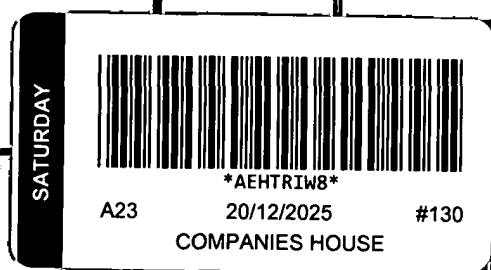


# LIGHTBOX GALLERY



## 2024-2025 ANNUAL REPORT



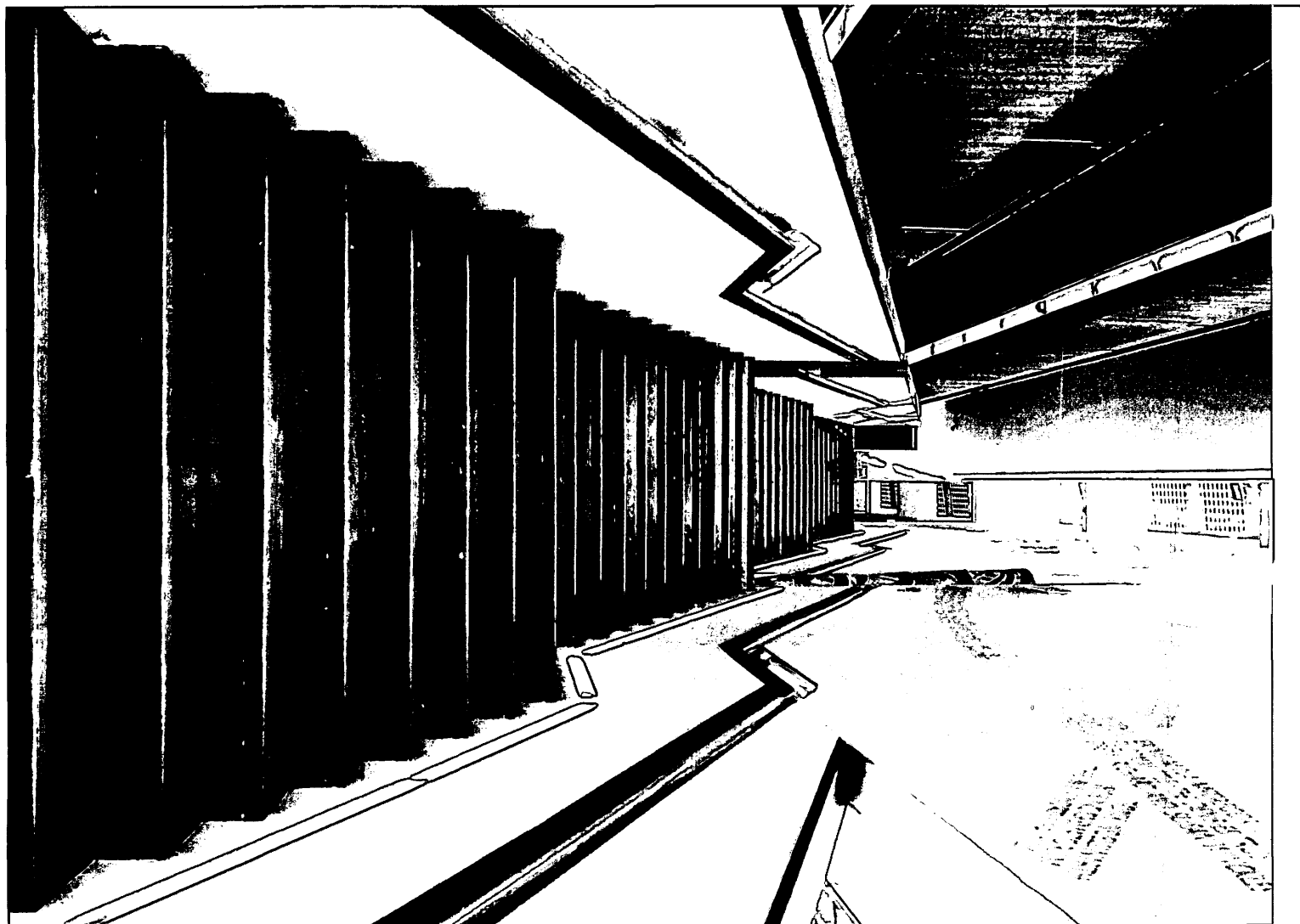
## Annual Report for the period 1 April 2024 - 31 March 2025

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## 1. What people say...

“

A gem of a place.

“

Wonderful, well worth a visit.

“

As a local parent, I love knowing there's a place like Lightbox where children can explore, create and feel welcome. Their community programmes are so valuable.

“

Fabulous exhibitions. I was inspired to get my pencils out and do some drawing.

“

Super Matisse Exhibition and so interesting to see what pictures were made from paper... Also we very much enjoyed the Paula Rego pictures trying to identify the nursery rhymes before looking at the labels.

“

Just Marvellous! Woking is very fortunate to have Lightbox Gallery.

“

Great exhibition and such a lovely cafe too.

“

Fab selection! Great gift ideas in the shop.

## 2. Introduction from the Director

Looking back, it is extraordinary how much can change in a year and what a team can achieve.

As a result of our new financial landscape, we diversified our income and raised over £600,000 in grants to secure our future. In addition, we were awarded funding from Arts Council England ACE MEND (Museum Estate and Development Fund) a grant for urgent repairs to the building, working with Woking Borough Council and our original architects, Marks Barfield.

This built on support from Arts Council England, National Lottery Heritage Fund, Surrey County Council, Woking Borough Council, UK Shared Prosperity, Esmée Fairbairn Collections Fund, Museums Association, The Ingram Foundation, grants from Art Fund and Southwestern Railway.

These funds are a real investment in the creativity, culture and community of Woking, Surrey. Together they ensure Lightbox Gallery & Museum will continue to provide an inspiring and welcoming space for our communities as we approach our 20th anniversary in 2027.

From March 2024 to April 2025 we rebranded, launched a new website and developed a business plan that prioritised our commercial and philanthropic strategies. We programmed a series of new commissions, great exhibitions and a strong programme of engagement and learning, bringing in new audiences.

Turner Prize winning Grayson Perry's *The Vanity of Small Differences* exhibition was extended due to popular demand and we increased our membership and brought work to Surrey that had never been exhibited here previously. The Summer welcomed families to enjoy drawings by Henry Moore on loan from Henry Moore Foundation and Material Thinking, exploring how The Ingram Collection inspired artists and opened new conversations, creating workshops for families to enjoy.

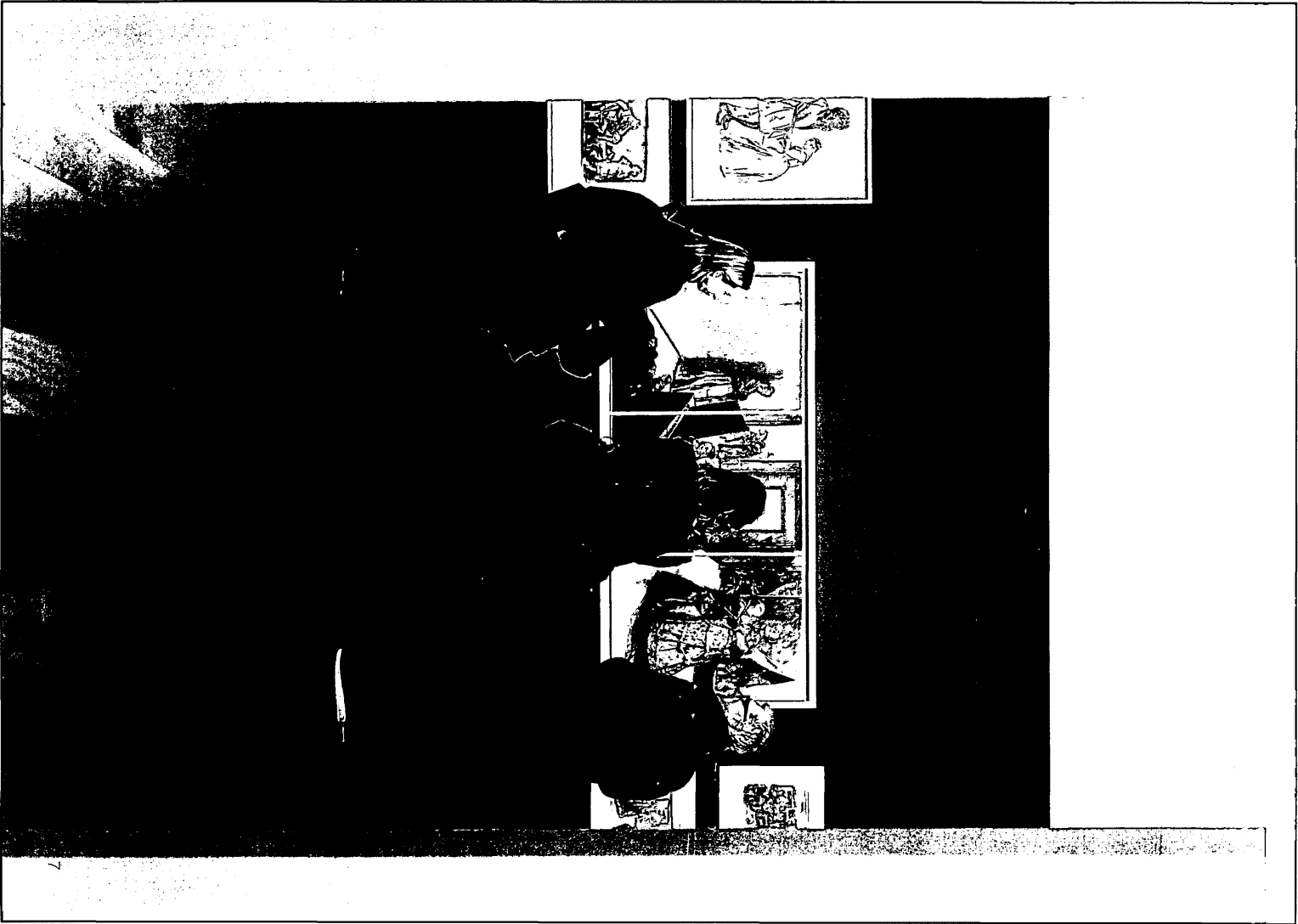
Autumn saw our inaugural collaboration with Clandon Park, National Trust, establishing a new commission with artist Harold Offeh who worked with our volunteers and community groups taking inspiration from the collections at Clandon Park, National Trust, and our heritage collection. For the first time galleries were filled with work selected and created by our audiences for everyone to enjoy.

We welcomed HRH Duke of Edinburgh to the galleries meeting community groups, schools, staff and volunteers. We completed the year with a strong partnership with Hayward Touring resulting in two beautiful exhibitions; *Matisse: Drawing with Scissors, late Works 1950-1954* and *Paula Rego: Visions of English Literature*.

Lightbox Gallery & Museum is incredibly lucky to have such a committed staff and volunteer team along with the vital support of our regular Funders, Members, Patrons and Supporters who have generously donated, we are very grateful.

Thank you.

**Sarah Brown**  
Director



### 3. Business Plan 2028. Mission, Vision, Values and Aims

# Vision



Our vision is to inspire change through creativity and co-creation.

Championing the transformative power of visual arts,  
Lightbox Gallery & Museum celebrates the value of creativity  
by inspiring communities to connect and create.





# Mission

Our integrative contemporary cultural programme brings contemporary artists into dialogue with audiences, fostering a vibrant and inclusive community where creativity thrives by uniting people.

We will achieve this by:

1. Championing artists.
2. Nurturing the next generation of creatives.
3. Co-creating. experiences that are relevant and connected to our collections.
4. Connecting to our architecture, place and the history of Woking.
5. Making the town a dynamic centre of artistic expression, collaboration and enterprise.

# Values

Creativity Welcoming Relevant Inspiring



# Aims

1. Delivering a programme of exhibitions and activities that are both historically significant and current. Creating an engaging and stimulating environment that fosters creativity, curiosity, critical thinking and fun.
2. Providing a high quality, essential and always welcoming presence for our communities.
3. Being financially and organisationally viable and commercially agile.



