



Registered Charity Number

1111458

Registered Company Number

05485276

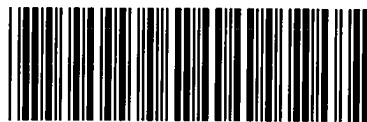
**Oxford Lieder**

**(A company limited by guarantee)**

**Report and Financial Statements**

**Year ending 30 November 2019**

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COMPANIES HOUSE

## The report of the Trustees for the year ended 30 November 2019

### 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 2019 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

#### OVERVIEW

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

In 2019 we continued to consolidate and build on the success of recent years. Our flagship event, The Oxford Lieder Festival, this year involved over 100 events across 20 venues and featured over 150 artists and speakers. Our smaller 'Spring Song' festival goes from strength to strength, while our well-established Young Artist Platform promotes both

## The report of the Trustees for the year ended 30 November 2019

the song repertoire and the best emerging performers, nationally and internationally. Our Wolfson College and Fairlight Hall recitals continue to maintain a year-round presence, engaging with our audience in Oxford and expanding our reach by presenting concerts to a new audience at Fairlight Hall in East Sussex. We launched our 'Beyond Oxford' series in 2019, bringing three events to both Witney and Wallingford; this pilot project was funded by Arts Council England, and paves the way for future touring projects. Total attendance across the year exceeded 13,000, with hundreds more enjoying song performances across the country through our Young Artist Platform. BBC Radio 3 recorded 3 concerts for broadcast at the Festival, and we have taken steps to increase our digital presence through live streaming and recorded concerts.

As we approach our 20th anniversary in 2021, we will reach and engage with more people than ever, building on our established reputation for excellence and expanding our network of partners locally, nationally and internationally. We are 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 - individuals, trusts, foundations and businesses - shares our commitment to world-class music in the heart of Oxford, and will be pivotal in realising our potential through to 2021 and beyond.

### **THE OXFORD LIEDER FESTIVAL: 11-26 OCTOBER 2019** **TALES OF BEYOND: MAGIC, MYTHS AND MORTALS**

#### **MUSICAL PROGRAMME**

The 18th Oxford Lieder Festival promised a fortnight of exuberant, spine-tingling music and poetry. The *Tales of Beyond* theme offered a rich array of possibilities: from Nordic myths to mysterious hauntings and magical happenings; from world-leading artists to brilliant emerging talent and engaging expert speakers; and from the great masterpieces of the song repertoire to freshly minted 21st-century works and uplifting chamber and choral music.

This year's programming was some of our most challenging to date: it was enthusiastically embraced by our regular audience; attracted many newcomers; and we also saw an increase in people taking advantage of our Under-35s £5 ticket offer (over 700 tickets sold). The Festival followed our carefully curated format, appealing to a wide-ranging audience who could enjoy the various thematic strands or individual concerts, as well as enabling the most committed pass-holders to attend all 100+ Festival events across 16 days.

Our **Opening Night** concert featured the BBC National Orchestra of Wales, conducted by Jac van Steen with Camilla Tilling and Neal Davies in Oxford Town Hall. Our largest-scale performance to date, it was recorded and broadcast by BBC Radio 3 and made for an electric start to the Festival and a foretaste of things to come.

Our **Lunchtime Series** this year was held in the intimate Holywell Music Room and featured our Young Artist Platform winners and BBC Radio 3 New Generation Artists, alongside well-established performers such as Jacques Imbrailo and Alisdair Hogarth. Through our growing network of international collaborations, we also welcomed prize-winning young artists from the Royaumont Foundation in France, from the Das Lied competition / Heidelberger Frühling in Germany, and from the LIFE Victoria Festival in Barcelona.

The **Chamber Music Series**, also held in the Holywell Music Room, explored repertoire ranging from masterworks by Mozart, Schubert and Beethoven (performed, among others, by Doric Quartet, Piatti Quartet, Albion Quartet, and Phoenix Piano Trio) to lesser-known works such as Eduard Tubin's 'Northern Lights' Sonata performed by pianist Martin Sturfält.

