

Charity registration number 1142980

Company registration number 07145737 (England and Wales)

**WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	ARF Lenon J RM Hardwick J P Marland N Thomas E Wigley (Appointed 28 April 2025)
Secretary	N Thomas
Charity number	1142980
Company number	07145737
Registered office	11 Burghley Road Wimbledon London SW19 5BG

CONTENTS

	Page
Trustees' report	4 – 6
Independent examiner's report	7
Statement of financial activities	8
Balance sheet	9
Notes to the financial statements	10 to 14

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charitable company's memorandum and articles, the Companies Act 2006 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 2019)".

Objectives and activities

The charitable company's principal objective is to advance, improve, develop and maintain public education in music and appreciation of the art and science of music in all its aspects, including through the presentation of public concerts and recitals. Its primary activity, in pursuit of this objective for public benefit, is to promote and manage an annual music festival ('the Festival') based in Wimbledon and the surrounding area of South-West London.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charitable company should undertake.

Achievements and performance

The 2024 Wimbledon International Music Festival was the sixteenth Festival since its founding in 2009.

There were 16 major evening concerts, with two double events (both with themed tea or dinner between them, in conjunction with local restaurants); a Family Concert; PlayFest, a community performing day; four lunchtime 'New-Generation Artists' events; and a major 'Blues and Roots' educational project in partnership with Merton Music Foundation with in-school instruction telling the story of jazz great Charles Mingus, and a concert attended by approximately 1,600 Merton Primary children at the New Wimbledon Theatre.

The Lunchtime concerts, Family Concert, PlayFest, and the 'Blues and Roots' educational project all benefited from a grant from Arts Council England and the National Lottery Fund. The directors are extremely grateful for their support.

The quality was exceptionally high throughout the festival, which makes it invidious to pick highlights. If there was one it was the revelation of the musical gifts and maturity of the then 17-year old Chinese-British violinist Leia Zhu, who performed a technically and musically demanding concert completely from memory. The other lunchtime concerts included a very sensitive and assured performance by the young Turkish pianist Can Çakmur; two fine young singers, soprano Daisey Livesy, and Bass-Baritone Florian Störtz in two canatas by JS Bach; with the final lunchtime being a showcase concert by the international young students of the Yehudi Menuhin School in a performance of the 16 year-old Mendelssohn's 'String Octet'. This was followed by a talk on 'The Business of Music' by Grammy-Award winner US cellist Zuill Bailey, followed by a Cello Masterclass.

The opening choral concerts showed the Academy Choir and Baroque Orchestra in fine form in Handel's dramatic oratorio-drama 'Jephtha', and this set the theme of the 2024 Festival: MUSICAL STORYTELLING.

Tama Matheson wrote and acted the story of Russian Prokofiev, 'The Wandering Tower', revealing Prokofiev as a considerable story-teller. Prokofiev was the featured composer throughout the Festival, with his violin sonata, his 'Lieutenant Kijé Suite' tellingly performed by the outstanding young Connaught Brass Ensemble. Prokofiev featured in violist Lawrence Power's recital with his suite from the ballet for 'Romeo and Juliet; and also his 'Classical Symphony in the final concert given by the Philharmonia Orchestra.

US cellist Zuill Bailly was the Artist in Residence, perform a mighty recital of Rachmaninov and Chopin with pianist Piers Lane; joining the Brodsky Quartet in a dual programme of Mozart inspired Quintets, performing Schubert's "String Quintet" and Schoenberg's 'Verklarte Nacht' giving a talk, and conducting a masterclass, and as soloist in Tchaikovsky's 'Rococo variations'. Violist Judith Busbridge, and clarinet virtuoso Michael Collins (a long-standing artistic patron of the Festival) were also guest performers with the Brodskys.

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Other notable performances were given by pianist Steven Osborne, again featuring the power of music as story-telling in Schumann's 'Scenes of Childhood', and the extraordinary 'Winsboro Cotton Mill Blues' describing the shattering and relentless sounds of a huge cotton mill and the protest of the workers'. Story-telling again, Regent's Opera offered a finely sung and dramatic performance of Mozart's 'Don Giovanni'; Armonico Consort presented a wondrously lithe enacted account of Purcell's 'Fairy Queen' and the outstanding Czech Pavel Haas Quartet included Bohuslav Martinu's Seventh String Quartet, following a screening of the film 'Music of Exile' telling the life story of a composer forced to live in exile. The Festival closed with a dramatic performance revealing Beethoven's 'indomitable will' as expressed in his Seventh Symphony, a performance movingly dedicated to the departing Founder and Festival Director.

Financial review

For the year ended 31 March 2025 the charitable company recorded net expenditure of £31,474 (2024: net income £153,070).

