricted funds*

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Total		0	- -	0
			2023	2022
			£	£
These deferrals are included in creditors		0		0

Grants and donations received in advance and specified by the donor as relating to specific accounting periods (or alternatively which are subject to conditions which are still to be met), and which are outside the control of the charity or where it is uncertain whether the conditions can or will be met, are deferred on an accruals basis to the period to which they relate. Such deferrals are shown in the notes to the accounts and the sums involved are shown as creditors in the accounts.

17. Analysis of charitable funds

17.1 Details of material funds held and movements during the CURRENT reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in	45,000	14,500	(14,500)	-	-	45,000
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	64,663	43,590	(89,640)	-	-	18,613
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach	18,495	-	(2,939)	-	-	15,556
Unrestricted	Unrestricted	Unrestricted income and expenditure	97,754	544,800	(546,363)	-	-	96,191
<i>Other funds</i>	N/a	N/a	-	-	-	-	-	-
		Total Funds	225,913	602,890	(653,442)	-	-	175,361

17.2 Details of material funds held and movements during the PREVIOUS reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	46,257	12,500	(13,757)	-	-	45,000
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	21,299	97,150	(53,786)	-	-	64,663
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-	-	-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	104,040	563,595	(569,881)	-	-	97,754
Other funds	N/a	N/a	-	-	-	-	-	-
Total Funds			190,092	673,245	(637,424)	-	-	225,913

17.3 Transfers between funds

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount £
Between unrestricted and restricted funds	Part of unrestricted surplus for the year transferred to cover restricted fund deficits.	-

OXFORD LIEDER

England & Wales - Charity number 1111458

Accounts



Registered Charity Number

1111458

Registered Company Number

05485276

Oxford Lieder

(A company limited by guarantee)

Report and Financial Statements

Year ending 30 November 2022

The report of the Trustees for the year ended 30 November 2022

Introduction

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 30 November 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The Trustees consider the financial performance by the charity during the year to have been satisfactory.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Purposes and activities

Under the terms of its Memorandum and Articles of Association, the company was established to promote and advance education in music and the arts, especially singing, in the City of Oxford and elsewhere, through the presentation of concerts, festivals, lectures and recordings, and by active participation, for the benefit of every section of the community.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance '*Public benefit: running a charity (PB2)*'.

The Charity's Grant-making policies

Grants are made from the Trufflehunter Fund for the purposes of support for young singers and musicians, such as through the Oxford Lieder Young Artist Platform, the Mastercourse and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.

Summary of main activities of the charity in relation to its objects

The main activities during the year have continued to be the promotion of the Oxford Lieder Festival and a smaller-scale series of year-round concerts, together with an expansion of the successful outreach and education programmes. The strategies to achieve the charity's objectives are to promote song through concerts and educational programmes for all sectors of the community, to educate and involve young people in the arts, to celebrate a diversity of cultures through presentations by, and with, artists of different cultural backgrounds, and to programme a broad range of arts work, including talks, residencies, recordings and workshops.

Achievements and Performance of the Charity

Oxford Lieder is one of the world's leading promoters of classical song, inspiring thousands of people annually through exceptional concerts, enlightening study events and wide-ranging opportunities for participation. The Oxford Lieder Festival, the focal point of our year each October, is the UK's largest festival of song and has been the recipient of a prestigious Royal Philharmonic Society Award, cited for its 'breadth, depth and audacity of programming'.

Oxford Lieder has a mission to re-establish an appreciation of song; the meeting of words, music, languages and artistry that can be so powerful, yet has been neglected in recent decades. The hallmarks of Oxford Lieder are:

- the highest quality of performance from world-leading artists and the best emerging talent
- diverse and imaginative programming
- creative collaborations and commissioning of new music
- opportunities to learn and to take part
- a friendly, informal and welcoming environment in intimate venues.

The report of the Trustees for the year ended 30 November 2022

The 21st Oxford Lieder Festival, *Friendship in Song: An Intimate Art* comprised 76 events featuring 220 artists and speakers in a range of venues. The theme of friendship seemed particularly appropriate after the challenges posed by the pandemic over the last two years, and both we and our audiences were delighted to return to a more 'normal' Festival format of live concerts in full venues across the city of Oxford. Attendance exceeded 10,900 with an estimated further 500,000 people listening to our radio broadcasts. As well as our core audience we were delighted to welcome audience members from all over the world who had engaged with our online programmes in 2020 and 2021, and came in person for the first time in 2022. Thanks to these strong and receptive audiences and the continuing generosity of our donors, we ended the year in a stable financial position.

Our concert season began in November 2021 with baritone James Atkinson and Sholto Kynoch starting our touring series in Wolfson College, Oxford. We continued this series throughout 2022, presenting outstanding early-career singers at twenty recitals at Wolfson College, Fairlight Hall, Rye Creative Centre, the Barber Institute and Cedars Hall.

We were delighted to resume our annual mini-festival Spring Song in March 2022, presenting seven study events and concerts over four days from the Holywell Music Room and the brand-new Levine Building of Trinity College, Oxford. We also launched our redeveloped Young Artist Programme, holding auditions of the best emerging professionals from around the UK to appoint Oxford Lieder Young Artists for 2022-23.

Overall, 2022 was a year in which we built on the successes of our online programmes in 2020 and 2021 to expand our audience, raise our profile nationally and internationally, and deliver diverse and innovative artistic and education programmes focussed on classical song. We are also now looking ahead to milestone Festivals in future years, with an ambitious strategy to further expand our audiences and secure Oxford as an international centre for song. Our extraordinarily generous base of supporters shares our commitment to world-class music in the heart of Oxford, and will be pivotal in realising our potential in 2023 and beyond.

THE OXFORD LIEDER FESTIVAL: 14th-29th October 2022

The 21st Oxford Lieder Festival, *Friendship in Song: An Intimate Art*

"The excellent and indispensable Oxford Lieder Festival" – Ivan Hewett, *The Telegraph*

The 21st *Oxford Lieder Festival* explored song as an art form that grew up among friends, often at special and sociable gatherings, and inspired many composers' most personal and profound works. Our concerts and study events looked at friendships between composers, poets and performers, and recreated the intimate atmosphere of the salon through diverse repertoire and performances in a range of venues including the Holywell Music Room, Somerville and Merton College Chapels, SJE Arts and cocktail bars Freud's and The Mad Hatter. At the heart of the programme were 16 headline evening concerts given by stars including Kate Royal, Christine Rice, Julius Drake, Christopher Purves, Dorothea Röschmann, Christoph Prégardien, Carolyn Sampson and Dame Sarah Connolly. Mark Padmore CBE was our Artist in Residence.

We celebrated the 150th anniversary of Vaughan Williams, collaborating with the BBC New Generation Artists scheme and presenting four recitals by Ashley Riches, Kathryn Rudge, Ailish Tynan and Alessandro Fisher which were broadcast live on Radio 3.

For the first time we presented a series of lute song concerts to explore the ancestor of the modern song recital, with performances by Benjamin Appl with Thomas Dunford, Helen Charlston with Toby Carr, and Mark Padmore with Elizabeth Kenny. We also featured a strand of self-accompanied recitals given by singer-pianists Thomas Oliemans, Claire Booth and Rachel Fenlon.

We presented the first in our annual series of Schubert Weekends, which we have begun in 2022 to carry us through to the bicentenary of the composer's death in 2028. Pre-eminent scholar-pianist Graham Johnson presented a lecture-recital on Schubert's life in 1822, and the concert programmes of Mark Padmore & Ryan Wigglesworth, Birgid Steinberger & Julius Drake, and Werner Güra & Christoph Berner all focussed on Schubert.

Highlights of our popular **Lunchtime Series** included memorable performances by Elizabeth Llewellyn, Simon Lepper, Yajie Zhang, Hartmut Höll, Michael Mofidian, Keval Shah, Joshua Stewart and Deirdre Brenner.

The report of the Trustees for the year ended 30 November 2022

'SONG CONNECTIONS'

A key component of the Oxford Lieder Festival is our wide-ranging programme of study events – 'Song Connections' – which complement the musical programme. This year's 'Song Connections' events explored a diverse range of topics including the history of salon music making, several events focused on English song around the Vaughan Williams anniversary, international cultural friendships cultivated by Isaiah Berlin, and two composer events. We also presented an event on the contemporary Ukrainian composer Valentin Silvestrov, including a memorable performance of a portion of his monumental 'Quiet Songs' given by Lotte Betts-Dean and Natalie Burch.

We were delighted to continue our partnership with Oxford Botanic Garden and SongPath, a mental-health initiative founded by Jess Dandy (a former Oxford Lieder Young Artist) and Joanna Harries that provides participants with nourishing ways of connecting through walking, talking and music-making. They led two SongPaths as part of the Festival, as well as delivering workshops for Oxfordshire Mind.

NEW MUSIC: SONG FUTURES

Contemporary music has long been an integral part of our Festival programmes and this year we commissioned two new works, presented world premieres of four and programmed songs by twenty-two living composers across the Festival as part of our *Song Futures* programme. Our major commission for 2022 was 'A Place Called Paradise' by our newly appointed Associate Composer for 2022 and 2023 Alex Ho with text by Theophilus Kwok, the premiere of which, given by British-Singaporean mezzo-soprano Fleur Barron and BBC New Generation Artist pianist Kunal Lahiry, was one of our Festival highlights. The world premieres of *Portraits Of A Mind* by Ian Venables, *Love & Endings* by Elena Langer and *Words* by William Harmer were also important contributions both to our Festival programme and the repertoire more widely.

We were also thrilled that our *Song Futures* programme received significant recognition in the 2022 Ivors Composers Awards, with two of our commissions from the 2021 Oxford Lieder Festival, *Madame ma bonne sœur* by Brett Dean and *Natural World* by Laurence Crane winning in the chamber and small chamber categories respectively. Our previous Associate Composer Cheryl Frances-Hoad also won an award.

We are particularly grateful to the Nicholas John Trust, Founder Supporters of *Song Futures*.

COLLABORATIONS

We continue to seek and nurture collaborations to broaden our reach, open up new areas for artistic exploration, and bring song to new audiences. This year we worked with TORCH and the Humanities Cultural Programme, Oxford Botanic Garden, Trinity College, the Bodleian Libraries, and SongPath, as well as continuing our fruitful international partnerships with Life Victoria and Zeist International Lied Festival. We were also delighted to begin a new partnership with Beethovenfest Bonn by presenting an innovative concert programme in both Bonn and Oxford devised by BeethovenFest Bonn's Artistic Director Steven Walter which blended poets' differing perspectives of life and love through a reading of Thomas Mann's short story *Tonio Kröger* read by Sir Thomas Allen, interspersed with Schumann's *Dichterliebe* and Elena Langer's *Landscape for Three People*. We are looking forward to continuing all of these partnerships in 2023.

LEARNING & PARTICIPATION

In 2022 we were able to deliver the major expansion of our Schools Programme with our partner school St Francis C.E. Primary School, Oxford. Our creative team engaged all pupils in Years 2-6 (approximately 160 pupils in total) in singing and creative activities across two academic terms. The project culminated in a memorable and uplifting concert in SJE Arts for a public audience – including parents and the school community – in which each class performed the song they had written with the support of our creative team. We have been working with St Francis since September 2020 and the feedback we have received from the school demonstrates that our project has had a positive and meaningful impact on pupils over the past two years.