Several artists gave their Oxford Lieder debut performances during the **Evening Recital Series**, including baritone Stéphane Degout with pianist Cédric Tiberghien, sopranos Carolyn Sampson and Dorothea Röschmann, and baritone Nikolay Borchev. Our most magical concerts included those given by Katharina Ruckgaber, Ashley Riches and Sholto Kynoch (which also featured close-up magician Ian Souch) and the ghostly *Doppelgänger* recital given by Maria Forsström and Matti Hirvonen in the candlelit and beautifully atmospheric New College Chapel. Roderick Williams and Christopher Glynn gave three stunning recitals of Schubert's song cycles in Jeremy Sams's new English translation, providing a fresh perspective for lieder aficionados and opportunity for newcomers to hear these special cycles in their native language. Our 'Night at the Museum' four-part evening for four audiences rotating around the Ashmolean Museum was logistically challenging but highly successful, with stellar performances by Benjamin Appl & Graham Johnson and Rowan Pierce & Nathaniel Mander; this was an extremely special evening for all 360 audience members, artists and the Oxford Lieder team alike.

## The report of the Trustees for the year ended 30 November 2019

**Late Night Concerts** this year included a stunning recital by Gweneth-Ann Rand and Simon Lepper of Messiaen's *Harawi*, which subsequently made the top ten in The Observer's 'Best Classical concerts of 2019'. Other atmospheric late-night concerts included Imogen Cooper's performance of Schubert's final piano sonata, and the 'In Paradisum' recital given by the Carice Singers at the end of our 'Day of the Dead'.

### NEW MUSIC: SONG FUTURES

Oxford Lieder has a long track record of commissioning new work, but 2019 marks a renewed commitment to this, under the banner of 'Song Futures'. We were delighted to appoint Cheryl Frances-Hoad as our first Associate Composer, and the Festival featured two world premieres of her work, as well as four performances of her existing works. The first of these new pieces was *Endless Forms Most Beautiful*, for string quartet and soprano, which was commissioned by Carola Darwin in collaboration with the Museum of Natural History, setting poetry about evolution and the environment. This was preceded by a talk about the collaborative process behind this Darwin-inspired song cycle with Carola Darwin, John Holmes, editor of the Museum's poetry anthology *Guests of Time*; composer Cheryl Frances-Hoad; poet Kelley Swain; and scientist James Neenan.

Cheryl Frances-Hoad also set Baudelaire's *Une Charogne*, commissioned by Oxford Lieder in association with the Baudelaire Song Project and the University of Birmingham. *Une Charogne* was performed by Oxford Lieder Young Artist Jess Dandy with Artistic Director Sholto Kynoch at the Holywell Music Room, and has subsequently been performed at the Barber Institute in Birmingham and at the LIFE Victoria Festival in Barcelona.

In 2018, American composer Ross Griffey was an Albi Rosenthal Visiting Fellow in Music at the Bodleian Libraries, co-hosted by Oxford Lieder. Having had a chance to programme his music and introduce him, via talks and workshops, to our audience that year, in 2019 we were delighted to commission and premiere *World of Ice*, written on the back of his research at the Bodleian.

We also commissioned leading Scottish composer Martin Suckling, who set the poetry of Michael Donaghy in his *The Tuning*. This and Ross Griffey's *World of Ice* were programmed alongside Schubert's *The Fair Maid of the Mill* and *Winter Journey* at St John the Evangelist Church, with pianist Christopher Glynn and singers Marta Fontanals-Simmons and Nicholas Mogg. All the composers commissioned this year took part in a panel discussion led by Stephen Newbould, focussing on their own work and also on wider questions of style, perception and reception of new music and song in particular.

Maria Forsström and Matti Hirvonen commissioned and premiered *And her own face to see* by the Swedish composer Carin Edström. We also hosted the second performance of American composer Juliana Hall's *Godiva*, setting words by Caitlin Vincent, performed by Kitty Whately and Simon Lepper. Both composers were in the audience for these concerts. A number of other works by living composers were performed throughout the Festival.

