

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, Errollyn 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 Holzmair 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
		£	£	£	£	£
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

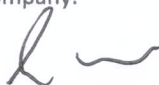
The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

	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	17				
Restricted income funds			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 2023	Total funds 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 2023	Total funds 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	109,650

7. Analysis of resources expended

	Analysis	Concert and stage performances	Education and Outreach	Total funds	Total funds
				2023 £	2022 £
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	Total funds
				2023 £	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	6.1	6.4

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	-	-	-	-

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	-	-
	39,194	28,141

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
Other funds	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.	-