'St Francis community has gained a lot from being involved and it is an experience that many children and staff will reflect on for years to come.' – Teacher, St Francis C.E. Primary

In September 2022 we began our Schools Programme with our new partner school St Frideswide Primary School, and we are looking forward to engaging all pupils at this school over the 2022/23 academic year.

The report of the Trustees for the year ended 30 November 2022

Supporting young and emerging artists has always been a central part of our core activity, and 2022 marked an important step up in our provision for these artists. In March we launched our redeveloped and expanded Young Artist Programme, which will offer a 12-month, world-class professional development opportunity for a selection of early-career artists from March 2022, and combines our residential Mastercourse, Young Artist Platform, Emerging Artist Festival performances and Young Artist Recitals initiatives into a holistic and integrated package of support.

Eighteen singer/pianist duos gave 25-minute auditions for our audience as part of our *Spring Song* mini-festival in March. The standard was exceptional, and we were delighted to appoint the eleven duos to be Oxford Lieder Young Artists for 2022/23. The appointed Young Artists participated in our renowned Mastercourse – a weeklong residential of masterclasses and performance opportunities – with Lead Tutor Mark Padmore and a number of guest tutors, during the second week of the Oxford Lieder Festival. Over the duration of the Programme, the Young Artists have participated in other performance opportunities including study events in the Oxford Lieder Festival and with our partner promoters abroad. The Programme culminates in showcase recitals to be given during our *Spring Song* mini-festival in April 2023.

SPRING SONG – 17-20 March 2022

We were delighted to present our *Spring Song* mini-festival fully in-person after pandemic disruption in Springs 2020 and 2021. We presented 13 events over 4 days, with a particular focus on women composers. Study events presented in partnership with SWAP'ra (Supporting Women And Parents in Opera) led by Natasha Loges and Kate Kennedy explored songs of explore songs by Hedwige Chrétien, Margarete Schweikert, Elizabeth Maconchy and Johanna Müller-Hermann. Our evening concert series was given by Paula Murrihy, Mary Bevan and Brindley Sherratt. Early-career artists gave 'Emerging Artist' recitals at the beginning of our headline evening concerts, also in partnership with SWAP'ra, and illustrated the study events.

SONG AT WOLFSON, FAIRLIGHT HALL, RYE CREATIVE CENTRE & CEDARS HALL

Our touring series with our promoter partners continues to go from strength to strength. Through this series, Oxford Lieder's Artistic Director, Sholto Kynoch, introduces exceptional emerging professional singers who are a little further into their careers than our Young Artists, but who are not yet household names. James Atkinson, Joanna Harries, Caspar Singh, Olivia Boen and Rozanna Madylus each gave performances in Wolfson College, Fairlight Hall and Rye Creative Centre. In January 2022 we were also thrilled to begin a new partnership with Cedars Hall in Wells and to continue our partnership with the Barber Institute, University of Birmingham. This series continues to be popular with our audience and enables Oxford Lieder to further support emerging artists and reach new audiences.

The report of the Trustees for the year ended 30 November 2022

Financial Review

Reserves policy and Going Concern

The Trustees have established the level of reserves (that is those funds that are freely available) that the charity ought to have. This is set at the amount sufficient to pay for the governance and support costs of the operation for a period of six months. On the basis of the costs for the year ended 30th November 2022, the Trustees would wish to maintain the unrestricted reserve at a minimum level of £146,475.

The actual unrestricted reserve at 30th November 2022 amounted to £97,754.

The trustees are mindful of the need to increase the unrestricted reserves. The Trustees are of the view that, based on their assessment of the 2022 results and the fundraising plans now in place, the charity is a going concern.

Availability and adequacy of assets of each of the funds

The Board of Trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial position

The accounts are set out on pages 10 to 13. As stated in the introduction to this report, the Trustees consider the financial performance by the charity during the year to have been satisfactory.

There were no other incoming or outgoing resources.

Amount of reserves held

The total reserves at the year-end stand at £225,913 (2021 £190,092).

Reference and Administrative details

Name, registered office and constitution of the charity

The full name of the charity is Oxford Lieder.

The legal registration details are:-

Date of incorporation	20th June 2005
Company Registration Number	5485276
The Registered Office is:	37 Fairacres Road, Oxford OX4 1TH
Charity Registration Number	1111458

Directors

Charles Alexander
Nicola Creed
Hamish Forsyth (appointed 16 May 2022)
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

The report of the Trustees for the year ended 30 November 2022

Bankers

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling

Structure, governance and management

Nature of the Governing Document and constitution of the charity

Oxford Lieder Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 20 June 2005. It is registered as a charity with the Charity Commission. Anyone over the age of 18 can become a member of the Company and there are currently 8 members, each of whom agrees to contribute up to £10 in the event of the charity winding up.

The methods adopted for the recruitment and appointment of new Trustees

The members attending the annual meeting elect Trustees to serve for a term of three years. The Trustees have the power to co-opt further members to assist them in their work. Co-opted members may serve for a period of up to three years.

The policies and procedures adopted for the induction and training of Trustees

New Trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the decision making processes, and the recent financial performance of the charity.

The organisational structure of the charity and how decisions are made

The board of Trustees, which can have up to 10 members and at least 5 members at any one time, administers the charity. The board meets approximately quarterly. The Artistic Director and Director of Administration have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

The major risks to which the charity is exposed, and reviews and systems to mitigate risks

The Trustees have a risk management strategy which comprises:

- a regular review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have kept risk under review, and the most significant risk to the charity continues to be shortfall in income from the Festival and from voluntary income. To manage this risk, the Trustees have put in place a robust budget and fundraising programme. It also has a reserves policy, which is regularly reviewed by Trustees. The review has also identified a few minor risks and has confirmed its procedures to address these.

Share Capital

The company is limited by guarantee and therefore has no share capital.

The name of the Chief Executive Officer and other senior staff members to whom day to day management of the charity is delegated by the charity Trustees:

Sholto Kynoch, Artistic Director and Taya Smith, Director of Administration

The report of the Trustees for the year ended 30 November 2022

The members of the Board of Trustees of the Charity at the date the report and accounts were approved:

Charles Alexander
Nicola Creed
Hamish Forsyth (appointed 16 May 2022)
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

The members of the Board of Trustees of the Charity during the year ended 30th November 2022 were:

Charles Alexander
Nicola Creed
Hamish Forsyth (appointed 16 May 2022)
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

All the directors of the company are also Trustees of the charity, and their responsibilities include all the responsibilities of directors under the Companies Acts and of Trustees under the Charities Acts.

Independent Examiner

Danny Burke ACMA
17 Queens Road
Uxbridge Middlesex
UB8 2NN

Statement of Directors' and Trustees' Responsibilities

The charity Trustees (who are also the directors of Oxford Lieder for the purposes of company law) are responsible for preparing a Trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity Trustees to prepare financial statements for each 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 group for that period. In preparing the financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards 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 charity will continue in business.

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

The Trustees 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.

The report of the Trustees for the year ended 30 November 2022

Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

This report was approved by the Board of Trustees on

10/3 2023

A handwritten signature in dark ink, consisting of several loops and a long horizontal stroke.

Nigel Hamway

Director and Trustee

Independent examiner's report to the Trustees of the charity

Respective responsibilities of Trustees and examiner

The charity's Trustees are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met.

The Examiner's relevant professional qualification or body is:

Chartered Institute of Management Accountants

A handwritten signature in black ink that reads 'D. Burke'.

Date: 29 March 2023

Danny Burke ACMA

17 Queens Road

Uxbridge

Middlesex UB8 2NN

Categories by activity	Note	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Total funds
		2022	2021		2022	2021
		£	£	£	£	£
Incoming resources						
Income and endowments from:						
Donations and legacies	4	359,123	109,300		468,423	400,280
Charitable activities	5	204,154	350		204,504	237,327
Investments	6	318	-		318	13
						-
Total		563,595	109,650		673,245	637,620
Resources expended						
Expenditure on:						
Raising funds	7	72,364	-		72,364	65,436
Charitable activities	7	497,517	67,543		565,060	601,945
Total		569,881	67,543		637,424	667,381
Net income/(expenditure) before investment gains/(losses)		(6,286)	42,107		35,821	(29,761)
Net income/(expenditure)		(6,286)	42,107		35,821	(29,761)
Transfers between funds					-	-
Net movement in funds		(6,286)	42,107		35,821	(29,761)
Reconciliation of funds:						
Total funds brought forward		104,040	86,052		190,092	219,853
Total funds carried forward		97,754	128,159		225,913	190,092

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Income and Expenditure Account as required by the Companies Act
 for the year ended 30 November 2022

	2022	2021
	£	£
Turnover	672,927	637,607
Direct costs of turnover	637,424	667,381
Gross surplus/(deficit)	35,503	(29,774)
Governance costs	-	-
Operating surplus/(deficit)	35,503	(29,774)
Interest receivable	318	13
Surplus/(deficit) on ordinary activities before tax	35,821	(29,761)
Surplus/(deficit) for the financial year	35,821	(29,761)
Retained surplus/(deficit) for the financial year	35,821	(29,761)
All activities derive from continuing operations.		

	Note	Unrestricted funds	Restricted income funds	Total 2022	Total 2021
		£	£	£	£
Current assets					
Debtors	14	74,618		74,618	68,805
Cash at bank and in hand		51,277	128,159	179,436	238,256
Total current assets		125,895	128,159	254,054	307,061
Creditors: amounts falling due within one year	15	(28,141)	-	(28,141)	(116,969)
Net current assets/(liabilities)		97,754	128,159	225,913	190,092
Total assets less current liabilities		97,754	128,159	225,913	190,092
Total net assets or liabilities		97,754	128,159	225,913	190,092
Funds of the Charity					
Restricted income funds	17		128,159	128,159	86,052
Unrestricted funds		97,754		97,754	104,040
Total funds		97,754	128,159	225,913	190,092

The directors are satisfied that for the year ended on 30th November 2022, the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 9.

Oxford Lieder

Balance Sheet
As at 30 November 2022



The director(s) acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. The Trustees have prepared the accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Nigel Hamway
Trustee

A handwritten signature in black ink, appearing to be 'N. Hamway', written over a horizontal line.

Approved by the Board of Trustees on

10/Nov

2023

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

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) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Advantage has been taken of Section 396(5) of The Companies Act 2006 to allow the format of the financial statements to be adapted to reflect the special nature of the charity's operation and in order to comply with the requirements of the SORP.

All charities preparing their accounts under FRS102 must include a statement of cash flows in their financial statements, unless they are deemed to be smaller, in which case they are exempt from this requirement. The charity meets the exemption criteria and has taken advantage of this exemption from the requirement to produce a cash flow statement.

Oxford Lieder meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. In the opinion of the Trustees, no restatement is required.

Preparation of the accounts on a going concern basis

The charity is entirely dependent on continuing grant aid and, as a consequence, the going concern basis is also dependent on its continuing. The Trustees are of the view that, based on their assessment of the 2022 results and the fundraising plans now in place, the charity is a going concern.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and 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 Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a musical performance or provision of other specified service it is deferred until the criteria for income recognition are met (see note 16).

Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the economic value of general volunteer time is not recognised in the accounts.

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

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.

Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Restricted funds are donations which the donor has specified are to be solely used for areas of the Charity's work or for specific artistic projects being undertaken by the Charity.

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 comprise expenditure items incurred in attracting voluntary income.

Charitable activities include expenditure associated with staging of concerts, stage productions and educational programmes and include both the direct costs and support costs related to those activities.

Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Allocation of support costs

Costs of charitable activities are allocated directly.

The bases on which governance and support costs have been allocated are set out in Note 8.

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.

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.

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

Notes to the Accounts

be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Winding up or dissolution of the charity

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

3. (Deficit)/Surplus for the financial year

	2022	2021
	£	£
This is stated after crediting :-		
Revenue Turnover from ordinary activities	672,927	637,607
and after charging:-		
Independent Examiner's Fees	-	-

Funds belonging to the charity have not been used for the purchase of insurance to protect the charity from loss arising from the neglect or defaults of its trustees, employees or agents, or to indemnify its trustees, employees or agents, against the consequences of any neglect or default on their part.

4. Income from donations and legacies

The income from donations and legacies was £468,423 (2021: £400,280) of which £359,123 was unrestricted (2021: £352,030) and £109,300 restricted (2021:£48,250).

	Unrestricted funds	Restricted income funds	Total funds 2022 £	Total funds 2021 £
Donations and legacies:				
Donations	64,800	109,300	174,100	124,414
Gift Aid	23,595	-	23,595	28,940
Legacies	-	-	-	-
Membership subscriptions and sponsorships which are in substance donations	270,728	-	270,728	246,926
Donated goods, facilities and services	-	-	-	-
Total	359,123	109,300	468,423	400,280
	2021	352,030	48,250	400,280

The charity benefits greatly from the involvement and enthusiastic support of its volunteers. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

5. Income from charitable activities

	Unrestricted funds	Restricted income funds	Total funds 2022	Total funds 2021
	£	£	£	£
Charitable activities:				
Ticket Sales	191,783	-	191,783	214,101
Front of House Sales	1,892	-	1,892	10,281
Programme Advertising	2,150	-	2,150	1,750
Miscellaneous Income	8,329	-	8,329	2,314
Mastercourse Income	-	350	350	8,881
Outreach Income	-	-	-	-
Education and Outreach Income	-	350	350	8,881
Total	204,154	350	204,504	237,327

6. Investments

Investment income is comprised of interest payments from the bank accounts operated by the charity.

	Unrestricted funds	Restricted income funds	Total funds 2022	Total funds 2021
	£	£	£	£
Bank deposit interest received	318	-	318	13

Other information:

All income in the prior year was unrestricted except for:

	£
Commissions	16,000
Education and Outreach	41,131
Total	57,131

7. Analysis of resources expended

		Concert and stage performances	Education and Outreach	Total funds 2022	Total funds 2021
				£	£
Expenditure on raising funds:	Analysis				
	Staging fundraising events	9,644	-	9,644	4,408
	Fundraising Commission	62,720	-	62,720	61,028
	Total expenditure on raising funds	72,364	-	72,364	65,436
		Concert and stage performances	Education and Outreach	Total funds 2022	Total funds 2021
		£	£	£	£
Expenditure on charitable activities:	Artists fees & expenses	188,614	47,153	235,767	228,837
	Venue hire & Performance costs	31,568	7,892	39,460	50,845
	Front of House Costs	15,527	3,882	19,409	18,196
	Recording Costs	1,209		1,209	61,376
	Commissions	13,757		13,757	33,582
	Sales Commissions	-		-	-
	Marketing and Sales Promotions	26,039		26,039	23,144
	Outreach costs		34,467	34,467	13,000
	Mastercourse costs		12,984	12,984	24,900
	Young Artists Platform Costs	-	6,334	6,334	-
	Subtotal direct expenditure	276,714	112,712	389,426	453,880
	Governance and support costs	148,071	27,563	175,634	148,065
Total expenditure on charitable activities	424,785	140,275	565,060	601,945	

8. Analysis of governance and support costs

	Concert and stage performances	Education and Outreach	Grand total	Basis of allocation
	£	£	£	
Salaries, wages and related costs	92,524	16,328	108,852	Time spent per activity
IT	7,150	2,913	10,063	Activity expenditure
Professional Fees	22,280	3,932	26,212	Time spent per activity
Artistic Directors Fees	20,250	2,250	22,500	Time spent per activity
Bank Charges	1,332	543	1,875	Activity expenditure
Insurance	1,076	190	1,266	Activity expenditure
Sundry Costs	3,458	1,408	4,866	Activity expenditure
Governance	-	-	-	Activity expenditure
Total	148,071	27,563	175,634	

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

	2022 £	2021 £
Salaries and wages	69,694	80,992
Social security costs	39,158	26,056
Total	108,852	107,048

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

Trustees' remuneration and expenses

Neither the Trustees nor any persons connected with them have received any remuneration, either in the current year or the prior year.

Cost of key management personnel

The key management personnel of the charity comprise the Trustees, the Artistic Director, the Director of Administration and the Development Director.

The total cost of key management personnel was £120,856 (2021: £115,977).

10. Staff Numbers

	2022	2021
Fundraising	1.3	1.3
Charitable Activities	5.0	5.0
Total	<u>6.4</u>	<u>6.4</u>

11. Related party transactions

There are no related party transactions, apart from immaterial subscriptions and donations from Trustees. Donations made by Trustees totalled £66,414 for the year.

12. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. Grant making

	Grants to institutions	Grants to individuals	Support costs	Total
	£	£	£	£
Education and Outreach	-	-	-	-
Total	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

14. Debtors

	2022	2021
	£	£
Prepayments and Accrued Income	74,618	68,805

15. Creditors: amounts falling due within one year

	2022	2021
	£	£
Bank loans and overdrafts	-	-
Accrued expenses	28,141	116,969
Unpaid Pension Contributions	-	-
Deferred income and grants in advance	-	-
	<u>28,141</u>	<u>116,969</u>

16. Deferred Incoming Resources & Reserves - Restricted funds

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Total	0	-	-	0
		2022		2021
		£		£
These deferrals are included in creditors		0		0

Grants and donations received in advance and specified by the donor as relating to specific accounting periods (or alternatively which are subject to conditions which are still to be met), and which are outside the control of the charity or where it is uncertain whether the conditions can or will be met, are deferred on an accruals basis to the period to which they relate. Such deferrals are shown in the notes to the accounts and the sums involved are shown as creditors in the accounts.

Notes to the Accounts

17. Analysis of charitable funds**17.1 Details of material funds held and movements during the CURRENT reporting period**

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	46,257	12,500	(13,757)	-	-	45,000
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	21,299	97,150	(53,786)	-	-	64,663
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-	-	-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	104,040	563,595	(569,881)	-	-	97,754
Other funds	N/a	N/a	-	-	-	-	-	-
Total Funds			190,092	673,245	(637,424)	-	-	225,913

17.2 Details of material funds held and movements during the PREVIOUS reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	63,839	16,000	(33,582)	-	-	46,257
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	18,068	41,131	(37,900)	-	-	21,299
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-	-	-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	119,451	580,489	(595,900)	-	-	104,040
Other funds	N/a	N/a	-	-	-	-	-	-
Total Funds			219,853	637,620	(667,381)	-	-	190,092

17.3 Transfers between funds

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount £
Between unrestricted and restricted funds	Part of unrestricted surplus for the year transferred to cover restricted fund deficits.	-

OXFORD LIEDER

England & Wales - Charity number 1111458

Accounts



Registered Charity Number

1111458

Registered Company Number

05485276

Oxford Lieder

(A company limited by guarantee)

Report and Financial Statements

Year ending 30 November 2021

The report of the Trustees for the year ended 30 November 2021

Introduction

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 30 November 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The Trustees consider the financial performance by the charity during the year to have been satisfactory.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Purposes and activities

Under the terms of its Memorandum and Articles of Association, the company was established to promote and advance education in music and the arts, especially singing, in the City of Oxford and elsewhere, through the presentation of concerts, festivals, lectures and recordings, and by active participation, for the benefit of every section of the community.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance '*Public benefit: running a charity (PB2)*'.

The Charity's Grant-making policies

Grants are made from the Trufflehunter Fund for the purposes of support for young singers and musicians, such as through the Oxford Lieder Young Artist Platform, the Mastercourse and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.

Summary of main activities of the charity in relation to its objects

The main activities during the year have continued to be the promotion of the Oxford Lieder Festival and a smaller-scale series of year-round concerts, together with an expansion of the successful outreach and education programmes. The strategies to achieve the charity's objectives are to promote song through concerts and educational programmes for all sectors of the community, to educate and involve young people in the arts, to celebrate a diversity of cultures through presentations by, and with, artists of different cultural backgrounds, and to programme a broad range of arts work, including talks, residencies, recordings and workshops.

Achievements and Performance of the Charity

OXFORD LIEDER

Oxford Lieder is one of the world's leading promoters of classical song, inspiring thousands of people annually through exceptional concerts, enlightening study events and wide-ranging opportunities for participation. The Oxford Lieder Festival, the focal point of our year each October, is the UK's largest festival of song and has been the recipient of a prestigious Royal Philharmonic Society Award, cited for its 'breadth, depth and audacity of programming'.

Oxford Lieder has a mission to re-establish an appreciation of song; the meeting of words, music, languages and artistry that can be so powerful, yet which has been neglected in recent decades. The hallmarks of Oxford Lieder are:

- the highest quality of performance from world-leading artists and the best emerging talent
- diverse and imaginative programming
- creative collaborations and commissioning of new music
- opportunities to learn and to take part
- a friendly, informal and welcoming environment in intimate and historic venues.

The report of the Trustees for the year ended 30 November 2021

2021 OVERVIEW

Oxford Lieder celebrated its 20th anniversary in October 2021 with a Festival comprising more than 100 events and featuring nearly 300 artists. The Festival was delivered to audiences both in person and online, as we continued to adapt the presentation of our activities around the Covid-19 pandemic and build upon our successful digital delivery in 2020. Attendance exceeded 8,000 in person, with a further 13,000 views in our Digital Concert Hall. Thanks to these strong and receptive audiences and the continuing generosity of our donors, we ended the year in a stable financial position.

Our concert season began in February 2021 at a time of national lockdown with 'Winter into Spring', a version of our annual mini-festival *Spring Song*. This was live-streamed and on demand for a solely virtual audience and was exceptionally well received, with *The Times* describing it as a '20th-anniversary triumph'. As soon as restrictions eased we were delighted to resume our touring series, presenting outstanding early-career singers at ten recitals at Wolfson College, Fairlight Hall and Rye Creative Centre.

Throughout the challenges of the past 18 months, we have found opportunity in adversity, and have continued to expand our audience and raise our profile locally, nationally and internationally. We remain on an exciting trajectory, with a strong artistic vision and ambitious plans to secure Oxford as an international centre for song and to develop our audience further. Our extraordinarily generous base of supporters shares our commitment to world-class music in the heart of Oxford, and will be pivotal in realising our potential in 2022 and beyond.

THE OXFORD LIEDER FESTIVAL: 8th-23rd October 2021

The 21st Oxford Lieder Festival: Nature's Songbook

"...the excellent Oxford Lieder Festival" – Richard Morrison, *The Times*, October 2021, 5*s

MUSICAL PROGRAMME

This year we celebrated our 20th anniversary by presenting *The 20th Oxford Lieder Festival – Nature's Songbook* – an ambitious and bold programme of carefully curated concerts, talks and education events exploring the theme of nature in song and poetry across time and culture. At the heart of the programme were 16 headline evening concerts (presented twice straight-through without an interval) given by stars including Ian Bostridge, Dame Sarah Connolly, Dietrich Henschel, Christoph Prégardien, Dorothea Röschmann, Carolyn Sampson, Camilla Tilling, Robin Tritschler and Christopher Maltman.