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

### STUDY EVENTS

Learning is at the heart of all we do, and surrounds the musical programme. Our study days and talks were as popular as ever, illuminating music, art and literature. The Festival began with a lecture recital on Nordic legends, Norse gods, trolls and magical landscapes with soprano Claire Booth, pianist Christopher Glynn and speakers Daniel Grimley and Heather O'Donoghue. Subsequent study days included an exploration of Carl Loewe's masterly storytelling, led by Richard Wigmore and Laura Tunbridge; 'Clara Schumann: Rethinking the Myth' led by Natasha Loges; and our middle Saturday focussed on 'Schubert & (Im)mortality', where study sessions were interspersed with recitals by Imogen Cooper, James Gilchrist and Anna Tilbrook. Alongside these longer study sessions were numerous short talks, guided walks and tours in a variety of venues including the Ashmolean Museum, Holywell Cemetery, the Pitt Rivers Museum, and a ghost tour of Oxford city centre.

### COLLABORATIONS

We continue to seek and nurture collaborations to help broaden our reach, open up new areas for artistic exploration, and bring song to new audiences. This year we worked with the Ashmolean Museum, Bodleian Libraries,

## The report of the Trustees for the year ended 30 November 2019

Oxford University Faculty of Music, TORCH, Museum of Natural History, Pitt Rivers Museum, The Crick Crack Club, Heidelberger Frühling, and Zeist International Lied Festival among others.

Another collaboration for 2019 was the *On Wenlock Edge* project with tenor Daniel Norman, puppeteer Jeremy Hamway-Bidgood, the Brodsky Quartet and Sholto Kynoch. Jeremy created an animated film for Ralph Vaughan Williams's settings of A.E. Housman, *On Wenlock Edge*, designed for live performance which was given in St John's College Auditorium.

In an exciting new collaboration with the University of Birmingham, as part of the Midlands Three Cities Collaborative Doctoral Awards (funded by AHRC) we are co-supervising a PhD student – Stewart Campbell – who is exploring audience attitudes to song. Stewart conducted significant research during the Festival, involving questionnaires with over 100 audience members, 20 Festival diarists, and ten 'Culturally Aware Non-Attendees'. This is really just the beginning of his research, but already it is starting actively to inform our programming and we look forward to his full analysis.

### BEYOND OXFORD

We were thrilled to receive funding from Arts Council England for a pilot touring project 'Beyond Oxford'. In collaboration with Witney Music Society and Music at St Peter's Wallingford, we presented three events: a fun and inspiring family concert and workshop given by SongSpiel and hand-puppeteer Drew Colby; an engaging introductory talk about music and poetry by Katy Hamilton, dispelling concerns people might have that it is 'not for them'; and a thrilling recital by Festival artists Maria Forsström and Matti Hirvonen, taking key elements of the Festival into a community with limited access or exposure to these events. Audiences were limited, but we learnt a lot through this pilot project and plan to develop this and other touring ideas in the future.

### LEARNING & PARTICIPATION

2019 was a year of consolidation and also significant planning and piloting of new and revised projects for 2020 and beyond.

Our Schools Project was once again led by the inspirational workshop leader John Webb, who is superb at encouraging active participation in all students and fostering confidence and creativity. He worked with two classes from Caldecott Primary School in Abingdon and the Europa School in Culham, giving workshops in the schools as well as at the Ashmolean Museum where they chose an object on which to base their compositions. The project culminated in a performance of these compositions, for which pupils devised both words and music, in the foyer of the Ashmolean Museum. We have received such positive feedback from pupils and school staff, and this is an area of our activity we aim to expand significantly in 2020 subject to funding. In light of this expansion we held a Memorial Concert in May marking the 5<sup>th</sup> anniversary of the death of Martin Peters, a much-loved member of the Oxford Lieder team who contributed so much to our education programme. This concert in his memory raised funds for our expanded Schools Project, something very close to his heart.

Our masterclass for Music College Applicants given by Robin Bowman once again proved to be an invaluable workshop for aspiring young singers. This was hosted prior to our Song at Wolfson recital on 28 November 2019.