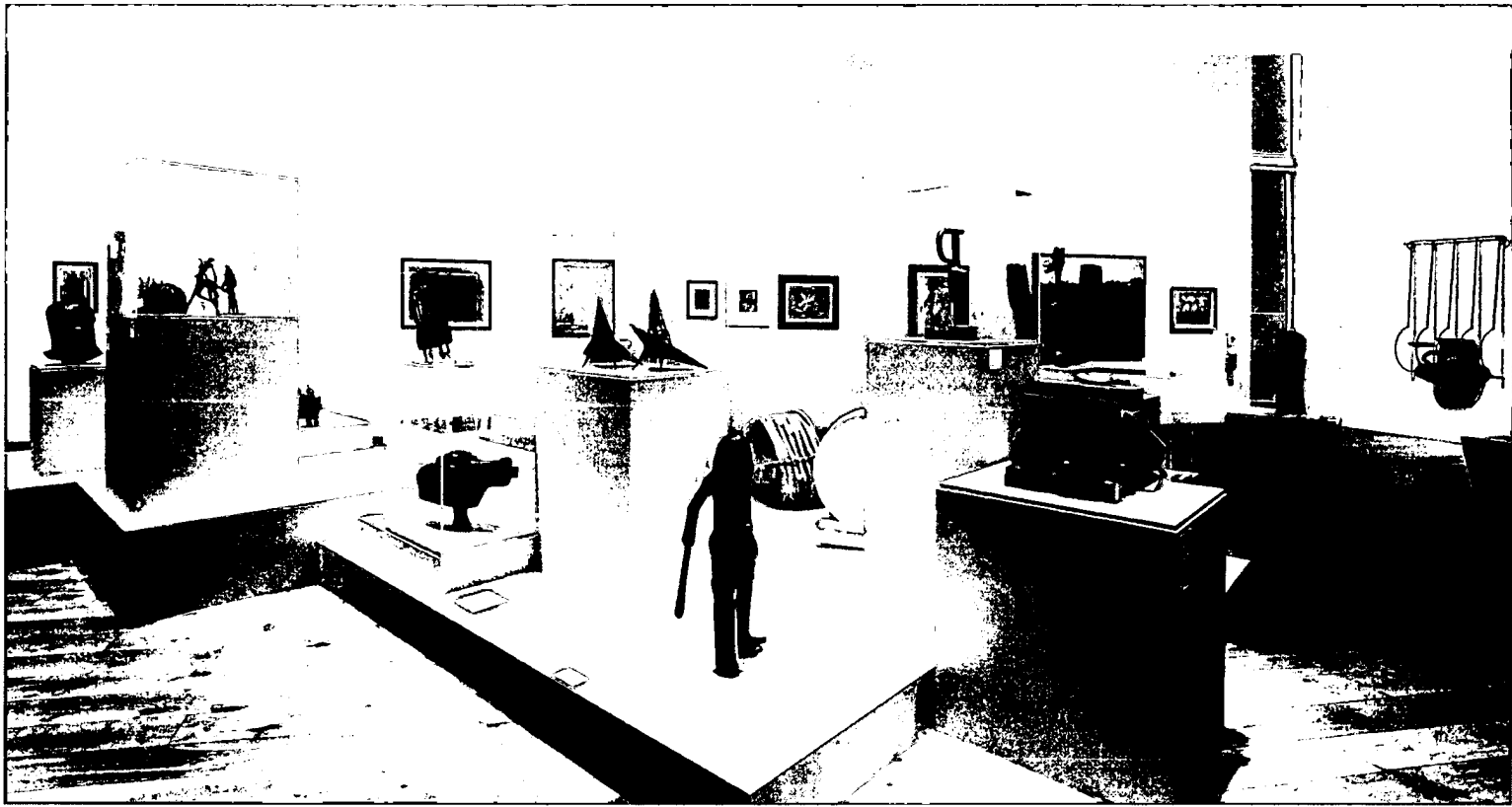
## 4. Exhibitions, Collections and Projects 2024-2025

As we approach Lightbox Gallery & Museum's 20th Anniversary in 2027, we look towards our next 20 years and beyond, working with key external stakeholders, including Arts Council England, National Lottery Heritage Fund and a network of local community partners to develop an ambitious new vision for our nationally significant and locally relevant arts and heritage venue in Surrey.



### Grayson Perry: The Vanity of Small Differences 27 January – 7 July 2024

In 2024, Lightbox Gallery presented *The Vanity of Small Differences* by Grayson Perry, in partnership with the Arts Council Collection and British Council. The exhibition attracted exceptional visitor numbers, wide press coverage and strong engagement from schools and community groups. A companion project, *Everyday Life*, invited visitor responses inspired by Perry's exploration of class, identity and taste. The programme deepened relationships with national collections, advanced audience development and learning priorities, and demonstrated Lightbox Gallery's capacity to deliver major touring exhibitions for Surrey audiences.



## Material Thinking

### 20 July – 13 October 2024

In summer 2024, Lightbox Gallery presented *Material Thinking*, a major partnership exhibition with The Ingram Collection and the University of Gloucestershire, curated by Professor Angus Pryor. The exhibition explored materiality and process as central to artistic practice, pairing works from The Ingram Collection by Barbara Hepworth, Graham Sutherland, Frank Auerbach, Elisabeth Frink, Anthony Caro and Lynn Chadwick with contemporary works by Olivia Bax, Andrew Bick, Richard Billingham, Vera Boele-Keimer, Harriet Carter, James Fisher, Hannah Hughes, Susie Olczak and Angus Pryor.

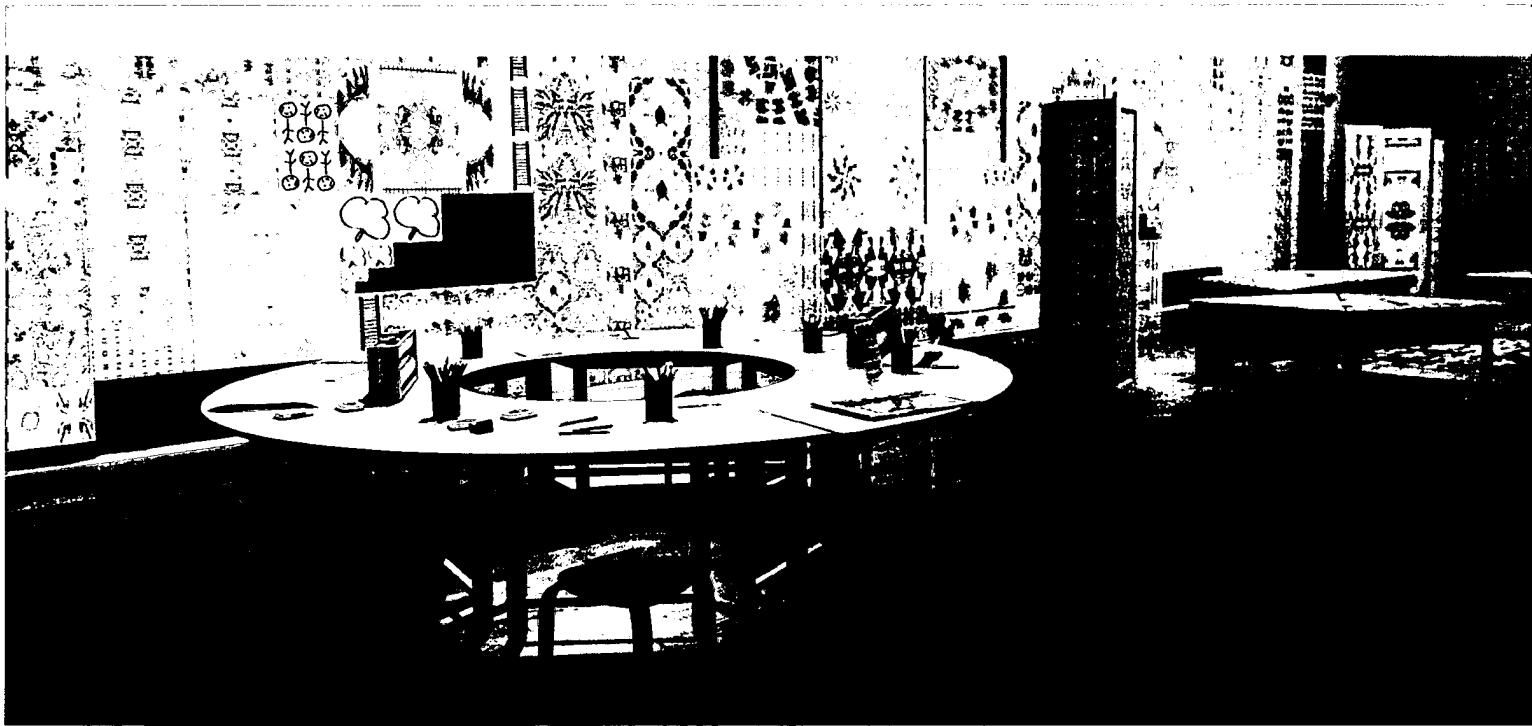
The exhibition attracted strong audiences and critical engagement, advancing Lightbox Gallery's partnership work across higher education and the contemporary visual arts sector.



## Material Thinking Symposium

### 13 September 2024

To accompany the exhibition, Lightbox Gallery hosted a sold-out symposium exploring ideas of material, making and practice-led research. Chaired by Professor Angus Pryor, the event featured contributions from Dr Jon Wood, Jo Baring, Hannah Hughes, Vera Boele-Keimer and Susie Olczak (University of Gloucestershire), with a keynote presentation by Claire Baily (Goldsmiths University) on Explorations in Carbon Free Matter, and a film screening by artist Richard Billingham. The event generated valuable cross-sector dialogue between artists, academics and curators, reinforcing Lightbox Gallery's role as a centre for critical exchange and contemporary art in Surrey.



## Harold Offeh: The Lounge

### 26 October 2024 – 19 January 2025

Lightbox Gallery presented *The Lounge*, a major new installation and first commission for the W for Woking partnership with the National Trust at Clandon Park. Created by artist Harold Offeh with participants from The Orpheus Centre, Amber Foundation, and local volunteers, the work transformed the gallery into a welcoming domestic space exploring ideas of home, hospitality and belonging. Drawing on patterns, objects and stories from our Heritage Collection and Clandon Park collections, the project fostered intergenerational and cross-community exchange.

A lively events programme included The Lounge Tea Room with artist Tara White, artist talks and performances by Offeh, a Bring and Brag community storytelling event, and a textile workshop delivered by the Campervan Collective. Funded by the Esmée Fairbairn Collections Fund and National Lottery Heritage Fund, the project modelled participatory commissioning and sector partnership in practice.

## Royal Visit:

### HRH Duke of Edinburgh

### 26 November 2024

Lightbox Gallery welcomed HRH Duke of Edinburgh for a visit spotlighting our role as a community hub for creativity and heritage. The Duke of Edinburgh met children, volunteers and community partners, including participants from the Orpheus Centre, toured exhibitions; *The Lounge*, and *Call When You Reach* and our permanent museum, Woking's Story. These community groups, alongside local schoolchildren and teachers, were happy to share the gallery's impact on learning and wellbeing with HRH. Since opening in 2007, Lightbox Gallery has welcomed 500,000+ schoolchildren, underscoring our commitment to access and education. The visit amplified our profile across Surrey and affirmed our mission to broaden participation in arts and heritage.



# Paula Rego: Visions of English Literature

## 1 February – 8 June 2025



Lightbox Gallery presented *Paula Rego: Visions of English Literature*, a major Hayward Gallery Touring exhibition celebrating the artist's extraordinary printmaking practice and lifelong fascination with storytelling. Featuring Rego's Nursery Rhymes, Peter Pan and Jane Eyre series, together with rarely seen sketches, etching plates and personal items, the exhibition explored themes of imagination, power and the female experience.

A screening of *Paula Rego: Secrets & Stories* at NOVA Cinema, Woking complemented the exhibition, engaging new audiences beyond the gallery and deepening public understanding of Rego's life and work. The programme strengthened Lightbox Gallery's partnership with Hayward Gallery Touring and reinforced its role in bringing world-class exhibitions to Surrey audiences.

## Italia Conti X Lightbox Gallery

Students from Italia Conti returned to Lightbox Gallery to create and perform new choreographic work inspired by *Paula Rego: Visions of English Literature*.

Responding to Rego's depictions of power, imagination and the female experience, the performance brought movement, gesture and narrative into conversation with Rego's storytelling on paper.

The project built on the success of Italia Conti's earlier collaborations at Lightbox Gallery, performances developed in response to Sophie Ryder in 2023 and Grayson Perry in 2024, further embedding the partnership within the gallery's learning and engagement programme.

The performance offered students professional experience of site-specific practice while inviting audiences to encounter Rego's work through the dynamic lens of contemporary dance and physical theatre.



## Madi Acharya-Baskerville: I Dream a Palace

13 January – 14 April 2024

Lightbox Gallery presented *I Dream a Palace*, the first institutional solo exhibition by Madi Acharya-Baskerville, developed through her residency for 20/20, the UAL Decolonising Arts Institute's national programme supporting Black, Brown and other artists of colour through new commissions and partnerships with UK collections.