Total charity funds stood at £153,949 with no restricted funds. The restricted funds on 1 April 2024, were used during the 2024 Festival to support attendance at Festival concerts by students and other young people, specifically school pupils attending the collaborative event organized with Merton Music Foundation at the New Wimbledon Theatre. Given the acknowledged challenges of securing sustainable funding for the Festival, the board regards these results as satisfactory.

Grants and donations

The financial viability of the Festival remains hugely dependent on the very generous financial support that we have received from many different organisations and individuals. The directors would like to record their gratitude to all those who have provided us with financial support, recognising in particular the contributions made to the 2024 Festival by the Tertis Foundation and Arts Council England and the National Lottery Fund. The directors have also been encouraged by the strength of support from our Friends and Benefactors.

Reserves policy

The charity aims to build financial reserves to ensure that there are adequate contingency funds available to assist the management and delivery of annual Festivals on a continuing basis, and for winding up the Festival and Company, should that ever become necessary. The trustees are satisfied that the reserves at 31 March 2024, of £153,949, provide flexibility and allow the charitable company to meet its obligations in any reasonably foreseeable circumstances. Future fund raising to build resilience longer term remains a key priority.

Plans for the Future

The 2024 Festival marked the retirement of our founder Artistic Director, Anthony Wilkinson, who created the Festival. With his retirement and the appointment of a successor, Anthony Friend, in early 2025, the Festival has begun a new chapter in its history. The directors look forward to the further artistic development of the Festival, building on the outstanding legacy of its Founder, and combining both continuity and innovation, seeking to attract new and wider audiences while maintaining the exceptionally high standards set by precedent.

With the artistic direction of the Festival secured for the next stage, the directors are very focused on the need to secure continuity and durability of funding, which is the most significant risk faced by the charitable company. The directors have assessed the other major risks to which the charitable company is exposed and are satisfied that procedures are in place to mitigate exposure to the major risks.

Structure, governance and management

The Charity is constituted as a company limited by guarantee, incorporated on 4th February 2010. The overall management of the Charity is vested in the board of directors of the Company, who are the trustees of the Charity. The board of directors meets periodically during the year to transact the principal activity of the Charity.

Reference and administrative details

The Company (registered number 07145737) is also a registered charity (No. 1142980) and its registered office is 11 Burghley Road London SW19 5BG

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Due to the size of the Company, the Company is exempt from the requirements for a Companies Act audit. In the opinion of the directors, the Company, as a registered charity trading solely for its primary purpose (as defined by the Corporation Tax Act 2010), is tax exempt.

Directors

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

ARF Lenon	Chair
JRM Hardwick	
J P Marland	
N Thomas	Treasurer
E Wigley	(Appointed 28 April 2025)

Strategic oversight and direction of the company is undertaken by the directors, supported by the Festival Artistic Director, who has responsibility for the artistic programme, and the Festival Producer, who leads on the day-to-day planning and delivery of the Festival. The Artistic Director and Festival Producer are supported by junior team members, the Benefactors and Friends Administrator and a number of volunteers who provide invaluable support at all the Festival events to ensure that they run smoothly.

At times, the board of directors establishes committees drawn from amongst the directors, with external support where appropriate, to assist them in their work. This approach was taken to support the recruitment process and panels for the appointment of the new Artistic Director, which was advertised by open competition. For new Trustee appointments, a similar approach will be taken, except where the board is aware of a well-qualified candidate whom the existing trustees believe would bring valuable experience and skills to the board, in which case such a person may be invited to become a trustee by direct invitation. In either case the views of all existing trustees are canvassed and a consensus reached before an appointment is made.

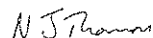
In carrying out the activities of the Charity, the directors as trustees have complied with the duty under section 17(5) of the Charities Act 2011 to have regard to the Charity Commission's guidance on public benefit and they are satisfied that the Charity fulfils its fundamental objects and so provides public benefit.

Our Benefactors and Friends organisation is a key component of our Festival community, both as audience members and as providers of funding. The directors thank all of our Benefactors and Friends, without whom the Festival could not continue to be as successful.

We are also most grateful to the many volunteers who provide invaluable support at all the Festival events to ensure that they run smoothly.

The directors express their immense gratitude to the outgoing Festival Director, Anthony Wilkinson, whose remarkable work ensured another successful year for the Festival, and extend a very warm welcome to his successor.

The trustees' report was approved by the Board of Trustees on 18th December 2025.



