



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 'N. 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.

A handwritten signature in black ink, appearing to be 'Nigel Hamway', written over a large, light-colored scribble or stamp.

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 stage performances	Education and Outreach	Total funds 2021 £	Total funds 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 stage performances	Education and Outreach	Total funds 2021 £	Total funds 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

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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.	-