We also celebrated the anniversaries of Camille Saint-Saëns and the Swedish composer Wilhelm Stenhammar, and included an American Song Weekend with a particular focus on the significance of Harry T Burleigh and other African-American composers in the development of American song.

We were delighted to welcome audiences in person at our concerts, after our digital-only programmes from April 2020-February 2021. For the first time, we concentrated our events in just three venues in central Oxford: SJE Arts (for our lunchtime and evening concerts), the Jacqueline du Pré building, St Hilda's College (for our rush hour, late night and some Mastercourse events), and the Holywell Music Room (for some Mastercourse events). This was to simplify the complexities of managing both socially-distanced audiences and live-streaming at every event. Audiences at SJE Arts were seated in 'bubbles' around tables, creating an atmospheric 'jazz-club' setting, and we also organised an Oxford Lieder Marquee Bar for audiences to purchase drinks and to enjoy in the concerts. These decisions stemmed from COVID safety measures, but the positive feedback we have had on this novel concert format is enabling us to rethink our concert presentation and will inform future planning.

All events were live-streamed by TallWall Media and the Jacqueline du Pré building music team. Production and quality were once again extremely high, offering an excellent experience for viewers at home. We know that many of our audiences who came in person took advantage of the opportunity to rewatch their favourite concerts on-demand at home afterwards, and we also re-engaged our burgeoning international audience who participated for the first time in 2020's online Oxford Lieder Festival.

Highlights of our popular **Lunchtime Series** included memorable performances by Marie-Laure Garnier and Célia Bensaïd, BBC Cardiff Singer of the World 2017 Catriona Morison, Marta Fontanals-Simmons, Marcus Farnsworth and Libby Burgess.

The report of the Trustees for the year ended 30 November 2021

Our **Rush Hour Series**, which focussed on chamber music, included a beautiful performance of Samuel Barber's *Dover Beach* by Matthew Rose and the Albion Quartet, an exceptional piano duo concert given by Pavel Kolesnikov and Samson Tsoy, and the world premiere of Brett Dean's *Madame ma bonne soeur* (a co-commission between Oxford Lieder and the Festspiele Mecklenburg-Vorpommern) performed by Lotte Betts-Dean and the Armida Quartet.

We also presented our most substantial **Late Night Series** to date, delivering eleven concerts with a particular focus on contemporary music.

We remain committed to nurturing and supporting young talent, and over 140 young and emerging artists were involved in our Festival programme. Fourteen of our headline evening concerts began with performances by an 'emerging artist' duo, an initiative we started during the pandemic to offer extra support to those hardest hit by the disruption, and which has since become an important part of our concert programming. We celebrated the 10th Anniversary of the Oxford Lieder Young Artist Platform, with former winners Keval Shah, Alessandro Fisher, Lotte Betts-Dean and Siân Dicker presenting a programme focussed on Nordic song, and also included the Ferrier Award Winner recital. Our study events were illustrated by a host of young singers and pianists, and Merton and The Queen's College Choirs also performed in the Festival.

'SONG CONNECTIONS'

A key component of the Oxford Lieder Festival is our wide-ranging programme of study events – 'Song Connections' – which complement the musical programme. Song Connections events this year explored the songs of composers including Wilhelm Stenhammar and Harry T. Burleigh, as well as examining connections between music, science and nature more widely – including an exploration of ocean depths as represented in poetry, and the use of song and poetry in the promotion of the original smallpox vaccine! We also continued our successful series of 'Song Connections' films, begun in 2020 as a response to the pandemic, producing three films exploring the 1920s and 1930s Berlin music scene, the music of Albi Rosenthal Fellow and composer Tom Coult, and our Associate Composer Cheryl Frances-Hoad.

In collaboration with Oxford Botanic Garden, we began a new partnership with SongPath, a fantastic initiative founded by Jess Dandy (a former Oxford Lieder Young Artist) and Jo Harries that provides participants with nourishing ways of connecting through walking, talking and music-making. They led two sold-out SongPaths as part of the Festival, as well as delivering workshops for Oxfordshire Mind.

NEW MUSIC: SONG FUTURES

Oxford Lieder has a long track record of commissioning new work and we presented our most ambitious *Song Futures* programme to date in 2021, commissioning, co-commissioning or premiering 20 new works in celebration and recognition of our 20th anniversary. At the heart of this programme was a major new song cycle by Cheryl Frances-Hoad in the final year of her 3-year residency as our Associate Composer, co-commissioned by Oxford Lieder and Oxford Botanic Garden in celebration of our 20th and their 400th anniversary. With a specially-commissioned text by Kate Wakeling, *everything grows extravagantly* explored the history of the Oxford Botanic Garden, its contents and key personalities that have been connected with the garden across its history. The world premiere, given by Marcus Farnsworth and Libby Burgess, was incredibly well received, and was awarded a 5* review from Richard Morrison in The Times ("Rarely...have I heard a new vocal excursion into nature's realm that satisfies on so many levels – musical, verbal, emotional and philosophical".) A second performance of the piece has already been programmed for July 2022 as part of the Oxford Botanic Garden's 400th anniversary celebrations (mostly postponed from 2021 due to COVID), with at least two performances at other festivals taking place during the 2022/23 season. This project was a fitting end to Cheryl's very successful tenure as our inaugural Associate Composer.

Other commissions were: a new cycle by Tom Coult, *Wholesome Counsels*, commissioned as part of our collaboration with the Bodleian Libraries and their Albi Rosenthal Visiting Fellowship in Music and premiered by Anna Dennis and John Reid; a new cycle, *Gorgeous Beasts*, by composer Kate Whitley and poet Hollie McNish, exploring friendship between women, premiered by Rowan Hellier and Sholto Kynoch; a performance of BBC New Generation Artist Helen Charlston's *Isolation Songbook*, a collection of songs commissioned by Helen during the 2020 lockdown, with the addition of a commissioned work by composer Alex Ho; and a concert of the works of acclaimed singers-composers Roderick Williams and Tom Randle, both of whom wrote new works for each other for world premiere in this concert.

We are particularly grateful to the Nicholas John Trust, Founder Supporters of *Song Futures*.

The report of the Trustees for the year ended 30 November 2021

COLLABORATIONS

We continue to seek and nurture collaborations to broaden our reach, open up new areas for artistic exploration, and bring song to new audiences. This year we worked with TORCH and the Humanities Cultural Programme, Oxford Botanic Garden, Merton College, the Bodleian Libraries, the Literaturhaus-Berlin, the Royal College of Music and SongPath, as well as continuing our fruitful international partnerships with Heidelberger Frühling, Life Victoria, Zeist International Lied Festival and Académie Orsay-Royaumont.

LEARNING & PARTICIPATION

We had planned a major expansion of our Schools Programme from September 2020. However, the restrictions and uncertainty of the pandemic meant that our original programme of singing and creative workshops across two academic terms for all pupils from St Francis C.E. Primary School, Oxford, had to be significantly adapted. Our inspirational workshop leader John Webb successfully delivered online Zoom sessions from September-December 2020, including the learning, composition and virtual performance of a specially-composed song *Joining Dots*. The programme for term two, delayed until the summer due to national lockdown, was focussed on two Year 6 classes, rather than the whole school. Activities included a virtual Ashmolean Inspiration Day, lyric-writing workshops with children's author Alan Durant, and composition and singing workshops with John Webb, and artists Daniel Norman, Jâms Coleman and Esther Knight. The project culminated in an outdoor performance at the school in July.

We are delighted to have returned to St Francis C.E. Primary to continue our work with them through to Easter 2022. Working with the school for a second year is giving us the opportunity to respond directly to the feedback we received in year one of this project, and engage all c.200 Keystage 1 and 2 pupils in activities person across two full academic terms. We aim to embed a culture of singing within the whole school community for years to come.

After an enforced hiatus due to the pandemic, we were delighted to see the return of our Mastercourse for young and emerging artists in 2021, which ran in parallel with our Festival's second week from 16th-23rd October. Eight singer/pianist duos participated in masterclasses with Lead Tutor Joan Rodgers and guest tutors Anna Tilbrook, Julius Drake, Jan Philip Schulze, and Sholto Kynoch. The end-of-course concert was, yet again, almost a sell-out with our audience, and for the first time was filmed and streamed live for audiences across the world through our Digital Concert Hall – allowing the artists to receive a recording for future promotional use. Participant feedback was extremely positive: "The whole experience was truly transformative and I honestly felt I came out of the course a different musician".

WINTER INTO SPRING – THE CHANGING SEASONS: 27-28 February 2021

We presented our annual Spring weekend completely online, live-streamed from the Holywell Music Room (and available on demand until the end of March), with 9 events across two days. In response to the second national lockdown in early 2021, we moved this programme earlier in our concert season to provide solace and optimism for audiences, bringing people together through shared musical experience in a time of increased isolation for many. The programme included performances by artists Joshua Ellicott, Dietrich Henschel, Nardus Williams, Ailish Tynan, Iain Burnside amongst others, plus emerging artist recitals given by Anna Cavaliero and James Atkinson, and a series of study events led by Joanna Neilly and Philip Bullock. Our online programme attracted over 7,500 views from audiences in 30 countries, and we saw an increase of 350% on bookings for this mini-festival, compared with bookings for 2019's in-person spring mini-festival.

SONG AT WOLFSON, FAIRLIGHT HALL & RYE CREATIVE CENTRE

We were delighted to resume our Song at Wolfson and Song at Fairlight Hall concert series from May 2021. Through this series, Oxford Lieder's Artistic Director, Sholto Kynoch, introduces exceptional emerging professional singers who are a little further into their careers than winners of our Young Artist Platform or other competitions, but who are not yet household names. We were also delighted to begin a partnership with new arts venue Rye Creative Centre from May 2021. Anna Cavaliero, Helen Charlston and Ted Black presented three beautiful programmes, giving each concert twice through with no interval for a socially-distanced audience, in all three venues. The series continues to be popular with our audience and enables Oxford Lieder to further support emerging artists. We were also pleased to continue our partnership with the Barber Institute, University of Birmingham, with two filmed recitals given by Mary Bevan and Ashley Riches.

The report of the Trustees for the year ended 30 November 2021

Financial Review

Reserves policy and Going Concern

The Trustees have established the level of reserves (that is those funds that are freely available) that the charity ought to have. This is set at the amount sufficient to pay for the governance and support costs of the operation for a period of six months. On the basis of the costs for the year ended 30th November 2021, the Trustees would wish to maintain the unrestricted reserve at a minimum level of £122,000.

The actual unrestricted reserve at 30th November 2021 amounted to £104,040.

The Covid-19 pandemic still impacted on Oxford Lieder's 2020-2021 activities, requiring events to be presented in a hybrid live-stream and in-person format. This was hugely successful and a fitting way to celebrate our 20th anniversary year, however the Trustees recognise that this hybrid format is unfortunately unsustainable in the long-term. The trustees are mindful of the need to increase the unrestricted reserves, especially as the pandemic landscape remains uncertain. The Trustees are of the view that, based on their assessment of the 2021 results and the fundraising plans now in place, the charity is a going concern.

Availability and adequacy of assets of each of the funds

The Board of Trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial position

The accounts are set out on pages 10 to 13. As stated in the introduction to this report, the Trustees consider the financial performance by the charity during the year to have been satisfactory.

There were no other incoming or outgoing resources.

Amount of reserves held

The total reserves at the year-end stand at £190,092 (2020 £219,853).