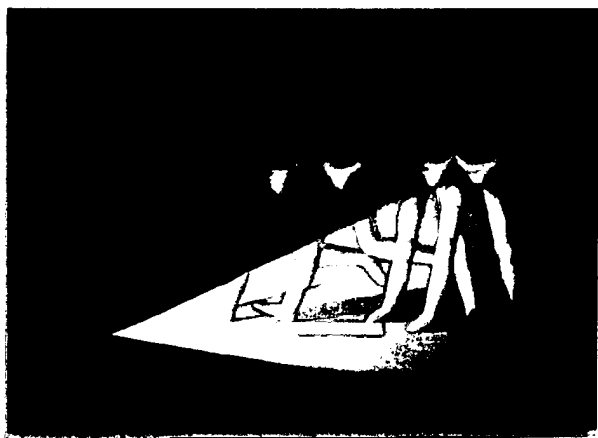
Responding to Woking Palace and our Heritage Collection, Acharya-Baskerville created sculptural works combining ceramics, textiles and found materials with Tudor artefacts and community collaborations, re-imagining local histories through a decolonising and ecological lens.

Following the exhibition, Lightbox Gallery permanently acquired three key works — *On the Way to Woking Palace*, *Goodbye Bartman, It's Been a Blast!* and *The Chertsea Oyster* — marking the gallery's first commission and acquisition through 20/20, a landmark in embedding inclusive practice-based research and contemporary making within its heritage displays.



## Kofi Perry: Remnants from a Distant Future

20 April – 21 July 2024



Lightbox Gallery presented *Remnants from a Distant Future* by Kofi Perry, the 2023 winner of the Ingram Prize. This exhibition, curated by Jo Baring, formed part of the gallery's annual collaboration with The Ingram Collection, showcasing Perry's Afrofuturist paintings that merge classical and mythological references with visions of Black identity, imagination and spirituality.

The presentation marked Perry's first solo exhibition in a UK public gallery and featured works from his evolving fictional universe alongside selected pieces from The Ingram Collection. The project exemplified Lightbox Gallery's commitment to supporting early-career artists and fostering dialogues between contemporary practice and the Modern British collection, expanding opportunities for diverse creative voices through partnership and display.



## Henry Moore in Colour

### 27 July – 3 November 2024

Lightbox Gallery presented *Henry Moore in Colour*, a major partnership with The Henry Moore Foundation exploring the artist's lifelong engagement with drawing and his often overlooked use of colour. Featuring over thirty works spanning seven decades, the exhibition included early life studies, wartime Shelter drawings, and vibrant late compositions that reveal Moore's painterly imagination and experimental approach to form, tone and texture.

The exhibition offered new insight into how Moore's explorations on paper informed his sculptural practice, challenging perceptions of him solely as a sculptor. A sold-out talk, *To Look More Intensely: Henry Moore and Drawing*, was delivered by Sebastiano Barassi, Head of Collections and Programmes at The Henry Moore Foundation. The project deepened Lightbox Gallery's partnership with the Foundation and attracted excellent visitor numbers and media coverage throughout the summer.



## Madinah Farhannah Thompson: Call When You Reach

### 9 November 2024 – 2 February 2025

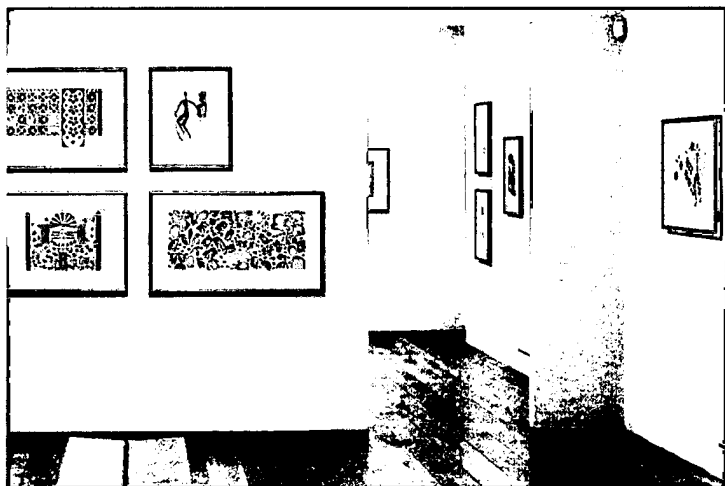


Lightbox Gallery presented *Call When You Reach* by Madinah Farhannah Thompson, winner of the 2020 Ingram Prize. Developed in partnership with The Ingram Collection and curated by Jo Baring, the exhibition explored the legacies of love, trauma and belonging through collage, film and text. Thompson's work reflects on the impact of whiteness on Black bodies and the navigation of identity within predominantly white spaces.

The exhibition included the artist's acclaimed film *Call When You Reach* (2020), filmed on Holkham Beach, Norfolk, alongside new collage works constructed from family archives and poetry. The project deepened Lightbox Gallery's commitment to supporting early-career artists and addressing under-represented voices within contemporary British art, while strengthening its long-standing collaboration with The Ingram Collection.

# Matisse: Drawing with Scissors – Late Works 1950–1954

## 8 February – 11 May 2025



Lightbox Gallery presented *Matisse: Drawing with Scissors*, a Hayward Gallery Touring exhibition celebrating Henri Matisse's final and most innovative period. Featuring 35 vibrant lithographic prints of his celebrated cut-outs, including *The Snail* and *Blue Nudes*, the exhibition revealed how Matisse transformed colour, form and line into pure visual rhythm. Created in the last years of his life when confined to bed, these works exemplify his joyous and radical spirit.

## Loans from The Ingram Collection

Lightbox Gallery & Museum continues to provide logistical support for loans from The Ingram Collection to its partner institutions. This work is delivered in close collaboration with the Ingram Art Foundation team, Director Jo Baring and Collections Manager Alison Price, who manage the Collection and its programme of loans and exhibitions across the UK. Works from The Ingram Collection have featured in major exhibitions nationwide, extending the Collection's reach and impact while fostering wider public engagement with modern and contemporary British art.

## A Spirit Inside - Compton Verney, Warwickshire

### 21 March – 1 September 2024

This exhibition marked the first time that Lightbox Gallery and The Ingram Collection toured a significant exhibition after its display in Woking, following its development through a three-way partnership between Lightbox Gallery, The Ingram Collection and The Women's Art Collection, University of Cambridge. Celebrating women artists and feminist narratives in British art, the exhibition attracted significant audiences and generated the first hire income from an Ingram touring project.



“

The grouping of works in this show has been done with immense care and attention, establishing spaces for conversations among and between works. The sometimes unexpected dialogues between quite disparate works are especially satisfying to recognise.

*At Lightbox Gallery, Beth Williamson  
Studio International, 11 Oct 2023*



## Heritage Collections Activities, 2024-2025

During the year the Heritage Collections assisted with Harold Offieh's exhibition *The Lounge*, partaking in a workshop and sourcing items from the collections for exhibition cases in the display.

The Heritage Volunteers also introduced the heritage part of exhibition to HRH The Duke of Edinburgh on his visit. Volunteers contributed the major part of the display marking the 200th anniversary of railways, in conjunction with Southwestern Railway, finding and describing items from the collections relating to the railway and the Railway Orphanage, which was celebrating its 140th anniversary. We also highlighted the role of Freeman Munday, a Woking railwayman, who served with distinction in World War I and whom we featured as Local Hero in conjunction with the railways display. Having assisted Madi Achaya-Baskerville in the initial stages of her session as artist-in-residence, we gratefully received the three sculptures based on objects found at Woking Palace and the book and film accompanying them.

We assisted Alice Naylor in the final stages of her research for a PhD on the social aspects of Kenwood kitchen equipment, on which she gave a talk to Woking History Society in the following year. We received a request seeking the location of the Evelina Cup, awarded for indoor sports to railwaymen at Dover, but failed to find its location although finding a home for some connected documentation. At the request of Horsell Residents' Association we wrote a descriptive article on Lightbox Gallery & Museum for their quarterly magazine 'The Resident'. Two volunteers visited, at her request, Sandra Choat, one of the first women to represent England at football, and recorded her memories, which she requested should remain confidential until after her death.

## 5. Commercial Activity



“

We had a great time at the Lightbox last week.

Thank you for your help in organizing everything for us. It's a great spot, and the staff were lovely and helpful leading up to and on the day.

Thank you, it was great!

My boss really liked the venue. It was a great space for what we needed and my colleagues appreciated the art!

Just to say a huge, massive thank you for our hospitality over the last week. Nothing was too much trouble, so accommodating and we cannot recommend this venue enough. We had a wonderful week thank you so much for your warming hospitality.

## Venue Hire

The strength of Lightbox Gallery as a unique venue, coupled with excellent client relationship management, continued to attract and retain clients. The larger Ambassador Room was particularly popular for training and away days which made up the majority of daytime hires over the period.

The ground floor and café area also remained popular for private evening events. Private event packages, as well as day delegate rates, were introduced to attract as wide a range of clients as possible.

As part of the new website project a full suite of new venue hire photography was commissioned, for new web pages, social media and marketing material including an A5 flyer for use on site.

From 2024, Lightbox Gallery was featured on Film England and Film Surrey, with a dedicated film and photography presentation deck available to download on the gallery website.



## Shop

The strength of the Grayson Perry exhibition converted to high retail sales, with the exhibition catalogue selling 456 units over the duration of the exhibition run.

The retail offer has been refreshed over the period, with new suppliers and a clearer alignment between products and the programme and Lightbox activities, in particular the creative arts.

General seasonal gifts, stationery and homewares across a range of pricing have made up the rest of the retail offer. Greetings cards continued to be a top selling product. Lightbox Gallery continued to champion ethical and sustainable retail suppliers and worked to reduce its own environmental impact by reusing packaging and only sourcing paper bags.

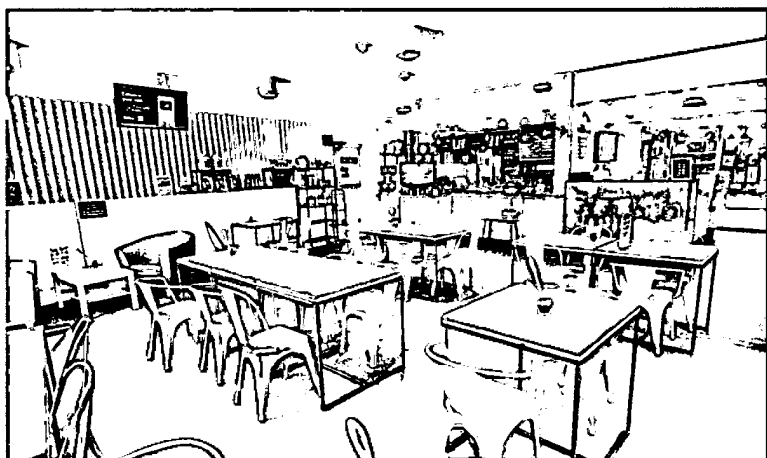
We have continued to support a wide range of local makers and artists in the shop, including ceramicists, glass makers and jewellers.



## Café

Recognising the need for an improved café and event catering offer, the contract for the Lightbox Café was tendered and awarded to Orion Hospitality at the start of 2025.

With a strong background across the catering and hospitality sector, Orion were able to address the café offer, developing a quick light lunch and snack menu, as well as a new selection of event catering menus.



## Festive Late 2024

Lightbox Gallery hosted its inaugural 'Festive Late' event on Thursday 28th November 2024, opening the space for a free evening of art talks, music, shopping, food and drink.

Craft stalls and a Christmas card lino printing workshop as well as carols by Mosaic Chamber choir and festive music from Woking College contributed to a great evening enjoyed by over 600 visitors.



## 6. Learning & Engagement

Our innovative Learning and Engagement Programme offers creative opportunities for all – with a special focus on inspiring creativity and nurturing artistic talent. We believe the arts play a vital role in childhood development and in supporting mental health and wellbeing for people of all ages.

Despite a year of significant change and reduced resources, we have continued to collaborate with artists, schools, and community groups, delivering inspiring creative activities that are accessible to all ages and abilities.



### “ Family Sessions

A chance to get creative with my children in a gallery environment - no screens.

Friendly and supportive helpers - spoke encouragingly towards the children

The staff were great and very good at showing the kids some examples of what they could make and to then allow them to freely choose what they do next was just wonderful.

I loved watching my girls get creative and messy and having a great time!

### “ Art in Mind Sessions

Just wanted to say a huge thanks for all you did today. Although she was on a difficult loop, she did really enjoy her time today and the artwork. My dad couldn't believe the perspective on her drawing either.