Our Mastercourse, previously held in October, has been incorporated into our expanded 2020 Spring Song festival; taking place from 28 March to 4 April 2020, it will be led by eminent soprano Joan Rodgers with guest tutors including Julius Drake and Graham Johnson. As well as being a more suitable time of year for our Mastercourse applicants, we hope that the new date will enable our audiences to attend Mastercourse events that previously would have clashed with the October Festival. Similarly, our ever-popular events for adult amateur singers have been moved from the October Festival to the Spring Song festival, which will therefore focus heavily on our educational work.

We have also been in extensive discussion with Ruskin College about providing an events management course for their students, which would provide an exciting opportunity for us to widen our reach by working with people unfamiliar with Oxford Lieder and classical music events.

The report of the Trustees for the year ended 30 November 2019

**SPRING WEEKEND OF SONG: 5-7 April 2019  
THE YOUNG ARTIST PLATFORM**

Our mid-year 'mini-festival', the Spring Weekend of Song ran over three days and included three evening recitals, a study event and lunchtime concert, and our Young Artist Platform Audition Recitals and masterclasses for audition participants.

Our study event was led by Laura Tunbridge who gave us a fascinating insight into the presentation, performance and reception of song in 1920s New York, London and Germany. This was complemented with a recital by soprano Lavinia Dames, violinist Jack Liebeck and pianist Carson Becke who recreated a programme originally performed by Richard Strauss in 1921. That evening's recital was given by Swedish mezzo-soprano Katarina Karnéus and renowned pianist Julius Drake in the Holywell Music Room. The other evening recitals were given by Klemens Sander and Sholto Kynoch (Schubert's *Die schöne Müllerin*), and Christopher Maltman and Graham Johnson with a programme of Goethe settings.

The main focus of our Spring Weekend of Song is our Young Artist Platform auditions on the middle day. Six duos were selected to each give a 40-minute recital in the Jacqueline du Pré Music Building to an appreciative audience and an adjudication panel consisting of Katarina Karnéus, Julius Drake and John Mark Ainsley. This event was also livestreamed for the first time and many people tuned in throughout the day. As always the standard was extremely high and the final adjudication was a difficult decision. Our winning duos Lotte Betts-Dean & Joseph Havlat and Ema Nikolovska & Gary Beecher gave recitals at the October Lieder Festival and also at music clubs around the country, providing them with invaluable experience and enabling us to reach a wider national audience. All finalists were rewarded with valuable publicity materials: short film clips of three of their chosen audition songs, as well as professional photographs for use on their websites and in wider promotion.

**SONG AT WOLFSON**

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

The report of the Trustees for the year ended 30 November 2019

## **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 2019, the Trustees would wish to maintain the unrestricted reserve at a minimum level of £93,000.

The actual unrestricted reserve at 30th November 2019 amounted to £100,617.

This represents a marked improvement on the closing 2018 unrestricted reserve figure of £48,735. The principal reason for this increase is a one-off grant from a trust of £50,000 to be spent over the next three years.

The Trustees remain mindful of the need to increase the reserves further and there are robust fundraising plans in place for 2020 and beyond.

The Trustees are of the view that, based on their assessment of the 2019 results and the fundraising plans now in place, the charity is a going concern.

### ***Availability and adequacy of assets of each of the funds***

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

### ***Transactions and Financial position***

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

There were no other incoming or outgoing resources.

### ***Amount of reserves held***

The total reserves at the year-end stand at £134,798 (2018 £69,401).

Free unrestricted liquid reserves amounted to £100,617 (2018 £48,735).

## **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 2019

## **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 2019

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 2019 were:

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

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

***Independent Examiner***

Danny Burke ACMA  
17 Queens Road  
Uxbridge Middlesex  
UB8 2NN

**Statement of Directors' and Trustees' Responsibilities**

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

Company law requires the charity Trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the financial statements, the Trustees are required to:

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

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

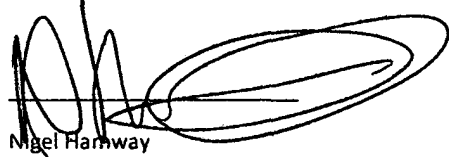
The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The report of the Trustees for the year ended 30 November 2019

**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 20 February 2020

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

Nigel Hamway

Director and Trustee

## Independent examiner's report to the Trustees of the charity

### ***Respective responsibilities of Trustees and examiner***

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

It is my responsibility to:

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

### ***Basis of independent examiner's statement***

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

### ***Independent examiner's statement***

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

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

The Examiner's relevant professional qualification or body is:

Chartered Institute of Management Accountants

A handwritten signature in black ink, appearing to read 'D. Burke', written over a horizontal line.

