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**Report of the Trustees and
Financial Statements
for the Year Ended 31 December 2024
for
HAY FESTIVAL FOUNDATION LIMITED**

MHA (trading name of MHA Audit Services LLP)
Statutory Auditor
Mha House
Charter Court
Phoenix Way
Swansea Enterprise Park
SWANSEA
SA7 9FS

HAY FESTIVAL FOUNDATION LIMITED

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FOR THE YEAR ENDED 31 DECEMBER 2024**

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**Chair's Report
FOR THE YEAR ENDED 31 DECEMBER 2024**

It's time to celebrate a world of different...as we welcome you to our 2024 Annual Report in our 37th Year.

As a charity, we believe that ideas, the arts, and freedom of expression shape the world we live in. The platforms we provide at Hay Festival - events where artists, experts and audiences, existing and new, come together to be inspired, provoke and entertain, with nuance and depth - are an essential part of an open society. For these spaces to thrive, we must continue to welcome fresh perspectives and voices to provide truly diverse and inclusive experiences.

This spirit lies at the heart of our new brand, launched at the start of 2024, and seen in action in the Festivals, Forums, community engagement and learning opportunities and in our digital content. More than just a slogan, it is a call to action to join us in celebration of diversity, depth and breadth, 'a world of different'.

The experiences we offer, while full of joy and inspiration, have important impacts: we improve public discourse. We support artists. We promote new work. We develop new readers. We break barriers. We spark positive change. We democratise culture.

Our UK and international work, enables us to share ideas and circulate artists across the world, to bring together audiences in unusual places and spaces from theatres, to schools, castles to greenfield sites, public squares to community centres. This work was supported by the UK Government as we strengthened our soft power presence through our activities, with funding distributed through the Department for Culture Media and Sport.

To meet our objectives throughout 2024, we expanded our UK and international reach, introducing our partnership with the Nairobi Book Forum in Kenya. We also expanded our US work, amplifying our forum in Dallas, as a standalone event. We celebrated 10 years of festival presence in Arequipa, Peru. A medal for culture was awarded by the Regional Government for our significant contribution to the region, cultural exchange and facilitating access to knowledge over the past 10 years.

Deep audience engagement is a hallmark of our work, enabling audiences to take time to listen, share, learn, create, discuss and challenge their own viewpoints. Not only through our festivals but also a wide range of projects. This year we extended our reach through working with Early Years children and their carers, supported by Arts Council England funding. We successfully delivered Hay Festival Afterhours event in Cardiff, which is part of a three year project funded by The Unwin Charitable Trust. Our free to enter events and sites enable a wide range of people to participate and engage with content and we are grateful to our partners and funders who enable this vital participation. We continue to support skills development in young people through a number of projects which include, Scribblers, Hay Festival Academy, Writers at Work, supported by funding from Arts Council Wales and Welsh Government. Hay Festival Joven, our international programme for young people continues to develop as we develop our international activities. We offer student and carers discounts, family friendly programming, free tickets to community groups participating in wider projects, our focus being to build the audience for tomorrow's activities.

Hay Festival Global promotes Hay Festival Anytime, our online digital portal hosting 10,000 (Spanish and English) events, this was accessed during our live events and on catch up by audiences across the world. Hay Festival Book Club presents monthly events for our avid readers, and is accessible across the world.

With new partners and projects widening access to Hay Festival content like never before, we were rewarded throughout with high attendance and engagement across all of our activities.

None of this would be possible without our supporters: our communities of artists, partners, sponsors and collaborators all over the world; our treasured Hay Festival Members, Patrons and Benefactors; our brilliant team of Haymakers, including the volunteers who make every event so special.

2024 marks the end of my 10-year tenure as Chair of the Hay Festival. It has been a privilege and an honour to work with the board, the team, and the extraordinary number of people who give their time and their commitment to the festival and all the festivals stand for across the world. 2024 saw the arrival of new board members and it has been a pleasure to welcome them to all the work and wonder that surrounds Hay Festival. I am so grateful to all the teams in the UK and internationally for their hard work and their commitment and their love of all we do. I am delighted at the arrival of our new Hay Festival Foundation Chair, Jay Hunt OBE who joined Hay in January 2025.

Caroline Michel

**CEO Report
FOR THE YEAR ENDED 31 DECEMBER 2024**

As a charity we believe ideas can change the world, and everyone has a right to inspiration, freedom of thought and expression and creativity. During 2024, leaders working in the creative industries and cultural sector were faced with many challenges, the cost-of-living crisis, advancement of AI and the impact of environmental sustainability, and an evolving funding landscape, shifting audience dynamics and digital transformation. Hay Festival Global was not immune to this kaleidoscopic external environment, with a backdrop of huge geopolitical change.

This situation by no means reduced our sense of purpose but instead reinforced the importance of the power of words, our year-round activity, promoting the work of artists and experts, building new audiences and increasing life chances in an ever-challenging environment.

The platforms that we provide through Hay Festival, civic spaces where artists, experts and audiences, existing and new, come together to be inspired, provoked and entertained, with nuance and depth, are an essential part of an open society.

Navigating change demands a higher level of understanding and knowledge on which to scale the precipices and caverns of a new strategy and operating landscape. Insights, data, consultation, stakeholder feedback and objectivity and a compelling narrative, are the guide ropes for tracing a new path to 2030.

Our initial focus was to develop and launch our new brand during 2024, working with EDIT and the Good Cause Project, focusing on consolidating our activities under one coherent proposition, developing new audiences and creating brand impact. Through UK Shared Prosperity Fund, we were able to examine our business model, audience profile, programme, environmental sustainability credentials and commercial model, working with Festivals and Events International (FEI), as a baseline review of our current activity which will inform our strategy for 2025 onwards.

The flagship Wales based festival model is a critical part of our core operations and corporate objectives. Since 2022, when we became a fully operational charity, our focus for 2024 was to strengthen our core functions. Therefore, enabling amplification of our wider work in the UK, internationally and in the digital world. This work has been invaluable in addressing the challenging world in which we operate, facing reality and finding new solutions to further our work and deliver impact.

We have had a particular focus on developing audiences, commercial sustainability, fundraising skills and our unique programme position. Investment in each area, drawing on data and insights has informed new approaches, and consolidated existing practice to strengthen our position as stated in the 2025 Business Plan.

At the same time, we focused on building our reputation through amplifying the 'soft power' of our work. This shift in perspective was invaluable in affirming the importance of our work both in the UK and internationally with UK Government, DCMS and Foreign and Commonwealth Office and with a range of funders including the Open Society Foundation.

Whilst all of this work was undertaken in the background, our year-round activity delivered impact across the world through our one-of-a-kind festivals and activities:

Hay Festival - 2024
Hay Festival Jericó, Colombia: 19-21 January
Hay Festival Medellín, Colombia: 23-24 January
Hay Festival Forum Panama City, Panama: 23-24 January
Hay Festival Cartagena de Indias, Colombia: 25-26 January
Hay Festival Scribblers Tour, Wales: 29 January-9 February
Hay Festival Forum Seville, Spain: 14-17 March
Hay Festival, Wales: 23 May-2 June
NBO Litfest, Nairobi, Kenya: 27-30 June
Hay Festival Querétaro, Mexico: 5-8 September
Hay Festival Segovia, Spain: 12-15 September
Lviv BookForum, Ukraine: 2-6 October
Hay Festival Forum Dallas, USA: 11-13 October
Hay Festival Forum Moquegua, Peru: 6 November
Hay Festival Arequipa, Peru: 7-10 November
Hay Festival Scribblers Cymraeg, Wales: 4-8 November
Hay Festival Winter Weekend, Wales: 28 November-1 December

2024 in Numbers
324,646 tickets sold
1,304 events
1,724 artists featured

503,031 social media followers
80,101,614 social media impressions
1,000,000+ unique web users
7,953,000 page views online
18,312 people reached through our education and community programmes.