### “ Youth Collective

Thank you for such a positive and welcoming environment :)

Had so much fun experimenting with different types of animation! Would love to animate again.



“

My experience of working at Lightbox Gallery & Museum in Learning and Engagement gave me the opportunity to develop my confidence, planning and project management skills in this Early Career role. I received excellent on the job training in leading schools' sessions. I also had the opportunity to develop my leadership skills through managing and training volunteers.

*Emily - Learning & Engagement officer who moved onto Wallace Collection*

## Emerging talent

Lightbox Gallery & Museum continues to support early-career professionals and student attainment by offering diverse opportunities through our learning and engagement projects and volunteering sessions. This includes the Articulation Prize, The National Gallery's national public speaking programme for young people aged 14-23, for which we hosted a regional heat.

We work closely with Woking College, Kingston University, Surrey University, UCA Farnham and organisations such as Amber Foundation and LinkAble who work with young people outside of formal education.

The Lightbox Gallery & Museum continue to champion early career development by offering volunteering that allows individuals to work closely within a small, supportive team, take ownership of their own projects, and gain valuable hands-on experience.

## Youth Collective

The Youth Collective is a creative programme for young people aged 16-25. Initially supported through the Art Fund Student Opportunities Grant, the group engaged a Youth Producer to assist with the planning and delivery of sessions. Continued support has since been secured from Tate Artists Rooms, Arts Council England (ACE) and other partners.

The Collective meets monthly on Saturday afternoons, with members actively consulted to shape the direction of the sessions, explore their interests, and strengthen peer support within the group.

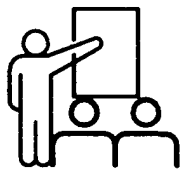
We are now entering the second phase of the project, introducing new members through the development of a Young Members offer. This next stage will expand participation, attract new volunteers, and deepen young people's involvement in the ongoing work of the Youth Collective.

“

I first joined the Lightbox Gallery & Museum team as part of an eight-month Youth Producer placement scheme which I was fortunate enough to have extended to become a part time role. As Youth Producer, I have learnt how to design, develop and deliver creative workshops and events that target a range of diverse audiences. This has shown me the importance of establishing links between current exhibitions and the local community to facilitate unhindered creative expression and opportunity for all to experience and participate in art, benefiting the community overall.

*Carmen, our current Youth Producer*

## Impact Statistics



Schools

46  
sessions

1194  
participants

5  
History

41  
Art



Children  
and  
Families

Childrens'  
Activities

13  
sessions

201  
participants

Free  
Workshops

12  
sessions

118  
participants



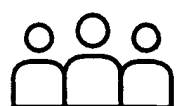
Young  
people

Youth  
Collective  
(16-25 yrs)

10  
sessions

77  
participants

Articulation Prize Host 2025  
A partnership with The National Gallery



Adult  
Programme

60  
Sessions

Including 24 accessible workshops

560  
participants

Exhibition  
Engagement

9  
sessions

136  
participants



Artists  
Studio  
Hire

Artist  
Sessions

13  
sessions

120  
participants

17  
Artists

15  
Disciplines

62  
Volunteer  
sessions



## Volunteer Hours

Front of House

6110

Learning & Engagement

168

Garden

612



## Evaluations

74% new visitors

46% found us via website

98% rated workshop  
v.good / good

24% from word of mouth

66% of visitors are female

27% of visitors are 60+

41% of visitors are retired

73% of visitors came with friends or family

56% live within 0-10 miles of Lightbox Gallery

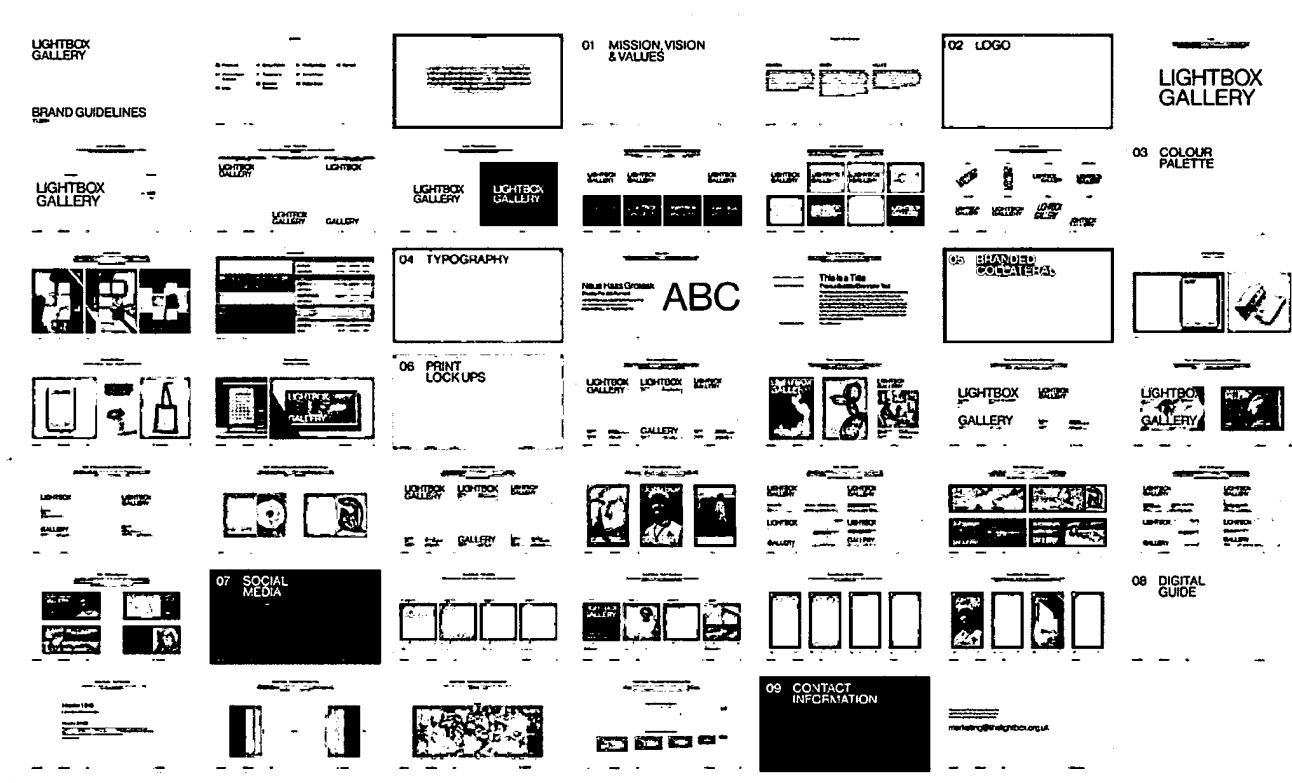
Saturday is the most popular day to visit



## 7. Marketing & Communications - Print & Digital

This year marked a transformative chapter for Lightbox Gallery as we unveiled a refreshed brand identity that reflects our evolving vision and creative ambition. The launch of our new website introduced a more dynamic, accessible and user-focused digital experience for our audiences, artists and partners. Alongside this, we implemented new integrated communications across our social and digital platforms, supported by links to our database to streamline engagement, strengthen audience insights and enhance campaign effectiveness.

Together, these developments have unified our approach, strengthened our community connections and positioned Lightbox Gallery for continued growth and innovation in an increasingly digital cultural landscape in the arts and heritage sector.



### Website launched 18 September 2024 (6 months data)



20,000  
new users

13,000 views  
What's On

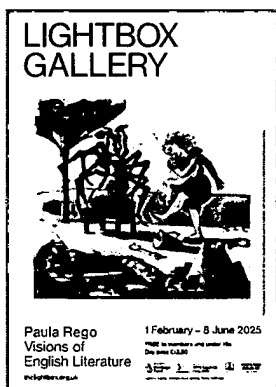
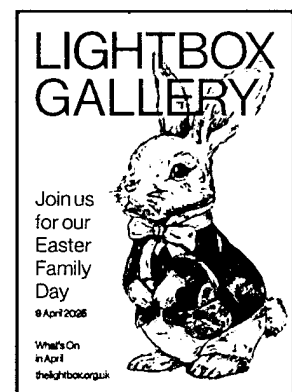
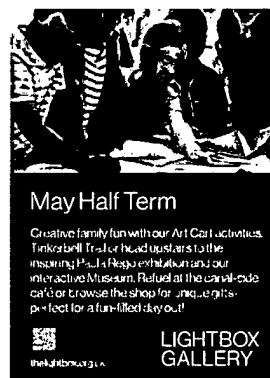
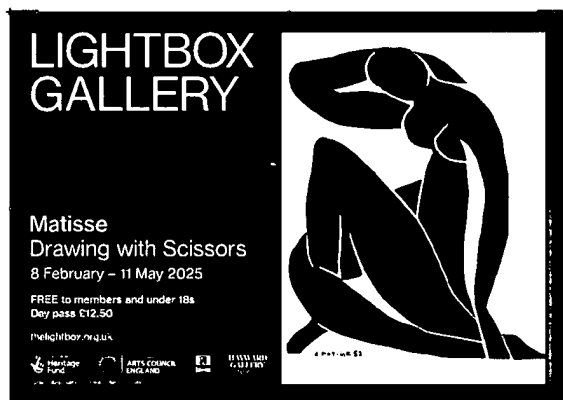
7,500  
London

9,000  
organic search

172,799  
events count

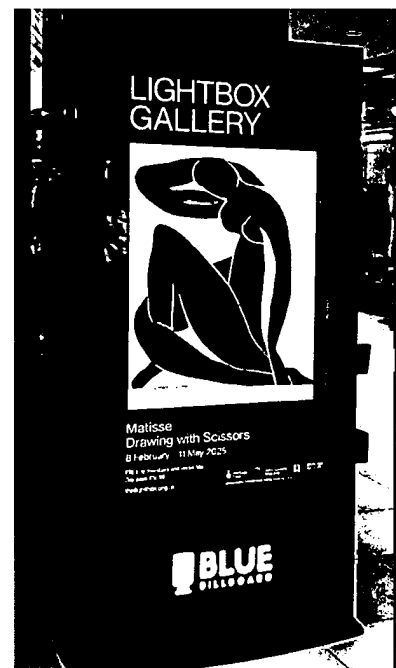
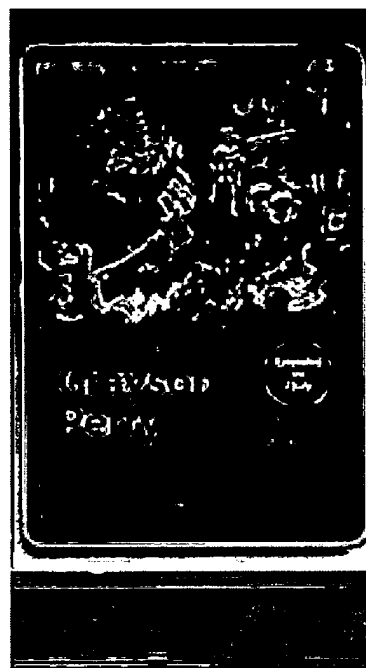
2,500  
Surrey

## Print, advertising and digital examples



**Station Platform advertising**

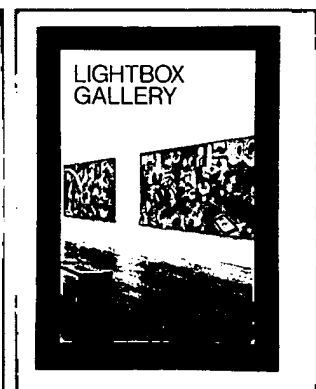
**Town Centre digital screens**



“

I never realised how much Woking had to offer. If you pass through on the train recommend getting off and heading to @thelightboxwoking. Great café, shop and gallery #woking'

**Woking Station Footbridge - 6,000,000 visits per annum**



## Social Media

### Facebook

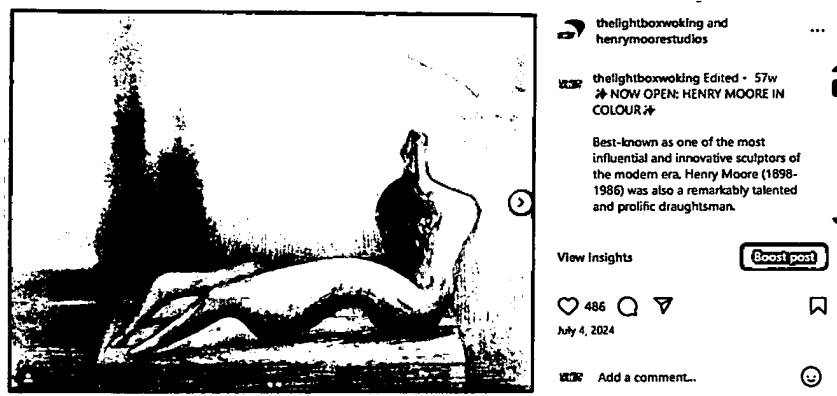
Between March 2024 and March 2025, Facebook performance showed strong growth across all key metrics. Total reach increased to 799.7K, an 89.4% rise, reflecting a significant boost in visibility. Content interactions grew by 133.6% to 5.5K, indicating stronger engagement with posts. Link clicks reached 61.4K (up 29.6%), and page visits rose by 67.1% to 10.5K. Follows grew by 14.5% to a total of 284, demonstrating steady audience growth alongside rising engagement and reach.