Date: 18/3/2020

Danny Burke ACMA

17 Queens Road

Uxbridge

Middlesex UB8 2NN

Categories by activity	Note	Unrestricted funds	Restricted income funds	Total funds	Total funds
		2019	2018	2019	2018
		£	£	£	£
<b>Incoming resources</b>					
<b>Income and endowments from:</b>					
Donations and legacies	4	328,069	32,900	360,969	280,193
Charitable activities	5	217,448	965	218,413	192,558
Investments	6	42	-	42	1
<b>Total</b>		<b>545,560</b>	<b>33,865</b>	<b>579,425</b>	<b>472,752</b>
<b>Resources expended</b>					
<b>Expenditure on:</b>					
Raising funds	7	37,101	-	37,101	36,712
Charitable activities	7	456,577	20,351	476,928	408,880
<b>Total</b>		<b>493,678</b>	<b>20,351</b>	<b>514,029</b>	<b>445,592</b>
<b>Net income/(expenditure) before investment gains/(losses)</b>		<b>51,882</b>	<b>- 13,514</b>	<b>65,396</b>	<b>27,161</b>
<b>Net income/(expenditure)</b>		<b>51,882</b>	<b>13,514</b>	<b>65,396</b>	<b>27,161</b>
<b>Transfers between funds</b>				<b>-</b>	<b>-</b>
<b>Net movement in funds</b>		<b>51,882</b>	<b>13,514</b>	<b>65,396</b>	<b>27,161</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		48,735	20,666	69,401	42,241
<b>Total funds carried forward</b>		<b>100,617</b>	<b>34,181</b>	<b>134,798</b>	<b>69,401</b>

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 2019

**Income and Expenditure Account as required by the Companies Act  
for the year ended 30 November 2019**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
<b>Turnover</b>	579,383	472,752
Direct costs of turnover	514,029	445,388
<b>Gross surplus/(deficit)</b>	65,354	27,365
Governance costs	-	204
<b>Operating surplus/(deficit)</b>	65,354	27,160
Interest receivable	42	1
<b>Surplus/(deficit) on ordinary activities before tax</b>	65,396	27,161
<b>Surplus/(deficit) for the financial year</b>	65,396	27,161
<b>Retained surplus/(deficit) for the financial year</b>	65,396	27,161
<b>All activities derive from continuing operations</b>		



	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
<b>Turnover</b>	579,383	472,752
Direct costs of turnover	514,029	445,388
<b>Gross surplus/(deficit)</b>	65,354	27,365
Governance costs		204
<b>Operating surplus/(deficit)</b>	65,354	27,160
Interest receivable	42	1
<b>Surplus/(deficit) on ordinary activities before tax</b>	65,396	27,161
<b>Surplus/(deficit) for the financial year</b>	65,396	27,161
<b>Retained surplus/(deficit) for the financial year</b>	65,396	27,161
<b>All activities derive from continuing operations</b>		

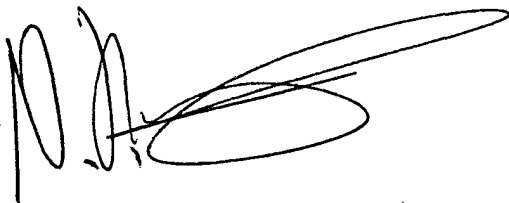
	Note	Unrestricted funds	Restricted income funds	Total 2019	Total 2018
		£	£	£	£
<b>Current assets</b>					
Debtors	14	57,409		57,409	34,554
Cash at bank and in hand		76,167	34,181	110,348	74,328
<b>Total current assets</b>		133,576	34,181	167,757	108,881
<b>Creditors: amounts falling due within one year</b>					
	15	(32,959)		(32,959)	(39,480)
<b>Net current assets/(liabilities)</b>		100,617	34,181	134,798	69,401
<b>Total assets less current liabilities</b>		100,617	34,181	134,798	69,401
<b>Total net assets or liabilities</b>		100,617	34,181	134,798	69,401
<b>Funds of the Charity</b>					
Restricted income funds	17		34,181	34,181	20,666
Unrestricted funds		100,617		100,617	48,735
<b>Total funds</b>		100,617	34,181	134,798	69,401