Reference and Administrative details

Name, registered office and constitution of the charity

The full name of the charity is Oxford Lieder.

The legal registration details are:-

Date of incorporation	20th June 2005
Company Registration Number	5485276
The Registered Office is:	37 Fairacres Road, Oxford OX4 1TH
Charity Registration Number	1111458

Directors

Charles Alexander
Nicola Creed
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

The report of the Trustees for the year ended 30 November 2021

Bankers

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling

Structure, governance and management

Nature of the Governing Document and constitution of the charity

Oxford Lieder Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 20 June 2005. It is registered as a charity with the Charity Commission. Anyone over the age of 18 can become a member of the Company and there are currently 7 members, each of whom agrees to contribute up to £10 in the event of the charity winding up.

The methods adopted for the recruitment and appointment of new Trustees

The members attending the annual meeting elect Trustees to serve for a term of three years. The Trustees have the power to co-opt further members to assist them in their work. Co-opted members may serve for a period of up to three years.

The policies and procedures adopted for the induction and training of Trustees

New Trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the decision making processes, and the recent financial performance of the charity.

The organisational structure of the charity and how decisions are made

The board of Trustees, which can have up to 10 members and at least 5 members at any one time, administers the charity. The board meets approximately quarterly. The Artistic Director and Director of Administration have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

The major risks to which the charity is exposed, and reviews and systems to mitigate risks

The Trustees have a risk management strategy which comprises:

- a regular review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have kept risk under review, and the most significant risk to the charity continues to be shortfall in income from the Festival and from voluntary income. To manage this risk, the Trustees have put in place a robust budget and fundraising programme. It also has a reserves policy, which is regularly reviewed by Trustees. The review has also identified a few minor risks and has confirmed its procedures to address these. These include a procedure for the management of cash takings from events.

Share Capital

The company is limited by guarantee and therefore has no share capital.

The name of the Chief Executive Officer and other senior staff members to whom day to day management of the charity is delegated by the charity Trustees:

Sholto Kynoch, Artistic Director and Taya Smith, Director of Administration

The report of the Trustees for the year ended 30 November 2021

The members of the Board of Trustees of the Charity at the date the report and accounts were approved:

Charles Alexander
Nicola Creed
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

The members of the Board of Trustees of the Charity during the year ended 30th November 2021 were:

Charles Alexander
Nicola Creed
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

All the directors of the company are also Trustees of the charity, and their responsibilities include all the responsibilities of directors under the Companies Acts and of Trustees under the Charities Acts.

Independent Examiner

Danny Burke ACMA
17 Queens Road
Uxbridge Middlesex
UB8 2NN

Statement of Directors' and Trustees' Responsibilities

The charity Trustees (who are also the directors of Oxford Lieder for the purposes of company law) are responsible for preparing a Trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity Trustees to prepare financial statements for each 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 group for that period. In preparing the financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards 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 charity will continue in business.

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

The Trustees 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.

Oxford Lieder



The report of the Trustees for the year ended 30 November 2021

Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

This report was approved by the Board of Trustees on 16 May 2022

A handwritten signature in black ink, appearing to be 'Nigel Hamway', written over a horizontal line.

Nigel Hamway

Director and Trustee

Independent examiner's report to the Trustees of the charity

Respective responsibilities of Trustees and examiner

The charity's Trustees are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met.

The Examiner's relevant professional qualification or body is:

Chartered Institute of Management Accountants

A handwritten signature in black ink that reads 'D. Burke'.

Date: 3 June 2022

Danny Burke ACMA

17 Queens Road

Uxbridge

Middlesex UB8 2NN

Categories by activity	Note	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Total funds
		£	£	£	2021 £	2020 £
Incoming resources						
Income and endowments from:						
Donations and legacies	4	352,030	48,250		400,280	376,246
Charitable activities	5	228,446	8,881		237,327	128,971
Investments	6	13	-		13	98
						-
Total		580,489	57,131		637,620	505,315
Resources expended						
Expenditure on:						
Raising funds	7	65,436	-		65,436	51,219
Charitable activities	7	530,464	71,481		601,945	369,041
Total		595,900	71,481		667,381	420,260
Net income/(expenditure) before investment gains/(losses)		(15,411)	(14,350)		(29,761)	85,055
Net income/(expenditure)		(15,411)	(14,350)		(29,761)	85,055
Transfers between funds					-	-
Net movement in funds		(15,411)	(14,350)		(29,761)	85,055
Reconciliation of funds:						
Total funds brought forward		119,451	100,402		219,853	134,798
Total funds carried forward		104,040	86,052		190,092	219,853

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Income and Expenditure Account as required by the Companies Act
 for the year ended 30 November 2021

	2021	2020
	£	£
Turnover	637,607	505,217
Direct costs of turnover	667,381	420,260
Gross surplus/(deficit)	(29,774)	84,957
Governance costs	-	-
Operating surplus/(deficit)	(29,774)	84,957
Interest receivable	13	98
Surplus/(deficit) on ordinary activities before tax	(29,761)	85,055
Surplus/(deficit) for the financial year	(29,761)	85,055
Retained surplus/(deficit) for the financial year	(29,761)	85,055
All activities derive from continuing operations.		

	Note	Unrestricted funds	Restricted income funds	Total 2021	Total 2020
		£	£	£	£
Current assets					
Debtors	14	68,805		68,805	70,744
Cash at bank and in hand		143,212	95,044	238,256	206,164
Total current assets		212,017	95,044	307,061	276,908
Creditors: amounts falling due within one year	15	(107,977)	(8,992)	(116,969)	(57,055)
Net current assets/(liabilities)		104,040	86,052	190,092	219,853
Total assets less current liabilities		104,040	86,052	190,092	219,853
Total net assets or liabilities		104,040	86,052	190,092	219,853
Funds of the Charity					
Restricted income funds	17		86,052	86,052	100,402
Unrestricted funds		104,040		104,040	119,451
Total funds		104,040	86,052	190,092	219,853

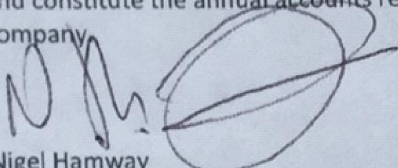
The directors are satisfied that for the year ended on 30th November 2021, the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 9.

Oxford Lieder

Balance Sheet
As at 30 November 2021



The director(s) acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. The Trustees have prepared the accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.


Nigel Hamway
Trustee

Approved by the Board of Trustees on 16 May 2022

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

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) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Advantage has been taken of Section 396(5) of The Companies Act 2006 to allow the format of the financial statements to be adapted to reflect the special nature of the charity's operation and in order to comply with the requirements of the SORP.

All charities preparing their accounts under FRS102 must include a statement of cash flows in their financial statements, unless they are deemed to be smaller, in which case they are exempt from this requirement. The charity meets the exemption criteria and has taken advantage of this exemption from the requirement to produce a cash flow statement.

Oxford Lieder meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. In the opinion of the Trustees, no restatement is required.

Preparation of the accounts on a going concern basis

The charity is entirely dependent on continuing grant aid and, as a consequence, the going concern basis is also dependent on its continuing. The Trustees are of the view that, based on their assessment of the 2021 results and the fundraising plans now in place, the charity is a going concern.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and 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 Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a musical performance or provision of other specified service it is deferred until the criteria for income recognition are met (see note 16).

Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the economic value of general volunteer time is not recognised in the accounts.

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

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.

Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Restricted funds are donations which the donor has specified are to be solely used for areas of the Trust's work or for specific artistic projects being undertaken by the Trust.

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 comprise expenditure items incurred in attracting voluntary income.

Charitable activities include expenditure associated with staging of concerts, stage productions and educational programmes and include both the direct costs and support costs related to those activities.

Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Allocation of support costs

Costs of charitable activities are allocated directly.

The bases on which governance and support costs have been allocated are set out in Note 8.

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.

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.

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

Notes to the Accounts

be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Winding up or dissolution of the charity

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

3. (Deficit)/Surplus for the financial year

	2021 £	2020 £
This is stated after crediting :-		
Revenue Turnover from ordinary activities	637,607	505,217
and after charging:-		
Independent Examiner's Fees	-	-

Funds belonging to the charity have not been used for the purchase of insurance to protect the charity from loss arising from the neglect or defaults of its trustees, employees or agents, or to indemnify its trustees, employees or agents, against the consequences of any neglect or default on their part.

4. Income from donations and legacies

	Unrestricted funds £	Restricted income funds £	Total funds 2021 £	Total funds 2020 £
Donations and legacies:				
Donations	76,164	48,250	124,414	178,042
Gift Aid	28,940	-	28,940	20,977
Legacies	-	-	-	-
Membership subscriptions and sponsorships which are in substance donations	246,926	-	246,926	177,228
Donated goods, facilities and services	-	-	-	-
Total	352,030	48,250	400,280	376,246
2020	300,246	76,000		376,246

The income from donations and legacies was £400,280 (2020: £376,246) of which £352,030 was unrestricted (2020: £300,246) and £48,250 restricted (2020:£76,000).

The charity benefits greatly from the involvement and enthusiastic support of its volunteers, details of which are given in our annual report. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

5. Income from charitable activities

	Unrestricted funds	Restricted income funds	Total funds 2021	Total funds 2020
	£	£	£	£
Ticket Sales	214,101	-	214,101	123,400
Front of House Sales	10,281	-	10,281	20
Programme Advertising	1,750	-	1,750	-
Miscellaneous Income	2,314	-	2,314	4,767
Education and Outreach Income	-	8,881	8,881	784
Total	228,446	8,881	237,327	128,971

6. Investments

Investment income is comprised of interest payments from the bank accounts operated by the charity.

	Unrestricted funds	Restricted income funds	Total funds 2021	Total funds 2020
	£	£	£	£
Bank deposit interest received	13	-	13	98

Other information:

All income in the prior year was unrestricted except for:

	£
Commissions	63,500
Education and Outreach	13,284
Total	76,784

7. Analysis of resources expended

		Concert and	Education	Total	Total
		stage	and	funds	funds
		performances	Outreach	2021	2020
				£	£
Expenditure on raising funds:	Analysis				
	Staging fundraising events	4,408	-	4,408	3,052
	Fundraising Commission	61,028	-	61,028	48,167
	Total expenditure on raising funds	65,436	-	65,436	51,219
		Concert and	Education	Total	Total
		stage	and	funds	funds
		performances	Outreach	2021	2020
		£	£	£	£
Expenditure on charitable activities:	Artists fees & expenses	183,070	45,767	228,837	120,061
	Venue hire & Performance costs	40,676	10,169	50,845	61,640
	Front of House Costs	14,557	3,639	18,196	8,423
	Recording Costs	61,376		61,376	-
	Commissions	33,582		33,582	7,450
	Sales Commissions	-		-	-
	Marketing and Sales Promotions	23,144		23,144	19,753
	Outreach costs		13,000	13,000	165
	Mastercourse costs		24,900	24,900	2,344
	Young Artists Platform Costs	-	-	-	9,175
	Subtotal direct expenditure	356,404	97,476	453,880	229,011
	Governance and support costs	126,068	21,997	148,065	140,029
Total expenditure on charitable activities	482,472	119,473	601,945	369,041	

8. Analysis of governance and support costs

	Concert and stage performances	Education and Outreach	Grand total	Basis of allocation
	£	£	£	
Salaries, wages and related costs	90,991	16,057	107,048	Time spent per activity
IT	6,496	1,777	8,273	Activity expenditure
Professional Fees	4,115	726	4,841	Time spent per activity
Artistic Directors Fees	19,350	2,150	21,500	Time spent per activity
Bank Charges	1,631	446	2,077	Activity expenditure
Insurance	1,157	204	1,361	Activity expenditure
Sundry Costs	2,328	637	2,965	Activity expenditure
Governance	-	-	-	Activity expenditure
Total	126,068	21,997	148,065	

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

	2021 £	2020 £
Salaries and wages	80,992	69,140
Social security costs	26,056	26,755
Total	107,048	95,895

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

Trustees' remuneration and expenses

Neither the Trustees nor any persons connected with them have received any remuneration, either in the current year or the prior year.