Great recognition for an amazing Surrey Gallery! @thelightboxwoking brings brilliant art and wonderful creative community initiatives to Woking.

### Instagram

Between March 2024 and March 2025, Instagram performance saw exceptional growth, with reach increasing to 56.2K, a 546.4% rise. Link clicks surged to 1.8K, reflecting a 4.2K% increase, while page visits grew by 135.6% to 8.9K, highlighting a significant expansion of audience reach and engagement across the platform.



Visited this week, Henry Moore drawings... some gorgeous surprises...

## E-Comms

Between March 2024 and March 2025, we were not fully utilising the system which means data was not consistently captured or segmented. As a result, it's not possible to accurately isolate or analyse email performance metrics specific to this timeframe.

That said, email communications perform strongly and consistently overall, with an average open rate of 51.8%, well above typical industry benchmarks, indicating a highly engaged audience. The click rate of 4.7% shows that a solid portion of recipients are actively interacting with content. Meanwhile, the bounce rate of 3.4% remains relatively low, suggesting good list health and effective targeting. These results reflect a well-performing email strategy with strong engagement and reliable delivery.

Average email performance:

51.8%  
open  
rate

4.7%  
click  
rate

3.4%  
bounce  
rate

### LIGHTBOX GALLERY

What's On - New Year 2025 - Support Us - Share Your



Lightbox Gallery is pleased to invite you to an exclusive Private  
View, celebrating the opening of.

Paula Rego: Visions of English Literature

and

Freddie: Drawing with Scissors

Hayward Gallery Tasting Exhibitions from Southbank Centre, London.

When

12 February 2025

6.30pm - 8.00pm

Welcome - 7.00pm

Where

Lightbox Gallery & Museum

Crabtree Road

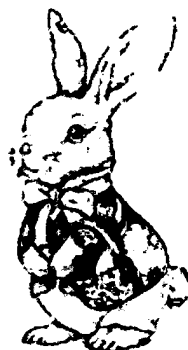
Woking

Surrey

GU21 4AA

### LIGHTBOX GALLERY

What's On - New Year 2025 - Support Us - Share Your



What's on 16th Easter at Lightbox Gallery & Museum?

Dear (Name)

The Easter Festival is right around the corner and an exciting time of making  
events, to make your experience at Lightbox Gallery memorable for the whole  
family.

Before you'll find details of our Easter programme, including children's, family  
friendly workshops and a host of wonderful activities to brighten the season.

Easter Opening Hours:

Good Friday - 16 April - Closed  
Easter Saturday 17 April - 10am - 3pm  
Easter Sunday 18 April - 10am - 4pm  
Easter Monday 19 April - Closed

Easter Programme



LIGHTBOX CAFE

The Easter chocolate hunt gives original activities and light fun. For all  
to enjoy the Easter fun and 'Easter your own twist' to see the Lightbox!

### LIGHTBOX GALLERY

What's On - New Year 2025 - Support Us - Share Your



Celebrate the special people in your life with afternoon tea at Lightbox  
Gallery & Museum.

Dear (Name)

Our cafe are having pre-lunch afternoon tea on Sunday 16 March.

As a special treat, you can enjoy your afternoon tea with a visit to our  
museum and enjoy exhibitions or simply enjoy an afternoon tea with your loved  
ones.

The menu for the day offers a delicious variety of cakes and as always, served  
with a glass of champagne or simply enjoy an afternoon tea with your loved  
ones.

Pre-booking is required as we aim to ensure your tea is to perfection and  
secure your space before they sell out! To book, click here.

We look forward to welcoming you.




## 8. Media Coverage

**NEWS**

Home | InDepth | Local-Govt | War in Ukraine | Climate | US | World | Business | Politics | Culture

England | Local News

### Grayson Perry tapestries exhibition extended



**Grayson Perry's** work is on display at The Lightbox until 7 July

**Arty Weller**  
BBC News, South East

4 May 2023

An exhibition of tapestries created by artist Grayson Perry exploring attitudes towards dogs has been extended at The Lightbox in Woking.

The 'Vitality of Small Differences' is inspired by A Rabbit's Progress by 18th Century painter William Hogarth.

Gallery staff described the tapestries as 'like an archive of early 21st Century life'.

The artworks, which tell the story of fictional characters Tim and David as he climbs up through the British class system, will be on display until 7 July.

Peter Hall, head of exhibitions at The Lightbox, said BBC Radio Surrey that he 'is thrilled the exhibition, which has been so popular, is being extended to 7 July'.

'We are getting a lot of feedback from the community, and we are really pleased to see the exhibition extended to 7 July'.

By the final tapestry, 'The Dog's Progress', which Mr Hall said 'is the final tapestry', he said 'it's on the front page of The Sun Magazine. It's a really good tapestry'.

### 'Coming a cropper'

Mr Hall said the work 'looks back to what William Hogarth was trying to do... someone starting from being a beggar, making lots of money, perhaps, and then they are a cropper and they are a cropper and they are a cropper'.

The tapestries were created in 2012, but were only inspired by Perry's journey from 'The Sun' to 'The Sun' and 'The Sun' as part of a Channel 4 series.

Each tapestry was made of wool, yarn and silk on a traditional loom, before being displayed in its final form.

The exhibition at The Lightbox has been extended by a month.


Follow BBC Surrey on Facebook, on X, or on YouTube at [www.bbc.com/surrey](https://www.bbc.com/surrey) or on the BBC Surrey app at [www.bbc.com/surrey](https://www.bbc.com/surrey) or on the BBC Surrey app at [www.bbc.com/surrey](https://www.bbc.com/surrey)

**NEWS**

Home | InDepth | Local-Govt | War in Ukraine | Climate | US | World | Business | Politics | Culture

England | Local News | Surrey

### Edward meets volunteers at art gallery



**Prince Edward** meets volunteers at art gallery in Woking

**Eric Sheppard**  
BBC News, South East

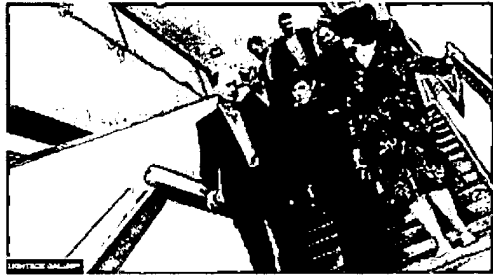
4 May 2023

The Duke of Kent met with children, volunteers and community groups on a visit to an art gallery and museum in Surrey.

Prince Edward visited Lightbox Gallery & Museum in Woking on Tuesday and met with volunteers and children.

He was joined by people from the Ockham Centre, a charity helping young disabled adults with life skills, which he is to patron.

Sarah Brown, director of Lightbox Gallery & Museum, said 'the gallery is grateful to have received the visit'.



**Lightbox Gallery**

The visit was held on a visit to a community hub for children.

Mr Brown said 'The Duke has a very strong interest in art and heritage, and we are delighted to be able to show him the work of our artists and the work of our volunteers'.

After visiting the gallery, the Duke visited Woking's Story, the town's local history museum, where displays show the history of the town and the lives of the people who lived there.

The Duke heard from local residents about the importance of the museum.

More than 500,000 people have visited Lightbox Gallery & Museum since it opened in 2017.

Follow BBC Surrey on Facebook, on X, or on YouTube at [www.bbc.com/surrey](https://www.bbc.com/surrey) or on the BBC Surrey app at [www.bbc.com/surrey](https://www.bbc.com/surrey) or on the BBC Surrey app at [www.bbc.com/surrey](https://www.bbc.com/surrey)

## Appearing in:

All Surrey and Berkshire editions of the LIFE magazines

Woking News & Mail

Round & About - local area doordrop magazine

Guide 2 – in print and in their weekly emails

Muddy Surrey – in print and in their weekly emails

Visit Surrey - online and in their newsletters

GU Premier

Woking: Grayson Perry tapestries exhibition extended - BBC News

After our BBC Radio Surrey coverage, the radio station received messages from their listeners...

“

What a great descriptive orator Peter Hall at The Lightbox is. Initially I wasn't that interested in going to see the Grayson Perry tapestries but now he's inspired me to go along! Shani, from Woking

“

Bravo, Peter!

## What's on ...THIS MONTH

### ART MATTERS

The Lightbox in Woking will host the Hayward Gallery's impressive touring exhibition of Henri Matisse. Entitled *Drawing with Scissors*, the collection features the artist's final work from 1950-1954 when he was confined to his bed. The show includes many of his iconic images, such as *The Snail* and *the Blue Nudes*.

■ Until May 11, 10.30am-5pm (Mon-Sat); 11am-4pm (Sun). Tickets £12.50; [thelightbox.org.uk](http://thelightbox.org.uk)



Henri Matisse (1869-1954) *Chevalier (Flowing Hair)*, 1952, lithographic reproduction (1958)

OUT & ABOUT

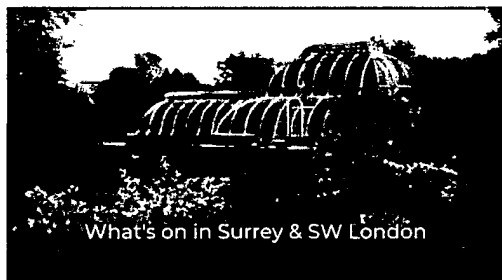
READ ALL ABOUT IT

There are more than 50 events taking place at this year's Farnham Literary Festival which runs from March 6-16. Organisers Farnham Town Council say the festival is a 'celebration of literature in all its forms' and includes a jam-packed programme of performances, workshops, author talks, competitions, panel discussions and more. Headliners include David Walliams, Rev Richard Cole, Louis De Bernières and Lorraine Kelly. For crime devotees Kate Summerscale (*The Stagnation of Mr. Whichever*, BBC's *Death in Paradise* writer Robert Thorogood, Nicos French, BA.Pulse and Guy Mounuz will all make an appearance. History lovers will enjoy Lisa Evans, Clara Chambers and Simon Scarrow not to mention a full History Day at Waverley Abbey with history writers, Damien Lewis, Nicole Tallis, Alison Weir and Louise Morrison.

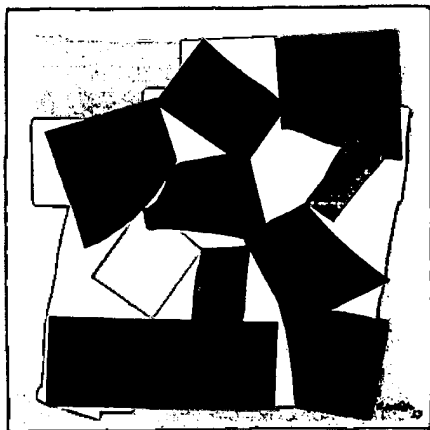
■ For details, visit [farnhamliteraryfestival.co.uk](http://farnhamliteraryfestival.co.uk), or follow @farnhamlit on social media

## ESSENTIAL Surrey & SW London

HOME THINGS TO DO WHAT'S ON THEATRE FOOD/DRINK FURNISHINGS LIFESTYLE COMPETITIONS MAGAZINES ADVERTISING



What's on in Surrey & SW London



### Henri Matisse exhibition at the Lightbox, Woking

■ Until May 11, 10.30am-5pm (Mon-Sat); 11am-4pm (Sun)

The Lightbox in Woking will host the Hayward Gallery's impressive touring exhibition of Henri Matisse. Entitled *Drawing with Scissors*, the collection features the artist's final work from 1950-1954 when he was confined to his bed. The show includes many of his iconic images, such as *The Snail* and *the Blue Nudes*. Tickets £12.50; [thelightbox.org.uk](http://thelightbox.org.uk)

## Muddy Stiffettes

THINGS TO DO EAT TRAVEL LIFESTYLE HOME

You made it through January! Your reward? A jam-packed February of standout theatre, breakthru comedy, and much more. It's a good thing the days are getting longer!

31 January 2025

Share this story: [f](#) [t](#) [e](#)

Looking for things to do this February? Here's your curated guide to the best things happening in Surrey in a handy week-by-week format.