Year in Review

Hay Festival started 2024 with a statement of intent, to broaden audience access, reach and engagement. Through our **Festivals, engagement and learning projects** across the world and in the UK through our **Book Club** and **Hay Festival After Hours**, both digital and in person access increased. New monthly titles were discovered in free Book Club events. **Hay Festival After Hours**, in cities, offered inspiration in one-of-a-kind events, of entertainment and joy, supported by the The Unwin Charitable Trust.

In January, a packed 19th edition in Colombia saw audiences gather in **Cartagena de Indias, Jericó** and **Medellín** where more than 180 artists from 21 countries took part, including literary stars, Nobel laureates and acclaimed performers. The programme showcased an array of award-winning fiction and non-fiction and the arts, while giving voice to major global issues, from racial injustice to the climate crisis. **Hay Festival Joven** events for students and **Hay Festival Comunitario** events in the region offered free access to Festival inspiration across Colombia, while the inaugural **Hay Festival Forum Panama City** made its purposeful debut at the end of the month in Panama City.

In February, seven new Trustees joined the Hay Festival Board - farmer, ceramicist and film producer Corisande Albert; economist Nick Butler; arts leader and digital specialist Tony Followell; tech investor Suhair Khan; historian, writer and broadcaster David Olusoga; business leader Ed Shedd; and digital content specialist Shakia Stewart - bringing new expertise as we develop our five-year strategy.

Five award-winning Young Adult (YA) writers toured Wales with the **Hay Festival Scribblers Tour**, taking creative workshops direct to Year 7-10 school pupils across the country. Compèred by YA novelist Jenny Valentine, sessions saw novelist Emma Carroll, poet Karl Nova, Everyday Sexism founder Laura Bates, and author and screenwriter Nikesh Shukla participate at five Welsh universities, offering pupils a chance to visit their nearest university and experience a taste of life on campus.

In Spain, **Hay Festival Forum Seville** took place 14-17 March, continuing an exciting new chapter for our charity in Europe. Composed of 15 headline events, three special projects, more than 30 visiting guests, and two emblematic venues - the Cajasol Foundation and the Valentín de Madariaga y Oya Foundation - the event saw audiences grow on the previous year.

In the lead-up to Hay Festival Hay-on-Wye 2024, new talent was celebrated through the return of **Hay Festival Writers at Work** - a creative development programme for emerging Welsh talent with the support of Literature Wales, funded by Arts Council of Wales - plus the launch of **The Platform**, an open call for creatives aged 21-28 to submit their new work to be showcased, funded by Arts Council England. The **Hay Academy** opened doors to career-enhancing opportunities for 33 young people.

Hay Festival Hay-on-Wye, our flagship Festival, took place 23 May-2 June, bringing hundreds of thousands of artists, experts and audiences together to explore a world of different perspectives. The programme launched the best new books, while offering insights and debate around the biggest questions of our time, world-class comedy and music, and a vibrant programme of pop-up events, workshops and activities for all ages. With footfall up by 6% on 2023 and ticket sales up by 8%, many first-time Festival-goers travelled from all over the world to experience the Festival and see the events.

There were plenty of firsts to grab the headlines - the inaugural **Hay Festival Sports Day** marked the Paris Olympic year, the free **Schools Programme** enjoyed record engagement when libraries took part in streaming free events via the British Library and the Living Knowledge Network across the UK; and thousands more watched online with the Online Festival Pass. **International artists** travelled from Australia in a partnership with Adelaide Festival, Latin America, Canada, USA, Africa, Ukraine, India and many other countries.

Celebrating great thinkers across disciplines, it was our honour to unveil the recipients of our annual **Hay Festival Medals**. Awarded since Britain's 2012 Olympic year, the medals draw inspiration from the original Olympic medal for poetry, and were given this year to a quintet of changemakers: Laura Bates (Non-Fiction), Gary Lineker (Broadcast Journalism), Judi Dench (Drama), Lemn Sissay (Poetry) and Huw Stephens (Music).

Kick-starting the charity's summer of books, Hay Festival partnered with fellow charity Book Bunk as co-hosts of the **NBO Litfest** in Nairobi, Kenya, 27-30 June 2024, promoting free expression and cultural exchange. With guests including writers Bernadine Evaristo, David Olusoga, Amitav Ghosh, June Gachui and Taiye Selasi, the event attracted thousands of Kenyans to unique events.

In September, a pair of Hay Festival editions drove the conversation across Mexico and Spain. We marked our ninth year in Mexico with **Hay Festival Querétaro** showcasing 150 artists over four days in a space where imaginations are free to roam, with dedicated events for neurodiverse people and a focus on artists and thinkers from indigenous communities.

And then to Spain, where the 19th **Hay Festival Segovia** explored the way we live now with conversations, exhibitions and performances throughout the city, plus a growing strand of work encouraging the local prison population to engage in literature with special workshops.

October began with an act of cultural solidarity in support of free expression: our collaboration with Ukraine's largest book festival, **Lviv BookForum**, continued for its third year as we joined them as digital media partner, supported by Open Society Foundations. The hybrid programme blended 50 writers and thinkers in 30 conversations encompassing colonialism, the role of the press, and the future of democracy. Alongside this, our **#ReadForUkraine** digital campaign encouraged the global sharing of Ukrainian literature, launched by Festival president Stephen Fry.

This year's **Hay Festival Forum Dallas**, USA, tripled in size for our seventh edition in Texas where 25 artists took part in 21 conversations, 10-13 September, with bilingual conversations and the participation of a very diverse audience.

At the start of November, events in **Arequipa** and **Moquegua** brought Hay Festival inspiration to audiences across Peru with 150 artists taking part in events over four days. Meanwhile in Wales, a newly expanded **Hay Festival Scribblers Cymraeg** invited Year 7-9 pupils to get creative in Welsh in Swansea, Aberystwyth, Cardiff, Bangor and Wrexham with workshops hosted by presenter and author Siôn Tomos Owen and stand-up comedian Leila Navabi, while staff from each university also delivered creative Welsh writing sessions and campus tours.

Our mission to open creative opportunities and bridge global divides continued into the autumn as we celebrated the shortlist and winners of the **Eccles Centre & Hay Festival Writer's Award 2025**. Given annually to two writers in the early stages of a new book relating to the Americas, the £20,000 prize is now in its 13th year.

A year-end wonderland of ideas, **Hay Festival Winter Weekend** took place in Wales at the end of November with the support of the UK Shared Prosperity Fund. Seventy acclaimed artists took part in over 60 events, the majority hosted in a Festival marquee erected in the grounds of Hay Castle.

In December, Caroline Michel, Chair of Hay Festival Global's Board of Trustees handed over to her successor, Jay Hunt OBE. Over the past decade, Caroline has guided the organisation through a period of growth and renewal. As we begin a new chapter under Jay's leadership, we offer Caroline our warmest thanks and gratitude. Caroline will now move to the Festival's advisory council alongside other outgoing trustees: journalist Baroness Rosie Boycott; business leader Geraint Davies CBE; and lawyer Philippe Sands KC.

And as we close our year of activities, we promise to continue developing our Hay Festival Global strategy in 2025, to ensure our vital work continues for years to come.