The directors are satisfied that for the year ended on 30th November 2019 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006 and that no member or members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act. However, in accordance with section 145 of the Charities Act 2011, the accounts have been examined by an Independent Examiner whose report appears on page 10.

Notes to the Accounts

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

Nigel Hamway  
Trustee



Approved by the Board of Trustees on 20 February 2020



## 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 2019 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.

## Notes to the Accounts

Income received in advance of a musical performance or provision of other specified service 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.

## Notes to the Accounts

**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**

	2019 £	2018 £
This is stated after crediting :-		
Revenue Turnover from ordinary activities	579,383	472,752
and after charging:-		
Independent Examiner's Fees	-	204

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 2019	Total funds 2018
		£	£	£	£
<b>Donations and legacies:</b>	Donations	98,308	32,900	131,208	94,950
	Gift Aid	15,654	-	15,654	19,103
	Legacies	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	214,108	-	214,108	166,140
	Donated goods, facilities and services	-	-	-	-
<b>Total</b>	<b>328,069</b>	<b>32,900</b>	<b>360,969</b>	<b>280,193</b>	

The income from donations and legacies was £360,969 (2018: £280,193) of which £328,069 was unrestricted (2018: £260,443) and £32,900 restricted (2018: £19,750).

## Notes to the Accounts

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

## 5. Income from charitable activities from donations and legacies

	Unrestricted funds	Restricted income funds	Total funds 2019	Total funds 2018
	£	£	£	£
<b>Charitable activities:</b> Ticket Sales	192,157	-	192,157	171,612
Front of House Sales	17,092	-	17,092	3,234
Programme Advertising	1,050	-	1,050	1,852
Miscellaneous Income	7,149	-	7,149	4,722
Mastercourse Income	-	-	-	9,574
Outreach Income	-	965	965	1,564
Education and Outreach Income	-	-	965	11,138
<b>Total</b>	<b>217,448</b>	<b>965</b>	<b>218,413</b>	<b>192,558</b>

## 6. Investments

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

	Unrestricted funds	Restricted income funds	Total funds 2019	Total funds 2018
	£	£	£	£
<b>Income from investments:</b> Bank deposit interest received	42	-	42	1

## Other information:

All income in the prior year was unrestricted except for:

Trusts/Funds Restricted	£ 19,750
Mastercourse participation	9,574
Income Outreach	1,564
<b>Total</b>	<b>30,888</b>

**7. Analysis of resources expended**

		Concert and stage performances	Education and Outreach	Total funds 2019	Total funds 2018
	Analysis			£	£
<b>Expenditure on raising funds:</b>	Staging fundraising events	8,024	-	8,024	3,701
	Fundraising Commission	29,077	-	29,077	33,011

		Concert and stage performances	Education and Outreach	Total funds 2019	Total funds 2018
		£	£	£	£
<b>Expenditure on charitable activities:</b>	Artists fees & expenses	155,420	38,855	194,274	154,816
	Venue hire & Performance costs	37,484	9,371	46,855	60,148
	Front of House Costs	16,038	4,010	20,048	1,618
	Recording Costs	-	-	-	-
	Commissions	5,711	-	5,711	2,640
	Sales Commissions	-	-	-	4,711
	Marketing and Sales Promotions	29,350	-	29,350	31,046
	Outreach costs	-	7,085	7,085	8,750
	Mastercourse costs	-	200	200	20,867
	Young Artists Platform Costs	-	7,355	7,355	7,729
	Subtotal direct expenditure	244,003	66,875	310,878	292,324
	Governance and support costs	141,924	24,126	166,050	116,555