Cost of key management personnel

The key management personnel of the charity comprise the Trustees, the Artistic Director, the Director of Administration and the Development Director.

The total cost of key management personnel was £115,977 (2020: £105,211).

10. Staff Numbers

	2021	2020
Fundraising	1.3	1.2
Charitable Activities	5.0	3.5
Total	<u>6.4</u>	<u>4.7</u>

11. Related party transactions

There are no related party transactions, apart from immaterial subscriptions and donations from directors.

12. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. Grant making

	Grants to institutions	Grants to individuals	Support costs	Total
	£	£	£	£
Education and Outreach	-	-	-	-
Total	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

14. Debtors

	2021	2020
	£	£
Prepayments and Accrued Income	68,805	70,744

15. Creditors: amounts falling due within one year

	2021	2020
	£	£
Bank loans and overdrafts	-	-
Accrued expenses	116,969	57,055
Unpaid Pension Contributions	-	-
Deferred income and grants in advance	-	-
	<u>116,969</u>	<u>57,055</u>

16. Deferred Incoming Resources & Reserves - Restricted funds

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Total	0	-	-	0
		2021		2020
		£		£
These deferrals are included in creditors		0		0

Notes to the Accounts

17. Analysis of charitable funds**17.1 Details of material funds held and movements during the CURRENT reporting period**

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	63,839	16,000	(33,582)	-	-	46,257
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	18,068	41,131	(37,900)		-	21,299
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-		-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	119,451	580,489	(595,900)	-	-	104,040
Other funds	N/a	N/a	-	-	-	-	-	-
		Total Funds	219,853	637,620	(667,381)	-	-	190,092

17.2 Details of material funds held and movements during the PREVIOUS reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	7,789	63,500	(7,450)		-	63,839
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	7,897	13,284	(11,684)	8,571	-	18,068
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-		-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	100,617	428,531	(401,126)	(8,571)	-	119,451
Other funds	N/a	N/a	-	-	-	-	-	0
Total Funds			134,798	505,315	(420,260)	-	-	219,853

17.3 Transfers between funds

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount £
Between unrestricted and restricted funds	Part of unrestricted surplus for the year transferred to cover restricted fund deficits.	-

OXFORD LIEDER

England & Wales - Charity number 1111458

Accounts



Registered Charity Number

1111458

Registered Company Number

05485276

Oxford Lieder

(A company limited by guarantee)

Report and Financial Statements

Year ending 30 November 2020

The report of the Trustees for the year ended 30 November 2020

Introduction

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 30 November 2020 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The Trustees consider the financial performance by the charity during the year to have been satisfactory.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Purposes and activities

Under the terms of its Memorandum and Articles of Association, the company was established to promote and advance education in music and the arts, especially singing, in the City of Oxford and elsewhere, through the presentation of concerts, festivals, lectures and recordings, and by active participation, for the benefit of every section of the community.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance '*Public benefit: running a charity (PB2)*'.

The Charity's Grant-making policies

Grants are made from the Trufflehunter Fund for the purposes of support for young singers and musicians, such as through the Oxford Lieder Young Artist Platform, the Mastercourse and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund. In addition to these grants, in 2020 one benefactor asked Oxford Lieder to distribute a fund of £2,400 to support its young artists during the Covid-19 pandemic, which the Trustees were pleased to facilitate.

Summary of main activities of the charity in relation to its objects

The main activities during the year have continued to be the promotion of the Oxford Lieder Festival and a smaller-scale series of year-round concerts, together with an expansion of the successful outreach and education programmes. The strategies to achieve the charity's objectives are to promote song through concerts and educational programmes for all sectors of the community, to educate and involve young people in the arts, to celebrate a diversity of cultures through presentations by, and with, artists of different cultural backgrounds, and to programme a broad range of arts work, including talks, residencies, recordings and workshops.

Achievements and Performance of the Charity

OXFORD LIEDER

Oxford Lieder is one of the world's leading promoters of classical song, inspiring thousands of people annually through exceptional concerts, enlightening study events and wide-ranging opportunities for participation. The Oxford Lieder Festival, the focal point of our year each October, is the UK's largest festival of song and has been the recipient of a prestigious Royal Philharmonic Society Award, cited for its 'breadth, depth and audacity of programming'.

Oxford Lieder has a mission to re-establish an appreciation of song; the meeting of words, music, languages and artistry that can be so powerful, yet which has been neglected in recent decades. The hallmarks of Oxford Lieder are:

- the highest quality of performance from world-leading artists and the best emerging talent
- diverse and imaginative programming
- creative collaborations and commissioning of new music
- opportunities to learn and to take part
- a friendly, informal and welcoming environment in intimate and historic venues

The report of the Trustees for the year ended 30 November 2020

2020 OVERVIEW

2020 has been an extremely challenging year across the performing arts sector due to the Coronavirus pandemic. For Oxford Lieder this meant putting on hold some ambitious plans for expansion and reducing some of our activities to shore up our financial position, while at the same time moving quickly and boldly to deliver our flagship event, the Oxford Lieder Festival, fully ticketed and live online in October 2020. It was a steep learning curve for all of us but we were thrilled with the response. We are delighted to end the year in a strong position, having exceeded box office targets and significantly expanded our audience both locally and internationally, and having engaged more than 100 artists and speakers at a time when cancellations were sadly the norm. We are more grateful than ever to the many generous individuals, trusts and foundations who have continued to support us.

“There was something unexpectedly intimate in... being linked simultaneously not only to the musicians but also to other households spread across not just Oxford but other parts of the country. For several hours during that week, lockdown and Covid-19 were forgotten and we could bask in the joy of song and great musicianship.” – Oxford Lieder online audience member, October 2020

Our Wolfson College and Fairlight Hall recitals took place as planned between November 2019 and February 2020, continuing to engage our audience year-round and expanding our reach to a new audience at Fairlight Hall in East Sussex. The remaining recitals April-June had to be cancelled. Fortunately, our Young Artist Platform auditions were scheduled and went ahead as planned in January 2020 and as usual we had a thoroughly engaging day with six young duos competing for their place on our Young Artist Platform programme.

Other cancelled events included our Spring Song Festival (27 March – 4 April) and recitals at Wolfson College and Fairlight Hall, as well as new partnership concerts with the Barber Institute in Birmingham, Cedar’s Hall and Wigmore Hall. All these recitals were scheduled during the full national lockdown and subsequent continued restrictions on live performance, all of which lasted from 23 March to 15 August.

After having to cancel Spring Song just two weeks before the intended start date, and despite the gloomy outlook for the rest of the year, we decided as early as April that our October Oxford Lieder Festival must go ahead in whatever form possible. The next few months were extremely busy in working out various scenarios, new ticketing models and revised budgets. The result was an extremely successful 8-day online Festival of 40 events involving 110 artists and speakers and attracting 24,000 views from across 25 countries.

Despite the challenges, we have ended 2020 in a strong financial position and have significantly expanded our audience and raised our profile locally, nationally and internationally. This puts us in an excellent position as we approach our 20th anniversary in 2021, where we plan to reinstate our Spring Song, Mastercourse and Participation events (though in a revised format) and offer an exceptional October Festival on the theme of Friendship in Song – a fitting way to welcome back our audience to in-person recitals in our beloved Holywell Music Room and other venues. We remain on an exciting trajectory, with a strong artistic vision and ambitious plans to secure Oxford as an international centre for song and to develop our audience further. Our extraordinarily generous base of supporters shares our commitment to world-class music in the heart of Oxford, and will be pivotal in realising our potential in 2021 and beyond.

THE OXFORD LIEDER FESTIVAL: 10-17 OCTOBER 2020 **CONNECTIONS ACROSS TIME: A BRIEF HISTORY OF SONG**

“The festival is amazing in every way... the warmth of the performers is infectious and the standards higher than ever - despite the lack of full live audience and applause. And the filming and livestreaming feel miraculous!” Oxford Lieder online audience member, October 2020

MUSICAL PROGRAMME

The ‘Connections Across Time’ theme coaxed out links between Bach and Schubert, Dowland and Britten, and ranged from 14th-century songs by Guillaume de Machaut to freshly-minted works. Many of the perennial favourites of the song repertoire featured as well, with concerts devoted to Schubert, Schumann, Fauré and others. We explored diverse settings of poets, looking for example at the reception of the great Persian poet Hafez across centuries and at Thomas Hardy’s approach to the passing of time.

Oxford itself and its wonderful venues are an integral part of the Festival and we used this year to take our virtual audience into venues that would not usually be accessible, such as the Huxley Room at the Museum of Natural

The report of the Trustees for the year ended 30 November 2020

History where the Great Debate of 1860 took place. A combination of our intimate art form, these magical places, and carefully crafted filming created a different but special atmosphere and kept the Festival rooted in the fabric of the city.

At the heart of the Festival were an exceptional series of live concerts, with seasoned artists including Benjamin Appl, Ian Bostridge, Sarah Connolly, Lucy Crowe, James Gilchrist, Stephan Loges, Christoph Prégardien, Ashley Riches, Carolyn Sampson, Kitty Whately and Roderick Williams.

We remain committed to nurturing and supporting young talent, and this year each evening recital featured a 15-minute performance by an 'emerging artist', arguably some of the most hard-hit musicians of the pandemic. Recitals from our Young Artist Platform winners and the Kathleen Ferrier Award winners were also included, and our study events were illustrated by a host of young singers and pianists. This showcase and support of young artists was extremely well received by our audience, and in such a difficult year we felt it extremely important to be offering work to these up-and-coming musicians.

In addition to our recitals, our ten-event 'Song Connections' series featured a diverse range of speakers who illuminated the connections between music, poetry, art, history, science and geography, in venues ranging from the Ashmolean Museum to the Botanic Garden.

While the Festival was in many ways different to past years, we were able to retain the personal, intimate feel that is a hallmark of Oxford Lieder. Particularly notable in this regard was the stunning camerawork from our livestream crew – enabling everyone watching at home to have the best seat in the house – and our live Q&A sessions after our study events and evening recitals, allowing viewers to send in their questions and to feel part of a shared experience.

DIGITAL CONCERT HALL AND LIVESTREAMING

We decided early on that our recitals should all be streamed live, to create the buzz, excitement, and special atmosphere of live performance both for our artists and audience. The majority of recitals were streamed from the Holywell Music Room by TallWall Media, who managed to create a dynamic livestream with multiple cameras and excellent audio, creating the special intimacy so important for song recitals. In addition to these events, we had nine off-site events which were streamed by Apple & Biscuit in some stunning venues including Broughton Castle, Rycote Chapel and the Radcliffe Observatory. Unfortunately some technical issues in some venues meant the events were not streamed live but were instead recorded live and available to watch on demand soon afterwards. All our Song Connections events were filmed by TallWall in September and broadcast in October, with a live Q&A with the speakers immediately after each broadcast. This combination of pre-recorded and live events was extremely effective and enabled us to present a diverse programme from a wide range of venues across Oxford.