Statements from supporters, inspiring quotes from events:

"Lviv BookForum is one of the most important intellectual platforms in Ukrainian cultural life. Since the full-scale invasion it has become a catalyst for thought-provoking dialogue across borders. We face this situation together and through the power of collective action we can stop this flood of Russia's chaos and violence."
- Oleksandr Mykhed, member of PEN Ukraine and author of *The Language of War*, on Lviv BookForum.

"At a time when the world is so divided, there is a dire need to globalise compassion. And events like the Hay Festival which promote free exchange of ideas and dialogue will help in ushering in hope and positivity."
- Kailash Satyarthi, Nobel Peace Prize.

"[Book festivals] are important outposts of some presently embattled virtues: serious thought, the reasoned dissemination of ideas, reverence for human creativity."
- James Marriott, The Times.

"I have enjoyed [Hay Festival Hay-on-Wye] for many years and find it one of the most intelligent, engaged, thoughtful audiences in the world. In fact, it's one of the only literary festivals that I still go to."
- Rory Stewart, former MP and broadcaster

"Hay Festival Hay-on-Wye is the highlight of my year and I look forward to it every time. It is a privilege to go and I shall forever appreciate it."
- Zawiya, Year 10 pupil

"There is no better vehicle for cultural capital than the Hay Festival. It really offers something different and special to our students and we'd love to build something more around it. We have been privileged to attend for many years. It is an iconic event in our reading calendar and there's a huge scramble by students to attend. It really does have a positive impact on reading. The authors we visited this year were absolutely wonderful - the best we've seen. They say everything we want our students to hear."

- Andrew Farrell, Trip Lead, Harbourne Academy

Case Studies - Interviews with four key people impacted by Festival activity in 2024:

Lena-Zaharah Mohammed, Hay Festival Academy - Skills Development

Lena, 22, was one of three students offered the chance to join Hay Academy in a social media role at Hay Festival Hay-on-Wye 2024. She has a BA Journalism, Media and Culture from Cardiff University and has now joined the apprenticeship scheme at BBC Wales, with a guaranteed job at the end

In my final year at Cardiff University, my professor encouraged me to apply to join Hay Academy, a programme for young people aged 18-25 to learn and develop skills in the events industry. I had never been to Hay Festival, even though I had always lived in Wales. I didn't think a book festival was for me, and it hadn't come up in any social media I followed, but I when I studied the website I realised it wasn't all panels of people discussing intellectual subjects.

When I was accepted and arrived on site, I saw how different the Festival was to any of my preconceptions. Why didn't I know about this event before? On the programme there were names I recognised and issues that interested me. There were activities all around the site - workshops, performers, musicians - and people in deckchairs or hammocks reading books; a real sense of community.

And there were other people like me, people of colour. My father, Tariq Mohammed, is from Sudan and met my Welsh mother, Tracy, in Wrexham. My family, who were all engineers and lawyers, lost their security and livelihood on 15 April 2023, when the Sudanese civil war began. When they fled across the border to Egypt, they were met with visa rejections, family bereavements - and no job opportunities. So being in a public place where you can talk openly and ask questions is something to be cherished.

I saw that there were writers and artists from many countries speaking on stage, including a hero of mine, the radio journalist Zeinab Badawi, who is my role model, and wildlife cameraman and presenter Hamza Yassin - he was so friendly to me whenever he saw me. So there were people I admired, who inspired me, and we had Sudan in common.

At first I was a little intimidated asking questions of successful authors for social media. Clive Myrie was scary professional and impressive; Stephen Fry was incredibly nice, and so was Huw Stephens, who recommended to me some Welsh music featured in his book. It gave me confidence to talk to people I would not otherwise have met, and it thrilled me to see how hard everyone worked behind the scenes, how committed they were. I had to be reminded to take a break for lunch because there was so much going on I didn't want to rush an edit or a video clip.

It was physically draining but I loved the rush of it. No day was ever the same. You need stamina and resilience but the work is so rewarding. And of course, there were the after parties...

I went to a Welsh primary school so I speak Welsh, but my secondary school was English Catholic. However, I have kept up my Welsh language, as I wouldn't want to lose it. It was useful at the Festival and now, too, at BBC Wales.

Siôn Tomos Owen, Hay Festival Scribblers Cymraeg artist - Learning

Siôn is a bilingual presenter, author and illustrator. He has written poetry, comics, books for Welsh learners and children's ebooks. Hay Festival's Scribblers Cymraeg 2024 was his first experience with the project, which brings writers direct to Year 7-9 pupils at State schools across Wales at universities in Swansea, Aberystwyth, Cardiff, Bangor and Wrexham.

When I was asked to join Scribblers Cymraeg, I thought it would be like a lecture tour, but I couldn't have been more wrong. It was so interactive and creatively chaotic! The kids were amazing.

There were 350 in the room at Cardiff, all vying for my attention. I like to keep things simple when I do talks and workshops - there needs to be a show element, so it tends to be less writing, more art and caricature. And I like to trick the students into developing a new skill. I would work with them to create a character from their imagination and then I would draw it for them on a visualiser projected on the screen. They were so excited to see their invention come alive.

On the tour I could speak to everyone, and their reactions were so inspiring for me. Most of my work is in Welsh and I have seen things change in recent years. There used to be a stigma attached to the language - it was an 'us and them' scenario, but so many people now speak conversational Welsh. That is to say, it may not be the textbook version. There's less stress on getting the phrasing perfect. I was never any good at grammar at A-level, but I loved poetry. When I was 16, I met Becky, now my wife, who was then 14 and doing Welsh as a second

language at GCSE. She helped me with the grammar and that got me through.

We live in the Rhondda Valley in South Wales, which is not a predominantly Welsh speaking area, whereas my mother was North Walian and didn't learn English until she was nine years old. We have two daughters, aged nine and five, and speak Welsh at home.

Before joining Scribblers Cymraeg 2024, I had been to Hay Festival many times, first as a punter and then as a performer. When I was young and starting out, I was used to an audience of three where one walks out. At Hay, you're talking to a full tent and people actually listen to you all the way through. You're treated like a rock star!

My favourite moment of the Scribblers tour was at Swansea when a pupil from Mountain Ash Comprehensive said I was 'cool', which of course I reported back to my wife. Then a friend texted to say his son had been at my event and as a result he was going to take Welsh as a second language and it was that same boy!

There's no better reward than that.

For information on Siôn's latest books and anthologies, visit siontomosowen.cymru

Tarus Sharon, NBO Litfest - Partnerships

In 2024 Hay Festival Global partnered for the third time with Book Bunk in Nairobi, Kenya, to expand the existing ideas festival, NBO Litfest, launched in 2021 across three venues in the capital, to celebrate free expression and cultural exchange. The Hay connection has enabled NBO Litfest to expand and become an annual highlight.

This is my second year working for Book Bunk. As an avid reader who runs a book club, I was already familiar with Hay Festival, so I was excited when the Book Bunk founders announced to the team that we were going to be partners. It would mean we could build on what we had already achieved.

Book Bunk was established in 2017 to transform the city's public libraries, which were in a state of disrepair owing to a lack of resources. The most famous one is the McMillan Memorial Library, an historic landmark in the city centre. We are currently fundraising for its renovation. It was opened in 1931 solely for Europeans, and was not available to the general public until the 1960s, after Independence. It is protected by an Act of Parliament, and we knew there would be multiple layers of approval before we could start work, so while pursuing these, we started with two branch libraries, the Kaloleni and the Eastlands libraries, which are now complete and open.