N Thomas
Trustee

Dated: 18th December 2025

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED

I report to the trustees on my examination of the financial statements of Wimbledon International Music Festival Limited (the charitable company) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

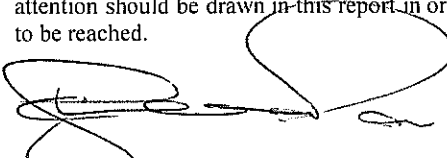
Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Chris Keates-Porter
Chartered Accountant
The Old Dairy
Ashton Hill Farm
Weston Road
Failand
Bristol
BS8 3US

Dated: 22nd December 2025

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

		Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes						
Income from:							
Donations and legacies	2	122,006	-	122,006	227,890	-	227,890
Charitable activities	3	133,281	-	133,281	137,245	-	137,245
Total income		255,827	-	255,827	365,135	-	365,135
Expenditure on:							
Charitable activities	4	286,197	264	286,464	212,065	-	212,065
Total expenditure		286,197	-	286,464	212,065	-	212,065
Net income/(expenditure) and movement in funds		30,910		31,174	153,070		153,070
Reconciliation of funds:							
Fund balances at 1 April 2024		184,859	264	185,123	31,789	264	32,053
Fund balances at 31 March 2025		153,949		153,949	184,859	264	185,123

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

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED

BALANCE SHEET AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £
Current assets				
Debtors	9	11,678		29,236
Cash at bank and in hand		<u>145,828</u>		<u>157,137</u>
		157,505		33,303
Creditors: amounts falling due within one year				
	10	<u>(3,556)</u>		<u>(1,250)</u>
Net current assets			<u>153,949</u>	<u>185,123</u>
Income funds				
Restricted funds	11		-	264
Unrestricted funds				
Designated funds	13	150,000		177,250
General unrestricted funds		<u>3,949</u>		<u>7,609</u>
			<u>153,949</u>	<u>184,859</u>
			<u>153,949</u>	<u>185,123</u>

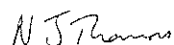
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Board of Trustees on 18th December 2025.



N Thomas
Trustee

Company registration number 07145737

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Wimbledon International Music Festival Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 11 Burghley Road London SW19 5BG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charitable company's memorandum and articles, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charitable company is a Public Benefit Entity as defined by FRS 102.

The charitable company has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for at least 12 months from the approval of the accounts. Thus the trustees continue to adopt the going-concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charitable company.

1.4 Income

Income is recognised when the charitable company is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charitable company has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charitable company has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (continued)

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Costs of charitable activities include artists' fees, venue costs, instrument hire and marketing activities. All costs are inclusive of VAT, which the charity can not recover.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand and with bank.

1.7 Financial instruments

The charitable company has elected to apply the provisions of Section II 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial Liabilities

Basic financial liabilities, including creditors.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2 Income from donations and legacies

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Donations and gifts	66,725	47,890
Grants	55,281	180,000
	<u>122,006</u>	<u>227,890</u>
Donations and gifts		
Friends	52,265	38,307
Gift Aid	12,210	5,500
Other	2,250	4,083
	<u>66,725</u>	<u>47,890</u>
Grants		
Tertis Foundation	25,000	180,000
Arts Council England	28,630	-
Taylor Family Foundation	1,651	-
	<u>55,281</u>	<u>180,000</u>

No gift in kind has been recognised in the accounts for the volunteers' time incurred during the Festival.

3 Income from charitable activities

	Performing music 2025 £	Performing music 2024 £
Festival income	133,281	137,245

4 Expenditure on charitable activities

	Performing music 2025 £	Performing music 2024 £
Direct costs		
Music festival	170,673	135,019
Marketing	31,609	30,175
Administration	84,192	46,871
	<u>286,474</u>	<u>212,065</u>

5 Support costs allocated to activities

There were no support costs arising (2023 £13). The independent examiner's fee was on a pro bono basis.

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charitable company during the year.

7 Employees

There were no employees during the year.

8 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

9 Debtors

	2025	2024
	£	£
Amounts falling due within one year:		
Other debtors	11,678	23,486
Prepayments	-	5,750
	11,678	29,236

10 Creditors: amounts falling due within one year

	2025	2024
	£	£
Accruals	3,556	1,250

11 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

At 1 April 2025	At 31 March 2025
£	£
264	-
<hr/>	
At 1 April 2023	At 31 March 2024
£	£
264	264

In 2014/15 a restricted fund was established to provide concert access for young people. The balance on this reserve was utilized to support the Festival's sponsorship of the Merton Music Foundation's schools' music events at New Wimbledon Theatre, which catered to some 1600 school age children

12 Analysis of net assets between funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:			
Current assets/(liabilities)	154,475	-	154,475
	154,475	-	154,475
	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:			
Current assets/(liabilities)	184,859	264	185,123
	184,859	264	185,123

WIMBLEDON INTERNATIONAL MUSIC FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13 Designated funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes to highlight their contribution and to support future Festivals.

	Balance at 1 April 2023	Movement in funds Incoming resources	Balance at 1 April 2024	Movement in funds Expenditure incurred	Balance at 31 March 2025
		£	£	£	£
10th Anniversary Appeal	27,250	-	27,250	(27,250)	-
Tertis Foundation	-	150,000	150,000	-	150,000
	27,250	150,000	177,250	(27,250)	150,000

14 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).