**8. Analysis of governance and support costs**

	Concert and stage performances	Education and Outreach	Grand total	Basis of allocation
	£	£	£	
Salaries, wages and related costs	95,562	16,864	112,426	Time spent per activity
IT	5,975	295	6,270	Activity expenditure
Professional Fees	11,125	1,963	13,088	Time spent per activity
Artistic Directors Fees	26,100	2,900	29,000	Time spent per activity
Bank Charges	1,306	65	1,371	Activity expenditure
Insurance	1,082	191	1,273	Activity expenditure
Sundry Costs	2,499	123	2,622	Activity expenditure
Governance	-	-	-	Activity expenditure
<b>Total</b>	<b>143,649</b>	<b>22,401</b>	<b>166,050</b>	

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

**Staff costs**

	2019 £	2018 £
Salaries and wages	92,627	55,253
Social security costs	19,799	9,952
<b>Total</b>	<b>112,426</b>	<b>65,205</b>

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 officer.

The total cost of key management personnel was £83,047 (2018: £81,904 ).

### 10. Staff Numbers

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

	2019	2018
Fundraising	0.9	1.7
Charitable Activities	5.4	3.5
<b>Total</b>	<b>6.3</b>	<b>5.2</b>

### 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		3,800	-	3,800
<b>Total</b>	-	<b>3,800</b>	-	<b>3,800</b>

**14. Debtors**

	2019 £	2018 £
Prepayments and Accrued Income	57,409	34,554

**15. Creditors: amounts falling due within one year**

	2019 £	2018 £
Bank loans and overdrafts	-	-
Accrued expenses	27,448	34,365
Unpaid Pension Contributions		5,115
Deferred income and grants in advance	5,511	-
	32,959	39,480

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

	Opening Deferrals	Released from prior years	Received less released in year	Deferred at year end
	£	£	£	£
<b>Total</b>	0	-	-	0
		<b>2019</b>		<b>2018</b>
		£		£
<b>These deferrals are included in creditors</b>		0		0

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



## Notes to the Accounts

## 17. Analysis of charitable funds

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

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward	Income	Expenditure	Transfers	Gains and losses	Fund balances carried forward
			£	£	£	£	£	£
Commissions	Restricted income	Restricted to the purpose of commissioning new music.	-	13500	(5,711)	-	-	7,789
Other Concerts	Restricted income	Unrestricted concert-related costs incorrectly identified as restricted in the 2015 accounts. Expenditure transferred to unrestricted funds in 2016.	-	0	-	-	-	-
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	2,172	20365	(14,640)	-	-	7,897
Trufflehunter	Restricted income	Restricted to the purposes of support for young singers and musicians, such as through the Education and Outreach programme, and purchase of musical instruments. Such grants are made from time to time, in accordance with the expressed wishes of the sole donor to the Fund.	18,495	0	-	-	-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	48,735	545560	(493,678)	-	-	100,617
<b>Other funds</b>	<b>N/a</b>	<b>N/a</b>	-	0	-	-	-	-
<b>Total Funds</b>			<b>69,401</b>	<b>579,425</b>	<b>(514,029)</b>	<b>-</b>	<b>-</b>	<b>134,798</b>

## Notes to the Accounts

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

Fund names	Fund type	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
Commissions	Restricted income	Restricted to the purpose of commissioning new music.	-	2,500	(2,640)	140	-	-
Other Concerts	Restricted income	Unrestricted concert-related costs incorrectly identified as restricted in the 2015 accounts. Expenditure transferred to unrestricted funds in 2016.	-	-	-	-	-	-
Education and Outreach	Restricted income	Restricted to the funding of education and outreach activities approved by the Trustees	-	28,388	(37,345)	11,130	-	2,172
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.	18,494	-	-	-	-	18,495
Unrestricted	Unrestricted	Unrestricted income and expenditure	23,747	441,864	(405,606)	(11,270)	-	48,735
Other funds	N/a	N/a	-	-	-	-	-	-
<b>Total Funds</b>			<b>42,241</b>	<b>472,752</b>	<b>(445,592)</b>	<b>0</b>	<b>-</b>	<b>69,401</b>

## 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.	-