Our aim is to make libraries safe, accessible places for the local community to read, learn about our culture, art and heritage; centres of education with a free arts programme for children and adults but also an advice centre. The cost of renovation was high so we relied on donor funding for materials such as solar panels, as we wanted to create eco-friendly spaces. These projects were carried out in 2021/22 under Covid-19 restrictions but despite the challenges, the renovations created employment opportunities for the local communities.

There are a lot of bookshops in Nairobi, but books are heavily taxed, so libraries are even more important. Two of the three libraries are in low income areas, so we ask people for their wishlist of books to read and then publish the results on our website, inviting donors to gift the most popular choices. Currently the most read adult book is *The Secret Lives of Baba Segi's Wives* by Lola Shoneyin.

The success of NBO Litfest has sparked a curiosity about non-African writers, and so when Hay Festival Global brought authors from Europe, India and Pakistan, there was great excitement. In 2024 we welcomed Bernardine Evaristo, David Olusoga, Amitav Ghosh, June Gachui and Taiye Selasi. Billboards, social media and local press all promoted the event and we even had visitors to our masterclasses from Uganda and Tanzania, which demonstrates the value of what we offer.

The partnership with Hay gave us a dynamic platform, uniting writers, artists, and thinkers from the region and beyond with our local community.

"It's not often that we see spaces that really actively cultivate joy for children and it's such a heavenly thing to see on Earth."

- Sihle Nontshokweni, writer on NBO Litfest.

Javier Garcia de Morel, Hay Festival Forum Dallas - Expansion in the US

*Javier is co-founder of *The Wild Detectives* bookshop in Dallas, Texas, where the first Hay Festival Forum events were held. It has since expanded to three more bookshops in the city.*

**CEO Report
FOR THE YEAR ENDED 31 DECEMBER 2024**

Long before our collaboration with Hay Festival, I had been attending the edition in Querétaro, Mexico, ever since it launched in 2015. I remember thinking on my first visit that though it was about books and culture, it had the vibe of a music festival. I thought it would be great to re-create that atmosphere in Dallas, where a friend and I had started a bookstore the year before, called The Wild Detectives (inspired by Roberto Bolaño's film *The Savage Detectives*). The aim was to be not only a bookstore but also an events venue hosting authors, poetry readings, DJ sets, screenings - and above all, hours of conversation. It helped that we added a bar, so people could mix socially and just hang out.

Then in 2017, Hay Festival Cartagena presented Bogotá39 - a selection of the best fiction writers under 40 from across Latin America, aimed at highlighting literary talent in the region. That's when the idea of the Dallas Forum took shape, and the following year we hosted some of those Bogotá39 writers at our bookstore. We had eight authors from Mexico, Argentina and Colombia on the programme over the course of one day, and organised activities around the sessions. We started to connect with universities and sponsors, so that in 2019 we were able to invite writers from further afield and stretch to two days. It grew organically and in 2024 we took a big leap forward in reaching out to other locations so that now we have four venues to cater for the increase in numbers.

Twenty years ago this area was quite run-down, with little cultural life, but it has become vibrant with a mix of businesses, restaurants, entertainment and residents. The population of Texas is 40-50% Latin American or Latino and Dallas is a really interesting and diverse place to live.

Most events at Hay Festival Forum Dallas are free, except for those held in The Texas Theatre, and even there tickets are affordable at \$5-\$10. We are in a new phase now as the Forum expands and we are reaching more grass-roots communities. People understand what we are trying to do - we are inclusive, not an intellectual gathering - and our children's events are very popular. We message through social media and use Facebook for the over-45s. The adult age range is generally 25-40.

Before the bookstore, I worked as a civil engineer in different parts of the world, including four years in Ireland, but when the pandemic hit, I decided to quit that career and concentrate on my love of books. I am Spanish but happened to be in Dallas working on a project at the time so that's where the business began.

It's an exciting time, and a challenging one in this country. Never has it been more important to foster free expression and the communication of ideas.

'A drop of culture in the middle of the desert.'
Hay Festival Forum Dallas report in *El País*

With Thanks To...

Funders

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The Royal Society
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Visit Seattle
Visit Wales
Welsh Sports Association
With Intelligence
Words of Colour

Julie Finch
CEO Hay Festival

**Report of the Trustees
FOR THE YEAR ENDED 31 DECEMBER 2024**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2024. The trustees have adopted the provisions of 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 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The objectives of the foundation are as follows:

- a) to further the education of the people of both the United Kingdom of Great Britain and Northern Ireland and other countries around the world in the art and science of literature, poetry and all other forms of artistic expression, in particular by promoting public festivals, shows, readings and fairs.
- b) to promote study and research in literature and poetry and all other forms of artistic expression throughout the world provided that the results of such research shall be published.
- c) to promote excellence in literature and poetry and all other forms of artistic expression throughout the world and in particular (but without prejudice to the generality of the above) to award medals and/or prizes in furtherance of this object, and
- d) to promote or develop for the benefit of the people of both the United Kingdom of Great Britain and Northern Ireland and other countries around the world the art or science of literature, poetry and all other forms of artistic expression in all its branches and likewise to promote and develop the improvement of literature, poetry and other forms of artistic expression in the United Kingdom of Great Britain and Northern Ireland and other countries around the world.

Significant activities

By the end of 2024, Hay Festival Foundation had been a charity for nearly three years. The benefits of this governance and structural change have bedded in, with all appropriate policies, compliance, trustee responsibilities and operational structures in place. The next period is framed around strategy setting towards 2030, externally focused and impact orientated.

During 2024 and into 2025 we have recruited 9 new trustees, with 5 retiring, and our Chair, following a tenure of 10 years retiring at the end of the year. Following an external recruitment process, our next chair was appointed, Jay Hunt OBE.

During the 2024 Hay Festival, Hay-on-Wye, a campaigning group ran a social media protest specifically targeting one of Hay Festival's longstanding corporate funders. As a result of the cascading campaign aimed at artist withdrawal, the in-year funding offer from the company in question was suspended. A full disclosure was made to the Charity Commission, in the form of a Serious Incident Report, after which it was communicated that the charity had taken all appropriate action open to it at that time.

Public benefit

Our beneficiaries include the public at large and specific groups of beneficiaries in relation to selected project work, community, and educational engagement. We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activity.

FINANCIAL REVIEW

Financial position

The Statement of Financial Accounts reports total income of £6,365,737 and total expenditure of £5,969,965. Overall, an unrestricted surplus is reported of £42,965 and a restricted fund surplus of £352,807. Total funds carried forward to 2025 are £1,169,533.

Principal funding sources

The Foundation generates income from several sources. Direct festival income is raised through ticket sales, sales of books and merchandise, exhibitor fees, corporate sponsorship, and other activities. The Foundation also receives service fees for its work in overseeing its international festivals as well as grants for specific projects and educational activity. All income, both direct income generated and indirect financial support, aids the running of the festival and helping the Foundation achieve its objectives.

FINANCIAL REVIEW

Reserves policy

The trustees have set a policy which requires that reserves be maintained at a level that ensures the charity's core activity could continue during a period of unforeseen difficulty and that a proportion of reserves be maintained in a readily realisable form. The trustees consider readily realisable reserves to be the amount of reserves that are easily converted to cash should the need arise. The calculation of the required level of reserves is an integral part of the charity's planning, budget and forecast cycle. It considers the risks associated with each stream of income and expenditure being different from that budgeted; the planned activity level; and the charity's commitments.