### Week 1: 1-9 February



Henri Matisse (1869-1954) *Tataoua du Roi (Groom of the King)*, 1952, lithographic reproduction (1958)

### EXHIBITION: Paula Rego: Visions of English Literature

■ Lightbox Gallery, Woking ■ Sat 1 February -

Made across a decade of Rego's life, this exhibition displays three of her most notable works: *Nursery*, *Peter Pan* and *Jane Eyre*, as well as a variety of person effects. The display is included with General Admission, which costs £12.50 for adults. Check the site for specific opening times.

## 9. Governance and Staffing

### Staffing

Lightbox Gallery & Museum continues to have a very loyal and hardworking staff team. In February 2025, to mitigate financial risk, we reduced our operating days from six days to five, and as part of a staff restructure reduced working days.

### Governance

Lightbox Gallery & Museum is a registered charity, governed by a Memorandum and Articles of Association as a company limited by guarantee. Its core purpose is to provide heritage and visual arts services for Woking and the wider region. The gallery holds full accreditation from Arts Council England and maintains active partnerships with the Surrey Museums Partnership, Association of Independent Museums, and Museums Association.

Cherry-Anne Russell stepped into the role of Interim Chair, working closely with Director Sarah Brown to address the funding crisis triggered by Woking Borough Council's Section 114 financial position. Together, they successfully raised funds for 2024-2025 and developed a sustainable, philanthropic organisational model.

### A note from the Chair of Trustees

It has been a full and eventful year at Lightbox Gallery & Museum.

The team led by Director, Sarah Brown, has completed the second year as an Arts Council England (ACE) National Portfolio Organisation. We are delighted to be part of the ACE portfolio and to be growing in reach and impact. We are recognised for our work with communities, volunteers and establishing a positive impact on young people as we establish our Youth Collective (16-24 year olds).

We are particularly delighted to have had a visit from HRH Duke of Edinburgh on 26th November 2024 to meet our community partners, volunteers and audiences who co-developed the exhibition with Harold Offeh and National Trust, Clandon Park.

I would like to thank Sarah and the whole team who have done a tremendous job and navigated a challenging year that has seen a great deal of change and success. Lightbox Gallery & Museum would not exist without the ongoing support we receive from our supporters, patrons, and members. We are very fortunate to count on many loyal, long-term supporters and wonderful individuals who support our work.

**Cherry-Anne Russell**  
**Chair of Trustees**





## 10. Image Credits

FC image	Lightbox Gallery building facade c.2023. Photographer, Deniz Guzel.
Page 2/3	An evening with Sir Grayson Perry at Lightbox, Jan 2024. Photographer, Dan Kirmatzis.
Page 4	Lightbox Gallery staircase, c.2023. Photographer, P Mason.
Page 7	Private View of Paula Rego and Henri Matisse exhibitions, c.2024. Photographer, Hayden Wilde.
Page 8	Engagement workshop. Harold Offeh: <i>The Lounge</i> , c.2024. Photographer, Heather Thomas.
Page 9	Private View of <i>I Dream a Palace</i> , c.Feb 2024. Photographer, Dan Kirmatzis.
Page 10	Engagement Workshop, c.2024, Photographer, Grace.
Page 11	Sir Grayson Perry at Lightbox Gallery, c.2024. Photographer, Dan Kirmatzis.
Page 12	Installation shot of Grayson Perry: <i>The Vanity of Small Differences</i> , c.2024. Photographer, Deniz Guzel.
Page 13	Installation shot of <i>Material Thinking</i> exhibition, Installation shot, c.2024. Photographer, Deniz Guzel.
Page 14	Installation shot of Harold Aoffeh: <i>The Lounge</i> , c.2024. Photographer, Hayden Wilde. The Royal Visit to Lightbox Gallery, with Artist Harold Offeh, c.2024. Photographer, Grahame Larter.
Page 15	Paula Rego, Installation, c.2025. Photographer, Hayden Wilde. Lightbox Rehearsal, c.2025. Italia Conti.
Page 16	Installation shot of Madi Acharya-Baskerville: <i>I Dream a Palace</i> exhibition, c.Feb 2024. Photographer, Dan Kirmatzis. Installation shot of Kofi Perry, <i>Finding the Lost Vault</i> , at the Lightbox_2024. © The Artist. Photographer, Deniz Guzel.
Page 17	Private View of Henry Moore in Colour exhibition, c.2024 Photographer, Hayden Wilde. Madinah Farhannah Thompson, <i>The waves are calling</i> , 2024, © The Artist. Photographer, Hayden Wilde.
Page 18	Installation shot of <i>Matisse: Drawing with Scissors</i> exhibition, c.2024. Photographer, Hayden Wilde. Dora Carrington, <i>Iris Tree on a Horse</i> , c.1920. Image courtesy of The Ingram Collection © The Estate of Dora Carrington.
Page 19	The Royal Visit to Lightbox Gallery, Local school children in Woking's Story Museum, c.2024. Photographer, Grahame Larter.
Page 20	Ambassador Room at Lightbox Gallery, c.2023. Photographer, P Mason. Catering at Lightbox Gallery, c.2024. © Lightbox Café
Page 21	<i>The Vanity of Small Differences</i> by Grayson Perry, published 2013 © The Artist. Retail image by Lightbox Gallery Lightbox Café at Lightbox Gallery, c. 2023. Photographer, P Mason. Festive Late at Lightbox Gallery, c.2024 © Lightbox Gallery. Design by Tristan Manco, Think Beautiful Design.
Page 22	Bartman workshop, c.2024 © The Lightbox. Photographer, Heather Thomas. Art in Mind workshop, © The Lightbox. Photographer, Heather Thomas. Printmaking workshop, © The Lightbox. Photographer, Heather Thomas.
Page 23	Articulation Prize Host 2025. Group 3 c.2024 © Lightbox Gallery. Photographer, Heather Thomas.
Page 25	<i>Harold Offeh: The Lounge</i> , Bring and Brag workshop, c.2024. Photographer, Heather Thomas.
Page 26	Brand Guidelines visual for Lightbox Gallery, c.2024 © Design by Brand 42 Design & Digital Agency
Page 27	Various images of print and digital poster installations, © Lightbox Gallery. Design by Natalie Caamano & Carmen Gamin of Lightbox Gallery and Tristan Manco of Think Beautiful Design.

Page 28	Screenshots of various social media posts. 2024-2025 © Lightbox Gallery.
Page 29	Screenshots of various social media posts. 2024-2025 © Lightbox Gallery.
Page 30	Screenshots of various media articles/posts 2024-2025 © respective publications and media outlets accordingly.
Page 31	Screenshots of various media articles/posts 2024-2025 © respective publications and media outlets accordingly.
Page 33	The Royal Visit to Lightbox Gallery. Photo with Chair of Trustees and guests of Artist c.2024. Photographer, Grahame Larter.
Page 35	An evening with Sir Grayson Perry at Lightbox Gallery, Jan 2024. Photographer, Dan Kirmatzis.



## **11. Accounts**

Company registration number 03598733 (England and Wales)  
Charity number: 1073453

**WOKING MUSEUM AND ARTS & CRAFTS CENTRE**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**RICHES**  
**& COMPANY**  

---

**CHARTERED**  
**ACCOUNTANTS**

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## COMPANY INFORMATION

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<b>Trustees</b>	Mr R G Bolton Mr A Bell Mr R Browne Mr B Cook Mrs N De Potter Mr C Lacey Mrs C Russell Mr J Siebert
<b>Secretary</b>	Mrs S Brown
<b>Company number</b>	03598733
<b>Registered office</b>	The Lightbox Chobham Road Woking Surrey GU21 4AA
<b>Auditor</b>	Riches & Company 34 Anyards Road Cobham Surrey KT11 2LA

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## STRATEGIC REPORT

**FOR THE YEAR ENDED 31 MARCH 2025**

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The directors present the strategic report for the year ended 31 March 2025.

### Review of the business

On behalf of the board



.....  
Mr C Lacey  
Director

Date: 26/11/2025

---

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## DIRECTORS' REPORT

**FOR THE YEAR ENDED 31 MARCH 2025**

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

### Principal activities

The principal activity of the company and group continued to be that of exhibitions, events, talks, children's/adult workshops and permanent local history exhibitions.

### Results and dividends

The results for the year are set out on page 7.

### Directors


The directors who held office during the year and up to the date of signature of the financial statements were as follows:

Mr R G Bolton  
Mr A Bell  
Mr R Browne  
Mr B Cook  
Mrs N De Potter  
Mr C Lacey  
Mrs C Russell  
Mr J Siebert

### Statement of disclosure to auditor

So far as each person who was a director at the date of approving this report is aware, there is no relevant audit information of which the auditor of the company is unaware. Additionally, the directors individually have taken all the necessary steps that they ought to have taken as directors in order to make themselves aware of all relevant audit information and to establish that the auditor of the company is aware of that information.

On behalf of the board



Mr C Lacey  
Director

Date: 26/11/2025

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# **WOKING MUSEUM AND ARTS & CRAFTS CENTRE**

## **DIRECTORS' RESPONSIBILITIES STATEMENT**

***FOR THE YEAR ENDED 31 MARCH 2025***

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The directors are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and company, and of the profit or loss of the group for that period. In preparing these financial statements, the directors are required to:

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

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the group's and company's transactions and disclose with reasonable accuracy at any time the financial position of the group and company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the group and company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## INDEPENDENT AUDITOR'S REPORT

### TO THE MEMBERS OF WOKING MUSEUM AND ARTS & CRAFTS CENTRE

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#### Opinion

We have audited the financial statements of Woking Museum and Arts & Crafts Centre (the 'parent company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the group profit and loss account, the group statement of comprehensive income, the group balance sheet, the company balance sheet, the group statement of changes in equity, the company statement of changes in equity, the group statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent company's affairs as at 31 March 2025 and of the group's profit 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 *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the group and parent 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 directors' 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 group's and parent 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 directors with respect to going concern are described in the relevant sections of this report.

#### Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The directors are responsible for the other information contained within the annual report. 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. 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 course of 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 our audit:

- The information given in the strategic report and the directors' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
  - The strategic report and the directors' report have been prepared in accordance with applicable legal requirements.
-

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## INDEPENDENT AUDITOR'S REPORT (CONTINUED)

### TO THE MEMBERS OF WOKING MUSEUM AND ARTS & CRAFTS CENTRE

---

#### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the group and the parent company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report.

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

- adequate accounting records have not been kept by the parent company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

#### **Responsibilities of directors**

As explained more fully in the directors' responsibilities statement, the directors 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 directors 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 directors are responsible for assessing the parent 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 directors either intend to liquidate the parent company or to cease operations, or have no realistic alternative but to do so.

#### **Auditor's 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 an auditor's report 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.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

As part of our planning process:

- We enquired of management the systems and controls the company has in place, the areas of the financial statements that are mostly susceptible to the risk of irregularities and fraud, and whether there was any known, suspected or alleged fraud.
- We obtained an understanding of the legal and regulatory frameworks applicable to the company. We determined that the following were most relevant: FRS 102, Companies Act 2006, health and safety and employment law.
- We considered the incentives and opportunities that exist in the company, including the extent of management bias, which present a potential for irregularities and fraud to be perpetuated, and tailored our risk assessment accordingly.
- Using our knowledge of the company, together with the discussions held with the company at the planning stage, we formed a conclusion on the risk of misstatement due to irregularities including fraud and tailored our procedures according to this risk assessment.

The key procedures we undertook to detect irregularities including fraud during the course of the audit included:

- Identifying and testing journal entries and the overall accounting records, in particular those that were significant and unusual.
  - Reviewing the financial statement disclosures and determining whether accounting policies have been appropriately applied.
  - Reviewing and challenging the assumptions and judgements used by management in their significant accounting estimates, in particular in relation to depreciation and impairment of fixed assets.
  - Assessing the extent of compliance, or lack of, with the relevant laws and regulations.
  - Testing key revenue lines, in particular cut-off, for evidence of management bias.
  - Obtaining third-party confirmation of material bank balances.
  - Reviewing other documentation for irregularities including fraud.
-

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## INDEPENDENT AUDITOR'S REPORT (CONTINUED)

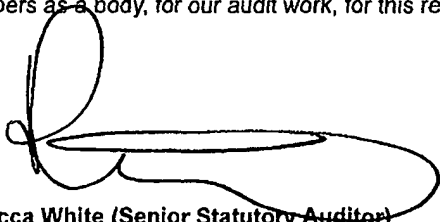
### TO THE MEMBERS OF WOKING MUSEUM AND ARTS & CRAFTS CENTRE

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A further description of our responsibilities is available on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

#### Use of our report

This report is made solely to the 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 company's members those matters we are required to state to them in an auditor's 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 company and the company's members as a body, for our audit work, for this report, or for the opinions we have formed.