Our new purpose-designed Digital Concert Hall (DCH) housed our events and was easy to navigate and use. In addition to the streamed events, the DCH also contained additional free content including pre-recorded talks and interviews, curated playlists, listening notes, and of course our usual texts and translations and programme notes. These materials were available to ticketholders before as well as during the Festival.

While we hoped to attract new audiences from further afield, we exceeded expectations in reaching as many as 25 countries in total; and we also became aware of numerous viewers who for health or other reasons have not visited the Festival before, but who were delighted to be able to participate online in 2020. The majority of ticket purchases were Passes that offered access to the whole week, live and then on demand for three weeks afterwards. We are determined to consolidate and broaden our reach even further in the future, by continuing to livestream elements of the festival. This presents a new challenge – how best to combine in-person and livestreamed events in a way that will be financially viable.

NEW MUSIC: SONG FUTURES

Oxford Lieder has a long track record of commissioning new work. In 2019 we renewed our commitment to this, under the banner of 'Song Futures' and were delighted to appoint Cheryl Frances-Hoad as our first Associate Composer on a three-year residency.

The pandemic did not stop us from commissioning and performing three substantial new works in the October festival; *Six Song of Melmoth* by Cheryl Frances-Hoad (composer) and Sophie Rashbrook (librettist), performed by Carolyn Sampson and Joseph Middleton; *A Photograph* by Philip Venables (composer) and Cordelia Lynn (librettist),

The report of the Trustees for the year ended 30 November 2020

performed by The Hermes Experiment; and *Baruch: Ten Propositions of Baruch Spinoza* by composer Michael Zev Gordon, performed by James Gilchrist and Elizabeth Kenny.

The works of more than 20 other living composers also featured, spread throughout the Festival. We always find that people take some persuading to engage with contemporary music but that once they do, they enjoy it. This was borne out in the positive response from people this year, and the online nature of the Festival meant that audiences were more willing than usual to 'give it a try'.

We are particularly grateful to the Nicholas John Trust, Founder Supporters of Song Futures.

'SONG CONNECTIONS' STUDY EVENTS

A key component of the Oxford Lieder Festival is our wide-ranging programme of study events which complement the musical programme. Our 'Song Connections' events this year were all musically illustrated by young artists and drew connections across music, art, literature, nature, geography, and psychology. Highlights included the 'The Story of the Rose' which addressed the evolution of the rose in poetry, music and horticulture; 'The Great Debate' which examined nineteenth-century questions of religion vs. science and their influence on composers of the period; and 'Voltaire, Rousseau and the Enlightenment' filmed in the stunning Upper Library of Queen's College.

COLLABORATIONS

We continue to seek and nurture collaborations to broaden our reach, open up new areas for artistic exploration, and bring song to new audiences. This year we worked with TORCH and the Humanities Cultural Programme, the Voltaire Foundation, the Bodleian Libraries, Ashmolean Museum, Botanic Garden and Harcourt Arboretum, the Museum of Natural History, the Department of Psychiatry and the Royal College of Music, as well as continuing our fruitful international partnerships with Heidelberger Frühling, Life Victoria, and Zeist International Lied Festival among others.

While touring partnerships at the Barber Institute, Cedar's Hall, Fairlight Hall and Wolfson College have been temporarily on hold, we are all committed to reviving these at the earliest possible opportunity. We continue to co-supervise PhD student Stewart Campbell with the University of Birmingham, as part of the Midlands Three Cities Collaborative Doctoral Awards (funded by AHRC), who is exploring audience attitudes towards song. Stewart conducted his primary fieldwork at last year's Festival, but was also able to undertake some fascinating further research in the light of unexpected online developments this year that have richly informed his studies.

LEARNING & PARTICIPATION

Our cancelled Spring Festival meant that the residential Mastercourse and amateur Learning & Participation events were postponed to 2021.

Our expanded Schools Project plans were necessarily revised, and the majority of workshops have been postponed until early 2021. Our partner school, St Francis C of E, was especially enthusiastic that we deliver something ahead of these in-person workshops, so in September our inspirational workshop leader John Webb successfully delivered online Zoom sessions with multiple classes at the school. Pupils and teachers were delighted and we all look forward to the project coming to fruition in 2021.

SPRING SONG: 27 March – 4 April

The Spring Song festival (27 March – 4 April) was a new and ambitious nine-day Festival featuring our residential mastercourse for young aspiring duos, masterclasses and Bring & Sings for adult amateurs, and a series of evening recitals with renowned performers. This was due to be one of our key expansions of this year. It was an early casualty of the pandemic. With just two weeks' notice, we were quick to send out a series of curated playlists, artist interviews, remotely recorded songs and more, and despite the speedy creation and home production, 'Social DistanSong' was hugely well received and attracted some 9,000 views on YouTube. Over 80% of our audience who had already bought tickets converted these to donations rather than asking for refunds, and we were able to pay all artists 50% of their fees and cover our production costs.

THE YOUNG ARTIST PLATFORM

Six duos were selected, and each gave a 40-minute recital in the Jacqueline du Pré Music Building to an appreciative audience and an adjudication panel consisting of Daniel Norman, Eugene Asti and Sholto Kynoch. This event was also livestreamed and many people tuned in throughout the day. As always the standard was extremely high and the final adjudication was a difficult decision. Our winning duos Joël Terrin (baritone) & Cole Knutson (piano) and Siân

The report of the Trustees for the year ended 30 November 2020

Dicker (soprano) & Krystal Tunnicliffe (piano) were given engagements at the October Lieder Festival and also at music clubs around the country, providing them with invaluable experience and enabling us to reach a wider national audience. All finalists were also offered valuable publicity materials: films of three of their chosen audition songs, as well as professional photographs for use on their websites and in wider promotion.

SONG AT WOLFSON & FAIRLIGHT

In the spring of 2018 we launched a new season of concerts in a collaboration between Oxford Lieder, Fairlight Hall in East Sussex and Wolfson College, Oxford. The series consists of five recital programmes across the year (ten concerts in total) at which Oxford Lieder's Artistic Director, Sholto Kynoch, introduces exceptional emerging professional singers who are a little further into their careers than winners of our Young Artist Platform or other competitions, but who are not yet household names. An early-evening format in Oxford, and a morning coffee concert in Sussex, present a range of programmes designed to appeal to all and to showcase brilliant young voices and glorious music. The series continued to be popular with our audience and enables Oxford Lieder to support these emerging artists. While some recitals had to be cancelled, we look forward resuming the series in 2021.

The report of the Trustees for the year ended 30 November 2020

Financial Review

Reserves policy and Going Concern

The Trustees have established the level of reserves (that is those funds that are freely available) that the charity ought to have. This is set at the amount sufficient to pay for the governance and support costs of the operation for a period of six months. On the basis of the costs for the year ended 30th November 2020, the Trustees would wish to maintain the unrestricted reserve at a minimum level of £93,000.

The actual unrestricted reserve at 30th November 2020 amounted to £119,451.

Due to the Covid-19 pandemic, Oxford Lieder's activities were reduced, and ambitious plans put on hold to shore up its financial position, while still delivering its flagship event, the Oxford Lieder Festival, in a highly successful online format. As the team and activities are rebuilt and expanded in 2021, Oxford Lieder's 20th anniversary year, the trustees are mindful of the need to increase the unrestricted reserves accordingly.

The Trustees are of the view that, based on their assessment of the 2020 results and the fundraising plans now in place, the charity is a going concern.

Availability and adequacy of assets of each of the funds

The board of Trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial position

The accounts are set out on pages 11 to 14. As stated in the introduction to this report, the Trustees consider the financial performance by the charity during the year to have been satisfactory.

There were no other incoming or outgoing resources.

Amount of reserves held

The total reserves at the year-end stand at £219,853 (2019 £134,798).

Free unrestricted liquid reserves amounted to £119,451 (2019 £100,617).

Reference and Administrative details

Name, registered office and constitution of the charity

The full name of the charity is Oxford Lieder.

The legal registration details are:-

Date of incorporation	20th June 2005
Company Registration Number	5485276
The Registered Office is:	37 Fairacres Road, Oxford OX4 1TH
Charity Registration Number	1111458

Directors

Charles Alexander
Nicola Creed
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

The report of the Trustees for the year ended 30 November 2020

Bankers

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling

Structure, governance and management

Nature of the Governing Document and constitution of the charity

Oxford Lieder Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 20 June 2005. It is registered as a charity with the Charity Commission. Anyone over the age of 18 can become a member of the Company and there are currently 7 members, each of whom agrees to contribute up to £10 in the event of the charity winding up.

The methods adopted for the recruitment and appointment of new Trustees

The members attending the annual meeting elect Trustees to serve for a term of three years. The Trustees have the power to co-opt further members to assist them in their work. Co-opted members may serve for a period of up to three years.

The policies and procedures adopted for the induction and training of Trustees

New Trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the decision making processes, and the recent financial performance of the charity.

The organisational structure of the charity and how decisions are made

The board of Trustees, which can have up to 10 members and at least 5 members at any one time, administers the charity. The board meets approximately quarterly. The Artistic Director and Director of Administration have delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

The major risks to which the charity is exposed, and reviews and systems to mitigate risks

The Trustees have a risk management strategy which comprises:

- a regular review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan;
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have kept risk under review, and the most significant risk to the charity continues to be shortfall in income from the Festival and from voluntary income. To manage this risk, the Trustees have put in place a robust budget and fundraising programme. It also has a reserves policy, which is regularly reviewed by Trustees. The review has also identified a few minor risks and has confirmed its procedures to address these. These include a procedure for the management of cash takings from events.

Share Capital

The company is limited by guarantee and therefore has no share capital.

The name of the Chief Executive Officer and other senior staff members to whom day to day management of the charity is delegated by the charity Trustees:

Sholto Kynoch, Artistic Director and Taya Smith, Director of Administration

The report of the Trustees for the year ended 30 November 2020

The members of the Board of Trustees of the Charity at the date the report and accounts were approved:

Charles Alexander
Nicola Creed
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

The members of the Board of Trustees of the Charity during the year ended 30th November 2020 were:

Charles Alexander
Nicola Creed
Julian Hall
Nigel Hamway (Chairman)
John Krebs
Charles Naylor
Sarah Taylor

All the directors of the company are also Trustees of the charity, and their responsibilities include all the responsibilities of directors under the Companies Acts and of Trustees under the Charities Acts.

Independent Examiner

Danny Burke ACMA
17 Queens Road
Uxbridge Middlesex
UB8 2NN

Statement of Directors' and Trustees' Responsibilities

The charity Trustees (who are also the directors of Oxford Lieder for the purposes of company law) are responsible for preparing a Trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the charity Trustees to prepare financial statements for each 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 group for that period. In preparing the financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards 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 charity will continue in business.

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

The Trustees 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.

The report of the Trustees for the year ended 30 November 2020

Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

This report was approved by the Board of Trustees on 29th January 2021

A handwritten signature in black ink, appearing to be 'Nigel Hamway', written over a horizontal line.

Nigel Hamway

Director and Trustee

Independent examiner's report to the Trustees of the charity

Respective responsibilities of Trustees and examiner

The charity's Trustees are responsible for the preparation of the accounts. The charity's Trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met.

The Examiner's relevant professional qualification or body is:

Chartered Institute of Management Accountants

A handwritten signature in blue ink that reads 'D. Burke'.