The trustees assess the reserves policy and review it during the year. They discuss the readily realisable reserves against the charity's commitments. The main risks to both income and expenditure are highlighted and a calculation of the possible financial consequences of adverse movements made. The trustees use this information to ensure an adequate level of readily realisable reserves is held.

The reserves policy will be reviewed every year, at a minimum, by the Finance Committee, or sooner if warranted by internal or external events or changes. Significant changes to the policy will be recommended by the Finance Committee to the Board for approval.

Currently the optimum level of free reserves is six months of core operating expenditure, which at an average monthly core expenditure of £110,000 would be £660,000.

At 31 December 2024, the charity held unrestricted funds of £446,775. After accounting for those funds tied up in fixed assets of £15,353, the charity's free reserves amount to £431,422. While this is less than the optimum level of £660,000, the trustees are satisfied that the current reserves held are sufficient to support the organisation in the short term and will strive to build these back to optimal level over the coming years. A financial strategy of prudence and care is being pursued to ensure the safeguarding of the charity's unrestricted reserves to support the ongoing sustainability of the organisation.

FUTURE PLANS

Following our brand development and strategy exploration, our focus to 2030 includes:

Hay Festival Foundation Strategy - to 2030

Hay Festival Foundation - Through strengthening commercial income and fundraised income we will underpin the charity for the longer term

Hay on Wye, Wales - 2027 will be our 40th year of operation, with a festival in Hay on Wye. We are seeking to provide a more permanent home for the flagship festival, with a physical presence, as part of an origins project. We will underpin our activity with efficient systems, place our audiences at the centre of their end-to-end experience and further differentiate the experience.

UK Wide - Our ambition is to extend our reach across the UK, through learning, engagement and pop-up events that pivot to audiences in unexpected places, with a focused theme or idea, as one-of-a-kind events, projects and moment.

International - We want to further our charitable impact through engaging audiences across the world, generating a circulation model for ideas and artists alike, and contributing to an 'open society'.

Digital imprint - Social media content is extendable, elastic and accessible to the world, we will develop a social media strategy, compelling narratives that extend our brand, and content relative to the world today and the commentators who open doors to freedom of expression.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is registered as a charitable company, limited by guarantee. The governing documents are its Memorandum and Articles of Association, as amended by special resolution dated 10 December 2021, updated to reflect current legislation and best practice.

Recruitment and appointment of new trustees

The management of the charitable company is the responsibility of the trustees, who are elected and co-opted under the terms of the Articles of Association. The selection and recruitment of new trustees is the responsibility of the full Board. New trustees are proactively recruited to meet any skills gaps as identified by the Board.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Induction and training of new trustees

Each new trustee receives an induction pack setting out their legal obligations under charity and company law, the content of the memorandum and articles of association and copies of minutes of recent meetings. New trustees are also given a briefing on the work of the Board and any individual projects as part of their induction. When appropriate, training sessions are open to Board members where the training is considered useful to their role.

Related parties and trustees

Trustees are permitted to claim for their participation in the festival. Fees are agreed in advance and in accordance with our standard commercial artist fee structure and contracting. No fees were claimed during the financial year or prior year.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company, and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

The trustees intend to continue to continually review the risk management policy for the charity into 2025.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03490480 (England and Wales)

Registered Charity number

1070073

Registered office

Festival Office
25 Lion Street
Hay On Wye
Powys
HR3 5AD

Trustees

J Hunt	Chair	Appointed 01.01.25
V Bejarano De La Torre		
S A Stewart		Appointed 01.02.24
A P Followell		Appointed 01.02.24
C Albert		Appointed 01.02.24
N J Butler		Appointed 01.02.24
D A Olusoga		Appointed 01.02.24
S F Khan		Appointed 01.02.24
E J Shedd		Appointed 01.02.24
Dame E Closs Stephens		Appointed 26.10.24

The following trustees resigned from the board:

M Gwynant		Resigned 06.05.24
P J Sands		Resigned 01.01.25
J G Davies		Resigned 01.01.25
C J Michel	Chair until resignation	Resigned 01.01.25
R M Boycott		Resigned 01.01.25

Auditors

MHA (trading name of MHA Audit Services LLP)
Statutory Auditor
MHA House
Charter Court
Phoenix Way
Swansea Enterprise Park
SWANSEA
SA7 9FS

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Hay Festival Foundation Limited for the purposes of company law) are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial 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 company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:


- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditor, MHA, previously traded through the legal entity MacIntyre Hudson LLP. In response to regulatory changes, MacIntyre Hudson LLP ceased to hold an audit registration with the engagement transitioning to MHA Audit Services LLP.

MHA will be proposed for reappointment in accordance with section 485 of the Companies Act 2006.

Approved by order of the Board of Trustees on 28/14/2025 and signed on its behalf by:



.....
J Hunt - Chair

Opinion

We have audited the financial statements of Hay Festival Foundation Limited (the 'charitable company') for the year ended 31 December 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

- Enquiries of management and those charged with governance around actual and potential litigation and claims;
- Enquiry of entity staff and those charged with governance to identify any instances of non-compliance with laws and regulations;
- Performing audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias;
- Reviewing minutes of meetings of those charged with governance;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations.

Because of the inherent limitations of an audit there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. The risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentations.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

**Report of the Independent Auditors to the Members of
Hay Festival Foundation Limited**

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Rachel Doyle ACA DchA (Senior Statutory Auditor)
for and on behalf of MHA (trading name of MHA Audit Services LLP)
Statutory Auditor
MHA House
SWANSEA
SA7 9FS

Date: 28 April 2025

MHA is the trading name of MHA Audit Services LLP, a limited liability partnership in England and Wales (registered number OC455542)

HAY FESTIVAL FOUNDATION LIMITED

Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2024

	Notes	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	370,203	19,470	389,673	245,577
Charitable activities	5				
Hay Festival		3,960,295	1,506,112	5,466,407	4,626,226
School programme		-	128,759	128,759	141,578
International festival support		344,117	-	344,117	351,260
Investment income	4	36,781	-	36,781	16,301
Other income		-	-	-	8,844
Total		<u>4,711,396</u>	<u>1,654,341</u>	<u>6,365,737</u>	<u>5,389,786</u>
EXPENDITURE ON					
Raising funds	6	6,754	-	6,754	-
Charitable activities	7				
Hay Festival		4,661,677	1,172,775	5,834,452	4,949,872
School programme		-	128,759	128,759	141,578
Total		<u>4,668,431</u>	<u>1,301,534</u>	<u>5,969,965</u>	<u>5,091,450</u>
NET INCOME		42,965	352,807	395,772	298,336
RECONCILIATION OF FUNDS					
Total funds brought forward		403,810	369,951	773,761	475,425
TOTAL FUNDS CARRIED FORWARD		<u>446,775</u>	<u>722,758</u>	<u>1,169,533</u>	<u>773,761</u>

The notes form part of these financial statements


HAY FESTIVAL FOUNDATION LIMITED

Balance Sheet 31 DECEMBER 2024

	Notes	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Tangible assets	14	15,353	-	15,353	13,880
CURRENT ASSETS					
Stocks	15	27,696	-	27,696	13,779
Debtors	16	206,775	661,181	867,956	230,480
Cash at bank and in hand		<u>828,012</u>	<u>61,577</u>	<u>889,589</u>	<u>979,661</u>
		1,062,483	722,758	1,785,241	1,223,920
CREDITORS					
Amounts falling due within one year	17	(615,799)	-	(615,799)	(428,179)
NET CURRENT ASSETS		<u>446,684</u>	<u>722,758</u>	<u>1,169,442</u>	<u>795,741</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		462,037	722,758	1,184,795	809,621
CREDITORS					
Amounts falling due after more than one year	18	(15,262)	-	(15,262)	(35,860)
NET ASSETS		<u>446,775</u>	<u>722,758</u>	<u>1,169,533</u>	<u>773,761</u>
FUNDS	21				
Unrestricted funds				446,775	403,810
Restricted funds				<u>722,758</u>	<u>369,951</u>
TOTAL FUNDS				<u>1,169,533</u>	<u>773,761</u>