**Rebecca White (Senior Statutory Auditor)**

For and on behalf of Riches & Company, Statutory Auditor

Chartered Accountants

34 Anyards Road

Cobham

Surrey

KT11 2LA

Date: 26/11/2025

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## GROUP PROFIT AND LOSS ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

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	Notes	2025 £	2024 £
Turnover	3	947,631	906,544
Cost of sales		(80,269)	(70,983)
<b>Gross profit</b>		<b>867,362</b>	<b>835,561</b>
Administrative expenses		(833,433)	(794,823)
Other operating income		58,400	-
Tax on profit		-	-
<b>Profit for the financial year</b>		<b>92,329</b>	<b>40,738</b>

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Profit for the financial year is all attributable to the owners of the parent company.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## GROUP STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
Profit for the year	92,329	40,738
Other comprehensive income	-	-
Cash flow hedges gain arising in the year	-	-
Total comprehensive income for the year	<u>92,329</u>	<u>40,738</u>

Total comprehensive income for the year is all attributable to the owners of the parent company.

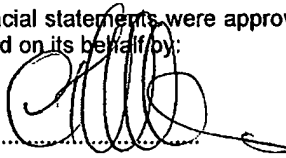
# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## GROUP BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
<b>Fixed assets</b>					
Intangible assets			-		-
Tangible assets	9		14,572		13,792
			<u>14,572</u>		<u>13,792</u>
<b>Current assets</b>					
Stocks	12	16,171		18,457	
Debtors	13	18,570		54,195	
Cash at bank and in hand		658,269		530,388	
		<u>693,010</u>		<u>603,040</u>	
<b>Creditors: amounts falling due within one year</b>	14	(215,719)		(217,298)	
<b>Net current assets</b>			<u>477,291</u>		<u>385,742</u>
<b>Net assets</b>			<u>491,863</u>		<u>399,534</u>
<b>Capital and reserves</b>					
Called up share capital			-		-
Profit and loss reserves			491,863		399,534
<b>Total equity</b>			<u>491,863</u>		<u>399,534</u>

The financial statements were approved by the board of directors and authorised for issue on 26/11/25 and are signed on its behalf by:

  
Mr C Lacey  
Director

Company registration number 03598733 (England and Wales)

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## COMPANY BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
<b>Fixed assets</b>					
Tangible assets	9		14,572		13,792
Investments	10		1		1
			<u>14,573</u>		<u>13,793</u>
<b>Current assets</b>					
Debtors	13	219,706		568,700	
Cash at bank and in hand		546,137		125,712	
		<u>765,843</u>		<u>694,412</u>	
<b>Creditors: amounts falling due within one year</b>	14	(210,230)		(205,242)	
<b>Net current assets</b>			<u>555,613</u>		<u>489,170</u>
<b>Net assets</b>			<u>570,186</u>		<u>502,963</u>
<b>Capital and reserves</b>					
Called up share capital			-		-
Profit and loss reserves			<u>570,186</u>		<u>502,963</u>
<b>Total equity</b>			<u>570,186</u>		<u>502,963</u>

As permitted by s408 Companies Act 2006, the company has not presented its own profit and loss account and related notes. The company's profit for the year was £67,223 (2024 - £35,784 profit).

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 directors and authorised for issue on 26/11/2025 and are signed on its behalf by:

  
Mr C Lacey  
Director

Company registration number 03598733 (England and Wales)

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## GROUP STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 MARCH 2025

	Share capital £	Profit and loss reserves £	Total £
Balance at 1 April 2023	-	358,796	358,796
Year ended 31 March 2024:			
Profit and total comprehensive income	-	40,738	40,738
Balance at 31 March 2024	-	399,534	399,534
Year ended 31 March 2025:			
Profit and total comprehensive income	-	92,329	92,329
Balance at 31 March 2025	-	491,863	491,863



# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## COMPANY STATEMENT OF CHANGES IN EQUITY

*FOR THE YEAR ENDED 31 MARCH 2025*

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	Share capital	Profit and loss reserves	Total
	£	£	£
<b>Balance at 1 April 2023</b>	-	467,179	467,179
	<hr/>	<hr/>	<hr/>
<b>Year ended 31 March 2024:</b>			
Profit and total comprehensive income for the year	-	35,784	35,784
	<hr/>	<hr/>	<hr/>
<b>Balance at 31 March 2024</b>	-	502,963	502,963
	<hr/>	<hr/>	<hr/>
<b>Year ended 31 March 2025:</b>			
Profit and total comprehensive income	-	67,223	67,223
	<hr/>	<hr/>	<hr/>
<b>Balance at 31 March 2025</b>	-	570,186	570,186
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## GROUP STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

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	Notes	2025 £	£	2024 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations			127,881		183,601
<b>Investing activities</b>					
Purchase of tangible fixed assets		-		(3,583)	
Net cash used in investing activities			-		(3,583)
<b>Net increase in cash and cash equivalents</b>			127,881		180,018
Cash and cash equivalents at beginning of year			530,388		350,370
<b>Cash and cash equivalents at end of year</b>			658,269		530,388

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS

**FOR THE YEAR ENDED 31 MARCH 2025**

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### **1 Accounting policies**

#### **Company information**

Woking Museum and Arts & Crafts Centre ("the company") is a private company limited by guarantee domiciled and incorporated in England and Wales. The registered office is The Lightbox, Chobham Road, Woking, Surrey, GU21 4AA.

The group consists of Woking Museum and Arts & Crafts Centre and all of its subsidiaries.

#### **1.1 Accounting convention**

These financial statements have been prepared in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the requirements of the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the 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 Basis of consolidation**

The consolidated group financial statements consist of the financial statements of the parent company Woking Museum and Arts & Crafts Centre together with all entities controlled by the parent company (its subsidiaries) and the group's share of its interests in joint ventures and associates.

All financial statements are made up to 31 March 2025. Where necessary, adjustments are made to the financial statements of subsidiaries to bring the accounting policies used into line with those used by other members of the group.

All intra-group transactions, balances and unrealised gains on transactions between group companies are eliminated on consolidation. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment of the asset transferred.

Subsidiaries are consolidated in the group's financial statements from the date that control commences until the date that control ceases.

Entities in which the group holds an interest and which are jointly controlled by the group and one or more other venturers under a contractual arrangement are treated as joint ventures. Entities other than subsidiary undertakings or joint ventures, in which the group has a participating interest and over whose operating and financial policies the group exercises a significant influence, are treated as associates.

Investments in joint ventures and associates are carried in the group balance sheet at cost plus post-acquisition changes in the group's share of the net assets of the entity, less any impairment in value. The carrying values of investments in joint ventures and associates include acquired goodwill.

If the group's share of losses in a joint venture or associate equals or exceeds its investment in the joint venture or associate, the group does not recognise further losses unless it has incurred obligations to do so or has made payments on behalf of the joint venture or associate.

Unrealised gains arising from transactions with joint ventures and associates are eliminated to the extent of the group's interest in the entity.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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### 1 Accounting policies

(Continued)

#### 1.3 Going concern

At the time of approving the financial statements, the directors have a reasonable expectation that the group has adequate resources to continue in operational existence for the foreseeable future. Thus the directors continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.4 Turnover

Turnover is recognised at the fair value of the consideration received or receivable for goods and services provided in the normal course of business, and is shown net of VAT and other sales related taxes. The fair value of consideration takes into account trade discounts, settlement discounts and volume rebates.

When cash inflows are deferred and represent a financing arrangement, the fair value of the consideration is the present value of the future receipts. The difference between the fair value of the consideration and the nominal amount received is recognised as interest income.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership of the goods have passed to the buyer (usually on dispatch of the goods), the amount of revenue can be measured reliably, it is probable that the economic benefits associated with the transaction will flow to the entity and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

#### 1.5 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

History Gallery	10% straight line over 10 years
Improvements to Property	10% straight line over 10 years
Fixtures and fittings	33% straight line over 3 years
Computer equipment	33% straight line over 3 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the profit and loss account.

#### 1.6 Fixed asset investments

Equity investments are measured at fair value through profit or loss, except for those equity investments that are not publicly traded and whose fair value cannot otherwise be measured reliably, which are recognised at cost less impairment until a reliable measure of fair value becomes available.

In the parent company financial statements, investments in subsidiaries, associates and jointly controlled entities are initially measured at cost and subsequently measured at cost less any accumulated impairment losses.

A subsidiary is an entity controlled by the group. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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### 1 Accounting policies

(Continued)

An associate is an entity, being neither a subsidiary nor a joint venture, in which the company holds a long-term interest and where the company has significant influence. The group considers that it has significant influence where it has the power to participate in the financial and operating decisions of the associate.

Investments in associates are initially recognised at the transaction price (including transaction costs) and are subsequently adjusted to reflect the group's share of the profit or loss, other comprehensive income and equity of the associate using the equity method. Any difference between the cost of acquisition and the share of the fair value of the net identifiable assets of the associate on acquisition is recognised as goodwill. Any unamortised balance of goodwill is included in the carrying value of the investment in associates.

Losses in excess of the carrying amount of an investment in an associate are recorded as a provision only when the company has incurred legal or constructive obligations or has made payments on behalf of the associate.

In the parent company financial statements, investments in associates are accounted for at cost less impairment.

Entities in which the group has a long term interest and shares control under a contractual arrangement are classified as jointly controlled entities.

#### 1.7 Impairment of fixed assets

At each reporting period end date, the group reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any). Where it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

The carrying amount of the investments accounted for using the equity method is tested for impairment as a single asset. Any goodwill included in the carrying amount of the investment is not tested separately for impairment.

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (or cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised immediately in profit or loss, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years. A reversal of an impairment loss is recognised immediately in profit or loss, unless the relevant asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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### 1 Accounting policies

(Continued)

#### 1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition.

Stocks held for distribution at no or nominal consideration are measured at the lower of cost and replacement cost, adjusted where applicable for any loss of service potential.

At each reporting date, an assessment is made for impairment. Any excess of the carrying amount of stocks over its estimated selling price less costs to complete and sell is recognised as an impairment loss in profit or loss. Reversals of impairment losses are also recognised in profit or loss.

#### 1.9 Cash and cash equivalents

Cash and cash equivalents are basic financial assets and include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.10 Financial instruments

The group has elected to apply the provisions of Section 11 '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 group's balance sheet when the group becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset and 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.

##### **Other financial assets**

Other financial assets, including investments in equity instruments which are not subsidiaries, associates or joint ventures, are initially measured at fair value, which is normally the transaction price. Such assets are subsequently carried at fair value and the changes in fair value are recognised in profit or loss, except that investments in equity instruments that are not publicly traded and whose fair values cannot be measured reliably are measured at cost less impairment.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

---

### 1 Accounting policies

(Continued)

#### ***Impairment of financial assets***

Financial assets, other than those held at fair value through profit and loss, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. If an asset is impaired, the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in profit or loss.

If there is a decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been, had the impairment not previously been recognised. The impairment reversal is recognised in profit or loss.

#### ***Derecognition of financial assets***

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the group transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

#### ***Classification of financial liabilities***

Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the group after deducting all of its liabilities.

#### ***Basic financial liabilities***

Basic financial liabilities, including creditors, bank loans, loans from fellow group companies and preference shares that are classified as debt, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business 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.

#### ***Other financial liabilities***

Derivatives, including interest rate swaps and forward foreign exchange contracts, are not basic financial instruments. Derivatives are initially recognised at fair value on the date a derivative contract is entered into and are subsequently re-measured at their fair value. Changes in the fair value of derivatives are recognised in profit or loss in finance costs or finance income as appropriate, unless hedge accounting is applied and the hedge is a cash flow hedge.

Debt instruments that do not meet the conditions in FRS 102 paragraph 11.9 are subsequently measured at fair value through profit or loss. Debt instruments may be designated as being measured at fair value through profit or loss to eliminate or reduce an accounting mismatch or if the instruments are measured and their performance evaluated on a fair value basis in accordance with a documented risk management or investment strategy.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

---

### 1 Accounting policies

(Continued)

#### ***Derecognition of financial liabilities***

Financial liabilities are derecognised when the group's contractual obligations expire or are discharged or cancelled.

#### **1.11 Equity instruments**

Equity instruments issued by the group are recorded at the proceeds received, net of transaction costs. Dividends payable on equity instruments are recognised as liabilities once they are no longer at the discretion of the group.