Date: 11 February 2021

Danny Burke ACMA

17 Queens Road

Uxbridge

Middlesex UB8 2NN

Categories by activity	Note	Unrestricted funds	Restricted income funds	Total funds	Total funds
		2020	2019	2020	2019
		£	£	£	£
Incoming resources					
Income and endowments from:					
Donations and legacies	4	300,246	76,000	376,246	360,969
Charitable activities	5	128,187	784	128,971	218,413
Investments	6	98	-	98	42
					-
Total		428,531	76,784	505,315	579,425
Resources expended					
Expenditure on:					
Raising funds	7	51,219	-	51,219	37,101
Charitable activities	7	349,907	19,134	369,041	476,928
Total		401,126	19,134	420,260	514,029
Net income/(expenditure) before investment gains/(losses)		27,405	57,650	85,055	65,396
Net income/(expenditure)		27,405	57,650	85,055	65,396
Transfers between funds		(8,571)	8,571	-	-
Net movement in funds		18,834	66,221	85,055	65,396
Reconciliation of funds:					
Total funds brought forward		100,617	34,181	134,798	69,401
Total funds carried forward		119,451	100,402	219,853	134,798

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.



	2020	2019
	£	£
Turnover	505,217	579,383
Direct costs of turnover	420,260	514,029
Gross surplus/(deficit)	84,957	65,354
Governance costs	-	-
Operating surplus/(deficit)	84,957	65,353
Interest receivable	98	42
Surplus/(deficit) on ordinary activities before tax	85,055	65,396
Surplus/(deficit) for the financial year	85,055	65,396
Retained surplus/(deficit) for the financial year	85,055	65,396
All activities derive from continuing operations		

	Note	Unrestricted funds	Restricted income funds	Total 2020	Total 2019
		£	£	£	£
Current assets					
Debtors	14	70,744		70,744	57,409
Cash at bank and in hand		96,125	110,039	206,164	110,348
Total current assets		166,869	110,039	276,908	167,757
Creditors: amounts falling due within one year	15	(47,418)	(9,637)	(57,055)	(32,959)
Net current assets/(liabilities)		119,451	100,402	219,853	134,798
Total assets less current liabilities		119,451	100,402	219,853	134,798
Total net assets or liabilities		119,451	100,402	219,853	134,798
Funds of the Charity	17				
Restricted income funds			100,402	100,402	34,181
Unrestricted funds		119,451		119,451	100,617
Total funds		119,451	100,402	219,853	134,798

The directors are satisfied that for the year ended on 30th November 2020 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 10.

Oxford Lieder



Balance Sheet
As at 30 November 2020

The director(s) acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. The Trustees have prepared the accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Nigel Hamway
Trustee

A handwritten signature in blue ink, appearing to be 'Nigel Hamway', written over a faint circular stamp or watermark.

Approved by the Board of Trustees on 29th January 2021

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

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) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Advantage has been taken of Section 396(5) of The Companies Act 2006 to allow the format of the financial statements to be adapted to reflect the special nature of the charity's operation and in order to comply with the requirements of the SORP.

All charities preparing their accounts under FRS102 must include a statement of cash flows in their financial statements, unless they are deemed to be smaller, in which case they are exempt from this requirement. The charity meets the exemption criteria and has taken advantage of this exemption from the requirement to produce a cash flow statement.

Oxford Lieder meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the Trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. In the opinion of the Trustees, no restatement is required.

Preparation of the accounts on a going concern basis

The charity is entirely dependent on continuing grant aid and, as a consequence, the going concern basis is also dependent on its continuing. The Trustees are of the view that, based on their assessment of the 2020 results and the fundraising plans now in place, the charity is a going concern.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and 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 Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a musical performance or provision of other specified service it is deferred until the criteria for income recognition are met (see note 16).

Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the economic value of general volunteer time is not recognised in the accounts.

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

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.

Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Restricted funds are donations which the donor has specified are to be solely used for areas of the Trust's work or for specific artistic projects being undertaken by the Trust.

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 comprise expenditure items incurred in attracting voluntary income.

Charitable activities include expenditure associated with staging of concerts, stage productions and educational programmes and include both the direct costs and support costs related to those activities.

Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Allocation of support costs

Costs of charitable activities are allocated directly.

The bases on which governance and support costs have been allocated are set out in Note 8.

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.

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.

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

Notes to the Accounts

be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Winding up or dissolution of the charity

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

3. (Deficit)/Surplus for the financial year

	2020	2019
	£	£
This is stated after crediting :-		
Revenue Turnover from ordinary activities	505,217	579,383
and after charging:-		
Independent Examiner's Fees	-	-

Funds belonging to the charity have not been used for the purchase of insurance to protect the charity from loss arising from the neglect or defaults of its trustees, employees or agents, or to indemnify its trustees, employees or agents, against the consequences of any neglect or default on their part.

4. Income from donations and legacies

	Unrestricted funds	Restricted income funds	Total funds 2020	Total funds 2019
	£	£	£	£
Donations and legacies:				
Donations	102,042	76,000	178,042	131,208
Gift Aid	20,977	-	20,977	15,654
Legacies	-	-	-	-
Membership subscriptions and sponsorships which are in substance donations	177,228	-	177,228	214,108
Donated goods, facilities and services	-	-	-	-
Total	300,246	76,000	376,246	360,969

The income from donations and legacies was £376,246 (2019: £360,969) of which £300,246 was unrestricted (2019: £328,069) and £76,000 restricted (2019:£32,900).

The charity benefits greatly from the involvement and enthusiastic support of its volunteers, details of which are given in our annual report. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

5. Income from charitable activities from donations and legacies

	Unrestricted funds	Restricted income funds	Total funds 2020	Total funds 2019
	£	£	£	£
Charitable activities: Ticket Sales	123,400	-	123,400	192,157
Front of House Sales	20	-	20	17,092
Programme Advertising	-	-	-	1,050
Miscellaneous Income	4,767	-	4,767	7,149
Education and Outreach Income	-	-	784	965
Total	128,187	784	128,971	218,413

6. Investments

Investment income is comprised of interest payments from the bank accounts operated by the charity.

	Unrestricted funds	Restricted income funds	Total funds 2020	Total funds 2019
	£	£	£	£
Income from investments: Bank deposit interest received	98	-	98	42

Other information:

All income in the prior year was unrestricted except for:

	£
Commissions	13,500
Education and Outreach	20,365
Total	33,865

7. Analysis of resources expended

		Concert and stage performances	Education and Outreach	Total funds 2020 £	Total funds 2019 £
	Analysis				
Expenditure on raising funds:	Staging fundraising events	3,052	-	3,052	8,024
	Fundraising Commission	48,167	-	48,167	29,077
	Total expenditure on raising funds	51,219	-	51,219	37,101

		Concert and stage performances	Education and Outreach	Total funds 2020 £	Total funds 2019 £
Expenditure on charitable activities:	Artists fees & expenses	96,049	24,012	120,061	194,274
	Venue hire & Performance costs	49,312	12,328	61,640	46,855
	Front of House Costs	6,739	1,685	8,423	20,048
	Recording Costs	-	-	-	-
	Commissions	7,450	-	7,450	5,711
	Sales Commissions	-	-	-	-
	Marketing and Sales Promotions	19,753	-	19,753	29,350
	Outreach costs	-	165	165	7,085
	Mastercourse costs	-	2,344	2,344	200
	Young Artists Platform Costs	-	9,175	9,175	7,355
	Subtotal direct expenditure	179,303	49,708	229,011	310,878
	Governance and support costs	119,288	20,741	140,029	166,050
	Total expenditure on charitable activities	298,591	70,449	369,041	476,928

8. Analysis of governance and support costs

	Concert and stage performances	Education and Outreach	Grand total	Basis of allocation
	£	£	£	
Salaries, wages and related costs	81,511	14,384	95,895	Time spent per activity
IT	6,824	1,892	8,716	Activity expenditure
Professional Fees	8,015	1,414	9,430	Time spent per activity
Artistic Directors Fees	19,800	2,200	22,000	Time spent per activity
Bank Charges	1,069	296	1,365	Activity expenditure
Insurance	195	34	229	Activity expenditure
Sundry Costs	1,875	520	2,395	Activity expenditure
Governance	-	-	-	Activity expenditure
Total	119,288	20,741	140,029	

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

Staff Costs

	2020 £	2019 £
Salaries and wages	69,140	92,627
Social security costs	26,755	19,799
Total	95,895	112,426

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

Trustees' remuneration and expenses

Neither the Trustees nor any persons connected with them have received any remuneration, either in the current year or the prior year.

Cost of key management personnel

The key management personnel of the charity comprise the Trustees, the Artistic Director, the Director of Administration and the Development Director.

The total cost of key management personnel was £105,211 (2019: £83,047)

10. Staff Numbers

The number of full-time equivalent employees (including casual and part-time staff) during the year were as follows:

	2020	2019
Fundraising	1.2	0.9
Charitable Activities	3.5	5.4
Total	<u>4.7</u>	<u>6.3</u>

11. Related party transactions

There are no related party transactions, apart from immaterial subscriptions and donations from directors.

12. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. Grant making**Analysis of grants paid (included in cost of charitable activities)**

	Grants to institutions £	Grants to individuals £	Support costs £	Total £
Education and Outreach		6,200	-	6,200
Total	<u>-</u>	<u>6,200</u>	<u>-</u>	<u>6,200</u>

14. Debtors

	2020	2019
	£	£
Prepayments and Accrued Income	70,744	57,409

15. Creditors: amounts falling due within one year

	2020	2019
	£	£
Bank loans and overdrafts	-	-
Accrued expenses	57,055	27,448
Deferred income and grants in advance	-	5,511
	<u>57,055</u>	<u>32,959</u>

16. Deferred Incoming Resources & Reserves - Restricted funds

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
Total	-	-	-	-
		2020		2019
		£		£
These deferrals are included in creditors		-		-

The deferrals included in creditors relate to those grants and donations specified by the donors as: relating to specific periods and represent those parts of the grants or donations which relate to periods subsequent to the specific periods, or alternatively; where there are conditions which must be fulfilled prior to entitlement or use of the grant or donation by the charity.

Notes to the Accounts

17. Analysis of charitable funds**17.1 Details of material funds held and movements during the CURRENT reporting period**

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new artistic work, whether in music or other media.	7,789	63,500	(7,450)		-	63,839
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	7,897	13,284	(11,684)	8,571	-	18,068
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-		-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	100,617	428,531	(401,126)	(8,571)	-	119,451
Other funds	N/a	N/a	-	-	-	-	-	0
		Total Funds	134,798	505,315	(420,260)	-	-	219,853

17.2 Details of material funds held and movements during the PREVIOUS reporting period

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
Commissions	Restricted income	Restricted to the purpose of commissioning new music.	-	13,500	(5,711)		-	7,789
Other Concerts	Restricted income	Unrestricted concert-related costs incorrectly identified as restricted in the 2015 accounts. Expenditure transferred to unrestricted funds in 2016.	-	-	-		-	-
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	2,172	20,365	(14,640)		-	7,897
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	-	-		-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	48,735	545,560	(493,678)		-	100,617
Other funds	N/a	N/a	-	-	-	-	-	-
Total Funds			69,401	579,425	(514,029)			134,798

17.3 Transfers between funds

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount £
Between unrestricted and restricted funds	Part of unrestricted surplus for the year transferred to cover restricted fund deficits.	(8,571)