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 28/12/2025 and were signed on its behalf by:


J Hunt - Chair

The notes form part of these financial statements

HAY FESTIVAL FOUNDATION LIMITED

Cash Flow Statement
FOR THE YEAR ENDED 31 DECEMBER 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	<u>(91,347)</u>	<u>272,851</u>
Net cash (used in)/provided by operating activities		<u>(91,347)</u>	<u>272,851</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(14,908)	(9,304)
Interest received		<u>36,781</u>	<u>16,301</u>
Net cash provided by investing activities		<u>21,873</u>	<u>6,997</u>
Cash flows from financing activities			
Loan repayments in year		<u>(20,598)</u>	<u>(20,193)</u>
Net cash used in financing activities		<u>(20,598)</u>	<u>(20,193)</u>
Change in cash and cash equivalents in the reporting period		<u>(90,072)</u>	<u>259,655</u>
Cash and cash equivalents at the beginning of the reporting period		<u>979,661</u>	<u>720,006</u>
Cash and cash equivalents at the end of the reporting period		<u><u>889,589</u></u>	<u><u>979,661</u></u>

The notes form part of these financial statements

HAY FESTIVAL FOUNDATION LIMITED

Notes to the Cash Flow Statement
FOR THE YEAR ENDED 31 DECEMBER 2024

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 £	2023 £
Net income for the reporting period (as per the Statement of Financial Activities)	395,772	298,336
Adjustments for:		
Depreciation charges	13,435	8,714
Interest received	(36,781)	(16,301)
(Increase)/decrease in stocks	(13,917)	11,084
Increase in debtors	(637,476)	(66,087)
Increase in creditors	187,620	37,105
Net cash (used in)/provided by operations	<u>(91,347)</u>	<u>272,851</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/1/24 £	Cash flow £	At 31/12/24 £
Net cash			
Cash at bank and in hand	<u>979,661</u>	<u>(90,072)</u>	<u>889,589</u>
	<u>979,661</u>	<u>(90,072)</u>	<u>889,589</u>
Debt			
Debts falling due within 1 year	(20,000)	-	(20,000)
Debts falling due after 1 year	<u>(35,860)</u>	<u>20,598</u>	<u>(15,262)</u>
	<u>(55,860)</u>	<u>20,598</u>	<u>(35,262)</u>
Total	<u>923,801</u>	<u>(69,474)</u>	<u>854,327</u>

The notes form part of these financial statements

1. STATUTORY INFORMATION

Hay Festival Foundation is a registered charity and private company limited by guarantee having no share capital. It is incorporated in Wales in the United Kingdom. The registered office is The Drill Hall, 25 Lion Street, Hay-on-Wye, HR3 5AD. The nature of the charitable company's operations and principal activities are disclosed within the Report of the Trustees.

The financial statements are presented in Sterling (£), the charitable company's functional currency, and rounded to the nearest pound.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

2. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

There have been no material departures from Financial Reporting Standard 102.

Going concern

No material uncertainties exist relating to events or conditions that may cast significant doubt upon the entity's ability to continue as a going concern.

INCOME

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

This includes capital grants.

Donations and legacies income

Donations and legacies income includes donations, gifts and grants that provide core funding or are of a general nature and are recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when the donor specifies it must be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. This income is recognised where there is entitlement, when the receipt is probable and the amount can be measured reliably. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate. Membership fees are accounted for in the period to which they relate.

Investment income is recognised on a receivable basis.

EXPENDITURE

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Expenditure on charitable activities comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature to support them.

2. ACCOUNTING POLICIES - continued

EXPENDITURE

Support costs are those costs that, whilst necessary to deliver an activity, do not themselves produce or constitute the output of the charitable activity. This includes governance costs which are those costs associated with meeting the constitutional and statutory requirements of the charity and include the accountancy fees and costs linked to the strategic management of the charity as well as a proportion of salaries based on an approximation of time spent in this area.

Expenditure includes any VAT which cannot be fully recovered and is reported as part of the expenditure to which it relates.

TANGIBLE FIXED ASSETS

Depreciation is provided at the following annual rates in order to write off each asset (less expected residual value) over its estimated useful life.

Computer equipment - 33.33% on cost

Fixed assets are initially recorded at cost. Only assets which cost £500 or more are capitalised.

STOCKS

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

TAXATION

The charity is exempt from corporation tax on its charitable activities.

FUND ACCOUNTING

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

OPERATING LEASES

Rentals applicable to operating leases where substantially all of the benefits and risks of the ownership remain with the lessor are charged against profits on a straight line basis over the period of the lease.

The benefits of lease incentives are recognised in the profit and loss account over the lease period.

Basis of recognition of liabilities

Liabilities are recognised as soon as there is a legal or constructive obligation which commits the charity to the expenditure.

Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

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.

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. ACCOUNTING POLICIES - continued**Significant accounting judgements and estimates**

Estimates and judgements are continually evaluated and are based on historical experience and other relevant factors, including expectations of future events that are believed to be reasonable under the circumstances.

The preparation of the financial statements requires management to make estimates and assumptions concerning the future. The resulting accounting estimates will, by definition, be likely to differ from the related actual results. No estimates or assumptions have been identified that have significant risk of causing material adjustment to the carrying amounts of assets and liabilities within the next financial year.

3. DONATIONS AND LEGACIES

	2024	2023
	£	£
Membership income	177,595	128,483
Donations	145,500	46,599
Gift aid	24,945	23,831
Grants	19,470	21,689
Hay Anytime	22,163	24,975
	<u>389,673</u>	<u>245,577</u>

Grants received, included in the above, are as follows:

	2024	2023
	£	£
Interns funding	<u>19,470</u>	<u>21,689</u>

4. INVESTMENT INCOME

	2024	2023
	£	£
Deposit account interest	<u>36,781</u>	<u>16,301</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2024	2023
		£	£
Ticket sales	Hay Festival	2,025,155	1,842,691
Book sales	Hay Festival	654,234	649,942
Sponsorship income	Hay Festival	444,922	764,751
Exhibitors	Hay Festival	202,083	170,629
Grants	Hay Festival	1,506,112	714,081
Other festival related income	Hay Festival	533,987	374,291
Festival related merchandise	Hay Festival	99,914	109,841
Grants	School programme	128,759	141,578
Management fees	International festival support	344,117	351,260
		<u>5,939,283</u>	<u>5,119,064</u>

Grants received, included in the above, are as follows:

	2024	2023
	£	£
Welsh Government - Hay Festival Schools Programme 2022-23	-	40,000
Hawthornden Foundation - reach of engaging audiences	-	19,348
Arts Council Wales - Writers at Work	49,688	49,348
Arts Council Wales - International Fellowship Wales Award	-	24,500
Welsh Government - Hay Festival Schools Programme 2023-24	41,375	101,578
Unwin Charitable Trust - development	-	300,000
	<u>91,063</u>	<u>534,774</u>