#### **1.12 Employee benefits**

The costs of short-term employee benefits are recognised as a liability and an expense, unless those costs are required to be recognised as part of the cost of stock or fixed assets.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

#### **1.13 Retirement benefits**

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

#### **1.14 Leases**

Rentals payable under operating leases, including any lease incentives received, are charged to profit or loss on a straight line basis over the term of the relevant lease except where another more systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

#### **1.15 Government grants**

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

A grant that specifies performance conditions is recognised in income when the performance conditions are met. Where a grant does not specify performance conditions it is recognised in income when the proceeds are received or receivable. A grant received before the recognition criteria are satisfied is recognised as a liability.

### 2 Judgements and key sources of estimation uncertainty

In the application of the group's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2025

	Note	Restricted Funds 2025 £	Unrestricted Funds 2025 £	Total Funds 2025 £	Total Funds 2024 £
<b>Income from:</b>					
Donations and legacies	3	-	21,674	21,674	67,190
Charitable activities	4	-	835,744	835,744	740,616
<b>Other trading activities</b>	<b>5</b>	-	141,718	141,718	87,087
Other Income	6	-	6,895	6,895	11,651
<b>Total Income</b>		-	1,006,031	1,006,031	906,544
<b>Expenditure on:</b>					
Raising funds	7	-	116,612	116,612	82,133
Charitable activities	8	-	797,090	797,090	783,673
<b>Total Expenditure</b>		-	913,702	913,702	865,806
<b>Net expenditure before taxation</b>		-	92,329	92,329	40,738
Taxation		-	-	-	-
<b>Transfer of funds</b>					
Transfer		5,010	(5,010)	-	-
<b>Net movement in funds</b>		(5,010)	97,339	92,329	40,738
<b>Reconciliation of funds:</b>					
Total funds brought forward		5,010	394,524	399,534	358,796
Net movement in funds		(5,010)	97,339	92,329	40,738
<b>Total funds carried forward</b>		-	491,863	491,863	399,534

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE GROUP FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 3. Income from donations and legacies

	Unrestricted Funds 2025 £	Total Funds 2025 £	Unrestricted Funds 2024 £	Total Funds 2024 £
Donations	21,674	21,674	67,190	67,190

### 4. Income from charitable activities

	Restricted Funds 2025 £	Unrestricted Funds 2025 £	Total Funds 2025 £
Income from charitable activities - Exhibitions and events	-	57,486	57,486
Income from charitable activities - Education	-	12,409	12,409
Income from charitable activities - Project activity	-	-	-
Income from charitable activities - Service income	-	765,849	765,849
Income from charitable activities - Cost of generating funds	-	-	-
	-	835,744	835,744

	Restricted Funds 2024 £	Unrestricted Funds 2024 £	Total Funds 2024 £
Income from charitable activities - Exhibitions and events	-	44,650	44,650
Income from charitable activities - Education	-	15,928	15,928
Income from charitable activities - Project activity	-	-	-
Income from charitable activities - Service income	-	680,038	680,038
Income from charitable activities - Cost of generating funds	-	-	-
	-	740,616	740,616

### 5. Income from other trading Activities

	Unrestricted Funds 2025 £	Total Funds 2025 £	Unrestricted Funds 2024 £	Total Funds 2024 £
Trading company	83,318	83,318	87,087	87,087

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

6. Other income	Unrestricted funds	Total Funds	Unrestricted funds	Total Funds
	2025	2025	2024	2024
	£	£	£	£
Rents received	-	-	7,500	7,500
Deposit accounts interest	6,895	6,895	4,151	4,151
	<u>6,895</u>	<u>6,895</u>	<u>4,151</u>	<u>4,151</u>
7. Expenditure on raising funds	Unrestricted funds	Total Funds	Unrestricted funds	Total Funds
	2024	2024	2023	2023
	£	£	£	£
Opening stocks	18,457	18,457	17,464	17,464
Purchases	17,361	17,361	12,365	12,365
Closing stocks	16,171	16,171	18,457	18,457
Other costs	31,550	31,550	27,878	27,878
Staff salaries	65,415	65,415	42,883	42,883
Social security costs	-	-	-	-
Pension costs	-	-	-	-
	<u>116,612</u>	<u>116,612</u>	<u>82,133</u>	<u>82,133</u>

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 8. Analysis of expenditure on charitable activities

	Restricted Funds 2025 £	Unrestricted Funds 2025 £	Total Funds 2025 £
The Lightbox operating costs	-	517,359	517,359
Exhibitions and Events	-	81,552	81,552
Education	-	22,607	22,607
Other trading activities	-	-	-
Service costs	-	100,611	100,611
Costs of generating funds	-	-	-
Governance costs	-	52,345	52,345
Commercial trading operations	-	22,616	22,616
	-	797,090	797,090

	Restricted Funds 2024 £	Unrestricted Funds 2024 £	Total Funds 2024 £
The Lightbox operating costs	-	408,569	408,569
Exhibitions and Events	-	99,942	99,942
Education	-	60,477	60,477
Other trading activities	1,455	-	1,455
Service costs	-	115,365	115,365
Costs of generating funds	-	-	-
Governance costs	-	76,327	76,327
Commercial trading operations	-	21,538	21,538
	1,455	782,218	783,673

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 7 Auditor's remuneration

	2025 £	2024 £
Fees payable to the company's auditor and associates:		
<b>For audit services</b>		
Audit of the financial statements of the group and company	-	5,106
Audit of the financial statements of the company's subsidiaries	-	2,020
	<u>-</u>	<u>7,126</u>

### 8 Employees

The average monthly number of persons (including directors) employed by the group and company during the year was:

Group 2025 Number	2024 Number	Company 2025 Number	2024 Number
27	19	23	15

Their aggregate remuneration comprised:

	Group 2025 £	2024 £	Company 2025 £	2024 £
Wages and salaries	456,116	429,895	390,701	387,012
Social security costs	35,880	30,250	35,880	30,250
Pension costs	5,590	6,357	5,590	6,357
	<u>497,586</u>	<u>466,502</u>	<u>432,171</u>	<u>423,619</u>

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 9 Tangible fixed assets

Group	History Gallery	Improvements to Property	Fixtures and fittings	Computer equipment	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2024 and 31 March 2025	639,240	28,457	2,933	62,930	733,560
<b>Depreciation and impairment</b>					
At 1 April 2024	628,768	27,966	538	62,496	719,768
Depreciation charged in the year	306	(1,890)	587	217	(780)
At 31 March 2025	629,074	26,076	1,125	62,713	718,988
<b>Carrying amount</b>					
At 31 March 2025	10,166	2,381	1,808	217	14,572
At 31 March 2024	10,472	491	2,395	434	13,792
<b>Company</b>					
	History Gallery	Improvements to Property	Fixtures and fittings	Computer equipment	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2024 and 31 March 2025	639,240	28,457	2,933	62,930	733,560
<b>Depreciation and impairment</b>					
At 1 April 2024	628,768	27,966	538	62,496	719,768
Depreciation charged in the year	306	(1,890)	587	217	(780)
At 31 March 2025	629,074	26,076	1,125	62,713	718,988
<b>Carrying amount</b>					
At 31 March 2025	10,166	2,381	1,808	217	14,572
At 31 March 2024	10,472	491	2,395	434	13,792

### 10 Fixed asset investments

	Notes	Group 2025 £	2024 £	Company 2025 £	2024 £
Investments in subsidiaries	11	-	-	1	1

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 10 Fixed asset investments (Continued)

#### Movements in fixed asset investments Company

	Shares in subsidiaries £
<b>Cost or valuation</b>	
At 1 April 2024 and 31 March 2025	1
<b>Carrying amount</b>	
At 31 March 2025	1
At 31 March 2024	1

### 11 Subsidiaries

Details of the company's subsidiaries at 31 March 2025 are as follows:

Name of undertaking	Registered office	Class of shares held	% Held Direct
WMACC Trading Limited	England and Wales	Ordinary	100.00

### 12 Stocks

	Group 2025 £	2024 £	Company 2025 £	2024 £
Raw materials and consumables	16,171	18,457	-	-

### 13 Debtors

	Group 2025 £	2024 £	Company 2025 £	2024 £
<b>Amounts falling due within one year:</b>				
Trade debtors	3,576	26,617	1,675	12,269
Amounts owed by group undertakings	-	-	204,482	528,853
Other debtors	7,347	12,648	5,902	12,648
Prepayments and accrued income	7,647	14,930	7,647	14,930
	18,570	54,195	219,706	568,700

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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**14 Creditors: amounts falling due within one year**

	Notes	Group 2025 £	2024 £	Company 2025 £	2024 £
Trade creditors		10,836	46,889	6,010	37,655
Other taxation and social security		663	663	-	-
Deferred income	15	129,500	110,017	129,500	107,858
Other creditors		-	9,197	-	9,197
Accruals and deferred income		74,720	50,532	74,720	50,532
		<u>215,719</u>	<u>217,298</u>	<u>210,230</u>	<u>205,242</u>

**15 Deferred income**

	Group 2025 £	2024 £	Company 2025 £	2024 £
Other deferred income	129,500	110,017	129,500	107,858
	<u>129,500</u>	<u>110,017</u>	<u>129,500</u>	<u>107,858</u>

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# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Page 10 of 10

### Statement of funds - current year

	Balance at 1st April 2024	Income	Transfer to Unrestricted funds:	Expenditure	Balance at 31st March 2025
<b>General Funds</b>	394,524	-		-	394,524
WMACC		864,313	5,010	797,090	72,233
WMACC Trading	-	141,718	-	116,612	25,106
	<u>394,524</u>	<u>1,006,031</u>	<u>5,010</u>	<u>913,702</u>	<u>491,863</u>
<b>Resitrcted funds</b>					
NADFAS - Centrepiece	662	-	662	-	-
SEWS Innovate	40	-	40	-	-
Arts Society Weybridge	310	-	310	-	-
SEWS Wild Escape	769	-	769	-	-
Arnold Clark (YC)	61	-	61	-	-
Hedley (YC)	101	-	101	-	-
ArtsSoc (YC)	153	-	153	-	-
John Ackroyd	389	-	389	-	-
NLCF Young Carers	3,336	-	3,336	-	-
Young Creatives	10	-	10	-	-
D'Oyly Carte (YC)	500	-	500	-	-
Art & Wellbeing	3	-	3	-	-
	<u>5,010</u>	<u>-</u>	<u>5,010</u>	<u>-</u>	<u>-</u>
<b>Total of funds</b>	<u>399,534</u>	<u>1,006,031</u>	<u>-</u>	<u>913,702</u>	<u>491,863</u>

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

### 17 Description of funds

During the year, a review was undertaken of historic restricted funds with small residual balances. It was determined that these funds had been fully spent on their intended purposes in prior years, and the remaining balances have therefore been released to unrestricted funds. The movements are reflected in the Statement of Funds note.

#### **Centrepiece – (NADFAS) Arts Society Mind**

A project involving up to seven schools, developing children's creativity and culminating in an exhibition at the Art Fund Prize Gallery during the summer holidays.

#### **SEWS Innovate**

An artist-led project creating visitor assets, including a bespoke membership card, shop products designed by artists, and visitor surveys on signage and retail experience.

#### **Arts Society Weybridge**

Donation supporting family drop-in activities.

#### **SEWS Wild Escape**

Delivered in partnership with The Art Fund, this project engaged schools and families to create sessions and an Earth Day event celebrating UK wildlife, in connection with the Sophie Ryder exhibition.

#### **Arnold Clark Community Fund**

To support Young Carers, children and young people with disabilities, and other disadvantaged children through workshops and storytelling activities during 2021/22.

#### **Hedley Grant**

To fund materials for Young Carers workshops in 2021/22.

#### **(NADFAS) Arts Society – Young Carers (YC)**

Funding allocated to support the Young Carers Programme in 2021/22.

#### **John Ackroyd Trust**

To support activities for Young Carers, Art in Mind, and Adult Carers during 2021/22.

#### **Young Creatives**

A programme for 11–16-year-olds offering opportunities to explore different art forms and connect with creative professionals and peers.

#### **D'Oyly Carte**

Funding for art and wellbeing programmes. Due to COVID-19 restrictions preventing in-person sessions, funds were carried forward and used for Young Carers projects in 2021/22.

#### **Art & Wellbeing**

Funding for wellbeing initiatives and related staffing in 2021/22.

### 18 Retirement benefit schemes

	2025	2024
Defined contribution schemes	£	£
Charge to profit or loss in respect of defined contribution schemes	5,590	6,357

A defined contribution pension scheme is operated for all qualifying employees. The assets of the scheme are held separately from those of the group in an independently administered fund.

# WOKING MUSEUM AND ARTS & CRAFTS CENTRE

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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19 Analysis of changes in net funds - group

	1 April 2024	Cash flows	31 March 2025
	£	£	£
Cash at bank and in hand	530,388	127,881	658,269
	<u>          </u>	<u>          </u>	<u>          </u>

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