HAY FESTIVAL FOUNDATION LIMITED

Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 DECEMBER 2024

5. INCOME FROM CHARITABLE ACTIVITIES - continued

	2024	2023
	£	£
Brought forward	91,063	534,774
Alliance for Open Society International - 2023	-	100,796
The Elmley Foundation - Education project 2024	20,000	20,000
Arts Council England - Audience Development	-	29,486
Powys County Council - UK Shared Prosperity Fund	130,000	120,000
Alliance for Open Society International - 2024	-	50,603
Welsh Government - Hay Festival Schools Programme 2024-25	87,384	-
Arts Council England - Children & Young People's Programme	99,773	-
Central Government - Department for Culture, Media & Sport	500,000	-
Open Society Foundation - NBO Literary Festival 2024	78,069	-
Hawthornden Foundation	57,978	-
Open Society Foundation - 2024	308,727	-
The Moondance Foundation	123,000	-
Rothschild Foundation	44,000	-
Martin Smith Foundation	5,000	-
The D'Oyly Carte Charitable Trust	4,000	-
The British Council - Nairobi	34,800	-
Hawthornden Foundation - Latam 2024	19,571	-
Charities Aid Foundation America	4,901	-
Open Society Foundation - IWM	26,605	-
	<u>1,634,871</u>	<u>855,659</u>

6. RAISING FUNDS

RAISING DONATIONS AND LEGACIES

	2024	2023
	£	£
Fundraising consultancy	2,250	-
Other costs	4,504	-
	<u>6,754</u>	<u>-</u>

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 8)	Support costs (see note 9)	Totals
	£	£	£
Hay Festival	5,029,997	804,455	5,834,452
School programme	128,759	-	128,759
	<u>5,158,756</u>	<u>804,455</u>	<u>5,963,211</u>

8. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2024 £	2023 £
Staff costs	1,082,910	841,746
Direct costs - Hay Festival / Winter Weekend	3,292,705	2,779,605
Bookshop costs	437,932	399,173
Merchandise costs	70,806	45,150
Staff costs - festival event direct	<u>274,403</u>	<u>317,637</u>
	<u>5,158,756</u>	<u>4,383,311</u>

9. SUPPORT COSTS

	Staff costs £	Finance £	Depreciation £
Hay Festival	<u>199,230</u>	<u>2,478</u>	<u>13,435</u>
	Other £	Governance costs £	Totals £
Hay Festival	<u>532,646</u>	<u>56,666</u>	<u>804,455</u>

10. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2024 £	2023 £
Auditors' remuneration	8,500	6,000
Depreciation - owned assets	<u>13,435</u>	<u>8,714</u>

11. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 December 2024, or for the year ended 31 December 2023.

TRUSTEES' EXPENSES

During the year, trustee expenses were paid to two trustees totalling £317 in respect of travel expenses (2023: £497 - 2 Trustees).

Expenses of £1,052 (2023: £Nil) were compensated back to one trustee (2023: 0) to cover the costs of overnight hosting of agreed Hay Festival artists and at time additional persons for specified dates dependent on their appearance at the festival.

12. STAFF COSTS

	2024 £	2023 £
Wages and salaries	1,406,294	1,167,871
Social Security costs	131,583	109,082
Pension costs	<u>18,666</u>	<u>15,395</u>
	<u>1,556,543</u>	<u>1,293,068</u>

The average number of employees during the year:

	<u>31</u>	<u>27</u>
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12. STAFF COSTS - continued

The above average number of employees are on monthly salaries. In addition to the above, the charity ran a weekly payroll, during the weeks of the Hay Festival event held in May/ early June and for the Winter Weekend. The number of employees on the weekly payroll during this very short period varies but an indicative range is between 2 - 96 employees.

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2024	2023
£60,001 - £70,000	1	1
£70,001 - £80,000	1	1
£110,001 - £120,000	<u>1</u>	<u>1</u>
	<u>3</u>	<u>3</u>

The total key management personnel remuneration during the year was £465,740 (2023: £451,204).

13. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	223,888	21,689	245,577
Charitable activities			
Hay Festival	3,912,145	714,081	4,626,226
School programme	-	141,578	141,578
International festival support	351,260	-	351,260
Investment income	16,301	-	16,301
Other income	<u>8,844</u>	<u>-</u>	<u>8,844</u>
Total	<u>4,512,438</u>	<u>877,348</u>	<u>5,389,786</u>
EXPENDITURE ON			
Charitable activities			
Hay Festival	4,584,053	365,819	4,949,872
School programme	<u>-</u>	<u>141,578</u>	<u>141,578</u>
Total	<u>4,584,053</u>	<u>507,397</u>	<u>5,091,450</u>
NET INCOME/(EXPENDITURE)	(71,615)	369,951	298,336
RECONCILIATION OF FUNDS			
Total funds brought forward	475,425	-	475,425
TOTAL FUNDS CARRIED FORWARD	<u>403,810</u>	<u>369,951</u>	<u>773,761</u>

HAY FESTIVAL FOUNDATION LIMITED

Notes to the Financial Statements - continued
FOR THE YEAR ENDED 31 DECEMBER 2024

14. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
At 1 January 2024	26,467
Additions	<u>14,908</u>
At 31 December 2024	<u>41,375</u>
DEPRECIATION	
At 1 January 2024	12,587
Charge for year	<u>13,435</u>
At 31 December 2024	<u>26,022</u>
NET BOOK VALUE	
At 31 December 2024	<u>15,353</u>
At 31 December 2023	<u>13,880</u>

15. STOCKS

	2024 £	2023 £
Stocks - Merchandise and other	<u>27,696</u>	<u>13,779</u>

16. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade debtors	101,092	6,233
Gift aid recoverable	12,709	3,432
Other debtors	3,205	3,204
Prepayments and accrued income	<u>750,950</u>	<u>217,611</u>
	<u>867,956</u>	<u>230,480</u>

17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Bank loans and overdrafts (see note 19)	20,000	20,000
Trade creditors	137,790	129,225
Social security and other taxes	26,359	25,947
VAT	54,128	9,057
Other creditors	3,197	7,252
Accruals and deferred income	<u>374,325</u>	<u>236,698</u>
	<u>615,799</u>	<u>428,179</u>

Included within accruals and deferred income above is the following deferred income:

	2024 £	2023 £
Benefactor membership in advance	19,583	23,519
Exhibitor deposits in advance	9,100	7,500
Early bird ticket sales	234,108	136,464
Sponsorship in advance	<u>3,525</u>	<u>-</u>
	<u>266,316</u>	<u>167,483</u>

17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR - continued

Of the opening deferred income, £159,983 has been released to the Statement of Financial Activities. An element of £7,500 has been carried forward as ongoing Benefactor membership in advance.

All other deferred income entries at 31 December 2024 relate to new income received in advance of delivery, mainly relating to the Hay Festival May 2025.

18. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2024	2023
	£	£
Bank loans (see note 19)	<u>15,262</u>	<u>35,860</u>

19. LOANS

An analysis of the maturity of loans is given below:

	2024	2023
	£	£
Amounts falling due within one year on demand:		
Bank loans	<u>20,000</u>	<u>20,000</u>
Amounts falling between one and two years:		
Bank loans - 1-2 years	<u>15,262</u>	<u>20,000</u>
Amounts falling due between two and five years:		
Bank loans - 2-5 years	<u>-</u>	<u>15,860</u>

20. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2024	2023
	£	£
Within one year	65,248	64,254
Between one and five years	<u>7,523</u>	<u>72,156</u>
	<u>72,771</u>	<u>136,410</u>

Operating lease payments recognised as an expense during the year amounted to £65,248 (2023: £60,738).

21. MOVEMENT IN FUNDS

	At 1/1/24 £	Net movement in funds £	At 31/12/24 £
Unrestricted funds			
General fund	403,810	42,965	446,775
Restricted funds			
Support and Development	300,000	(70,000)	230,000
Latin America festivals	19,348	(19,348)	-
Alliance for Open Society International 2024	50,603	(50,603)	-
DCMS	-	135,000	135,000
Open Society Foundation - 2024	-	203,758	203,758
The Moondance Foundation	-	123,000	123,000
Rothschild Foundation	-	22,000	22,000
Martin Smith Foundation	-	5,000	5,000
The D'Oyly Carte Charitable Trust	-	4,000	4,000
	<u>369,951</u>	<u>352,807</u>	<u>722,758</u>
TOTAL FUNDS	<u>773,761</u>	<u>395,772</u>	<u>1,169,533</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	4,711,396	(4,668,431)	42,965
Restricted funds			
Schools programme 2023-24	41,375	(41,375)	-
Writers at Work	49,688	(49,688)	-
Intern funding	19,470	(19,470)	-
Support and Development	-	(70,000)	(70,000)
Latin America festivals	19,571	(38,919)	(19,348)
Alliance for Open Society International 2024	-	(50,603)	(50,603)
Schools programme 2024-25	87,384	(87,384)	-
Children & Young People's Programme	99,773	(99,773)	-
DCMS	500,000	(365,000)	135,000
Open Society Foundation - NBO Literary Festival 2024	78,069	(78,069)	-
Hawthornden Foundation - festival delivery	57,978	(57,978)	-
Open Society Foundation - 2024	308,727	(104,969)	203,758
The Moondance Foundation	123,000	-	123,000
Feasibility study and winter weekend festival	130,000	(130,000)	-
Education projects	20,000	(20,000)	-
Rothschild Foundation	44,000	(22,000)	22,000
Martin Smith Foundation	5,000	-	5,000
The D'Oyly Carte Charitable Trust	4,000	-	4,000
The British Council - Nairobi	34,800	(34,800)	-
Charities Aid Foundation America	4,901	(4,901)	-
Open Society Foundation - IWM	26,605	(26,605)	-
	<u>1,654,341</u>	<u>(1,301,534)</u>	<u>352,807</u>
TOTAL FUNDS	<u>6,365,737</u>	<u>(5,969,965)</u>	<u>395,772</u>

21. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/1/23 £	Net movement in funds £	At 31/12/23 £
Unrestricted funds			
General fund	475,425	(71,615)	403,810
Restricted funds			
Support and Development	-	300,000	300,000
Latin America festivals	-	19,348	19,348
Alliance for Open Society International 2024	-	50,603	50,603
	-	369,951	369,951
TOTAL FUNDS	<u>475,425</u>	<u>298,336</u>	<u>773,761</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	4,512,438	(4,584,053)	(71,615)
Restricted funds			
Schools programme 2022-23	40,000	(40,000)	-
Schools programme 2023-24	101,578	(101,578)	-
Audience Development	29,486	(29,486)	-
Writers at Work	49,348	(49,348)	-
International Fellowship Wales Award	24,500	(24,500)	-
Intern funding	21,689	(21,689)	-
Alliance for Open Society International 2023	100,796	(100,796)	-
Hay Festival 2023	20,000	(20,000)	-
Support and Development	300,000	-	300,000
Latin America festivals	19,348	-	19,348
Winter Weekend festival	120,000	(120,000)	-
Alliance for Open Society International 2024	50,603	-	50,603
	<u>877,348</u>	<u>(507,397)</u>	<u>369,951</u>
TOTAL FUNDS	<u>5,389,786</u>	<u>(5,091,450)</u>	<u>298,336</u>

Welsh Government Schools Programme

The purpose of the funding is to support Hay Festival Schools Programme and activities each year including a Schools Programme that took place at the Hay Festival in each year, which was broadcast live and offered live and online events across primary and secondary school children. The funding also included the Welsh Language Scribblers Tour held in November each year and English Language Scribblers Tour held in February each year.

Writers at Work

Funded by Arts Council of Wales, project title: Writers at Work. This project joined together a group of peers with a group of writers. The residential aspect of the project provided a great opportunity for the writers to develop their work and ideas in a focused, collaborative, constructive and industry-driven environment. The project connected writers from across Wales. This was a 7-day programme packed with workshops, events and meetings which allowed the writers to learn, share and challenge on writing and thoughts.

21. MOVEMENT IN FUNDS - continued

Intern funding

Funding specifically towards intern placement costs.

Support and Development

Funded by The Unwin Charitable Trust to help to continue, support and nurture future writers through our flagship festival, Hay Festival Wales. To develop and deliver new projects across the UK that bring together the many part of the publishing world, linking authors, publishers and booksellers with readers who might otherwise be hard to reach. This funding is for a 3-year period across Hay Festival Wales 2024/25/26 and associated events.

Latin America

Funded by Hawthornden Foundation, a grant to Hay for the festivals in Latin America to support writers and develop readers.

Winter Weekend & feasibility study

Funded by Powys County Council, relating to the delivery of activities under the UK Shared Prosperity Fund supported by UK Government, towards the Winter Weekend festival held in November 2023 and November 2024 at Hay on Wye along with an allocation towards feasibility study consultancy costs.

Central Government Department for Culture, Media and Sport (DCMS)

Funding was received to support Hay Festival's Global programme of world leading literary and arts festivals in the UK and overseas. Specifically the funding helped to deliver festivals at Hay on Wye 2024, Nairobi, Mexico, Segovia & Seville, Dallas, Peru, Panama and Colombia.

Open Society Foundations - NBO Literary Festival

Funding was received to support the NBO Literary Festival held in June 2024.

Children & Young People's Programme

Funded by Arts Council England for children and young people from rural areas to participate in creative and cultural activities.

Open Society Foundation 2024

Funding was received to support a series of international conversation to benefit the general public by promoting non-western solutions to global issues.

Moondance Foundation

Funding received towards the programme for Schools and Scribblers Cymraeg Tour.

The Elmley Foundation

Funding to support artist fees for events and workshops around the Hay 2024 festival.

Prior year only

Audience Development

Funded by Arts Council England, project title: Audience Development. A strategic audience development and consultation project to enable Hay Festival to develop relationships with currently underserved audiences; focused on engaging children, families and young people who face multiple challenges, alongside a career progression programme for young people aged 16-25.

International Fellowship Wales Award

Funded by Arts Council England, the fellowship provides an opportunity for a writer from Wales to participate in Hay Festival editions throughout the year including, but not limited to Wales, Colombia, Spain, Peru and Mexico. It is open to exceptional, ambitious and imaginative create individuals, working within the art form of literature, writing in Welsh or English, in fiction or non-fiction. The Fellowship provides a unique opportunity for career development, while increasing Wales's artistic profile internationally.

Alliance for Open Society International 2023

Funded by Alliance for Open Society International, a grant for the purpose of supporting Ukrainian talent and promotion of understanding of Ukraine through international conversations.

22. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution scheme. The pension costs charge for the year represents contributions payable by the charity to the scheme and amounted to £18,666 (2023: £15,395). At the year end, there were outstanding contributions of £Nil (2023: £3,256).

23. CONTINGENT LIABILITY

The charity has voluntarily engaged the services of a VAT consultancy firm to undertake a review into how the charity applies the VAT rules in light of its activities and any non-business activities undertaken. This review is currently ongoing. The amount of any potential liability arising from such a review cannot be measured with sufficient reliability.

24. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 December 2024 or 31 December 2023 that require disclosure.