

THE GARDEN MUSEUM

England & Wales · Charity number 1088221

Details

Other names	MUSEUM OF GARDEN HISTORY, THE MUSEUM OF GARDEN HISTORY
Status	Registered
Legal form	Charitable company
Company number	01413661
Registered	2001-08-28
Register	View on the Charity Commission register

Contact

Address	Garden Museum 5 Lambeth Palace Road London SE1 7LB
Phone	02074018865
Email	info@gardenmuseum.org.uk
Website	www.gardenmuseum.org.uk

Activities

Objects: TO ADVANCE SUCH CHARITABLE PURPOSES OR CHARITABLE INSTITUTIONS, IN SUCH MANNER AND IN SUCH PROPORTIONS, AS THE TRUSTEES MAY IN THEIR ABSOLUTE DISCRETION DETERMINE AND IN PARTICULAR: 1. THE ADVANCEMENT OF EDUCATION IN ALL ASPECTS OF THE STUDY AND TEACHING OF GARDENING AND ITS HISTORY; 2. THE REINSTATEMENT, REPAIR AND MAINTENANCE OF THE CHURCHYARD OF THE CHURCH OF ST MARY THE VIRGIN LAMBETH AND LAND ADJOINING OR ADJACENT THERETO AS A GARDEN OR OPEN SPACE FOR THE BENEFIT OF THE PUBLIC; 3. THE REPAIR AND PRESERVATION OF THE CHURCH OF ST MARY THE VIRGIN LAMBETH, AND TO FINANCE THE USE OF IT FOR CHARITABLE PURPOSE FOR THE BENEFIT OF THE PUBLIC.

Activities: (i) The advancement of education in all aspects of the study and teaching of gardening and its history(ii) The maintainance of the churchyard of St Mary at Lambeth as a garden/open space for the benefit of the general public(iii) The care of the church of St Mary at Lambeth; and to finance its use for charitable purposes for the benefit of the general public

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Amateur Sport, Environment/conservation/heritage
- **Who:** Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- **Area of benefit:** LAMBETH, LONDON, AND ELSEWHERE
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£4,405,589	£4,191,442	£5,142,026	61
2024-03-31	£3,357,899	£3,420,773	£5,313,674	54
2023-03-31	£2,871,926	£3,110,355	£5,376,548	46
2022-03-31	£3,403,621	£2,658,618	£5,614,977	44
2021-03-31	£2,118,613	£1,737,840	£4,869,974	45

Trustees

Name	Role	Appointed
BRYAN SANDERSON CBE		2026-06-02
Bridget Pinchbeck		2026-06-02
Charles Spicer		2026-06-02
Christopher Jason Gatenby		2026-06-02
Edward McMullan		2026-06-02
Edwina Sassoon		2026-06-02
Hazel Gardiner		2026-06-02
Jane Mary Ruffer		2026-06-02
Jeremy Clay		2026-06-02
LADY CAROLINE EGREMONT		2026-06-02
LADY JILL RIBLAT OBE		2026-06-02
LADY TANIA COMPTON		2026-06-02
Marchioness Nicola Shulman		2026-06-02
Rupert David Tyler		2026-06-02
Sir Charles Robert Saumarez Smith		2026-06-02
THOMAS STUART-SMITH		2026-06-02

THE GARDEN MUSEUM

England & Wales - Charity number 1088221

Accounts

The Garden Museum

(A Charity Group)

Audited Group Financial Statements

and

Report of the Trustees

for the year ended 31 March 2025

The Garden Museum

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Report of the Trustees for the year ended 31 March 2025

The trustees present their annual report and consolidated financial statements of The Garden Museum and its subsidiary for the year ended 31 March 2025. The financial statements comply with applicable accounting standards, the Companies Act 2006 and the Statement of Recommended Practice - Accounting and Reporting by Charities SORP FRS 102.

1) Reference and Administrative Details

1.1 Constitution

The Garden Museum Ltd changed its name from The Museum of Garden History by written special resolution dated 20 November 2008. It is a company limited by guarantee and a registered charity governed by its memorandum and articles of association adopted by special resolution on 25 April 2001 and amended by written resolution on 25 July 2001.

1.2 Trustees

The trustees of The Garden Museum, who are also directors of the charity company for the purpose of company law, during the year to 31 March 2025 and since that date have been:

Chairman: Rupert Tyler* **

Treasurer:

Trustees:	Alexander Fortescue*	- Deceased 17 May 2024
	Bridget Pinchbeck	
	Sir Bryan Sanderson CBE	
	Charles Spicer	- Appointed 18 September 2024
	Edward McMullan*	
	Edwina Sassoon MBE	
	Hazel Gardiner	
	Jane Ruffer*	
	Jason Gatenby*	- Appointed 18 September 2024
	Jeremy Clay	
	Lady Ritblat OBE	
	Sir Charles Saumarez-Smith CBE	
	Tania Compton	
	The Lady Egremont	
	The Marchioness of Normanby	
	Thomas Stuart-Smith	

* = Executive committee member

** = Tradescant Trading Company Limited Director

1.3 Secretary

The constitution adopted by written special resolution on 20 November 2008 does not require the appointment of a company secretary.

1.4 Director and Chief Executive Officer

Christopher Woodward

1.5 Address and Registered Office:

The Garden Museum, Lambeth Place Road, London SE1 7LB.

1.6 Independent Auditors

Armstrong & Co, Chartered Accountants and Statutory Auditors, 4a Printing House Yard, Hackney Road, London E2 7PR.

1.7 Bankers

Bank of Scotland, 14-16 Cockspur Street, London SW1Y 5BL

Barclays Bank PLC, 108 Queensgate, London SW7 5LS

CAF Bank Ltd, West Malling, Kent, ME19 4JQ

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Report of the Trustees for the year ended 31 March 2025

2) Structure, governance and management

2.1 Structure and governance

The Board of Directors (Trustees) is responsible for the governance, purpose, strategy and long-term planning of the Museum and meets four times each year.

The Board is advised by an Executive Committee, whose purpose is to be responsible for finance, performance to budget, administration, and human resources. Summaries of its detailed discussions are reported to the Board. The Committee meets four times each year and is composed of the Chair and three Trustees, with attendance by the Senior Management Team and Director.

The Board of Trustees is structured to represent a range of expertise from museums to garden design, commercial income to fundraising. Appropriate Trustees are delegated to attend meetings on prioritised issues between Board meetings.

The Museum has a wholly owned subsidiary, the Tradescant Trading Company Limited, established in 1994. It is responsible for all substantial commercial income (the shop, venue hire and since 1 April 2019, the cafe). Its Directors must be Trustees of the Museum and are appointed by the Trustee Board. The Director at 31st March 2025 was Rupert Tyler (Chairman).

The Museum's Director continues to be Christopher Woodward, and the team of staff is supported by 57 volunteers in Front of House, archive, learning, curatorial and gardening.

3) Objectives and Activities

The objectives of the charity are:

- To advance education in all aspects of the study and teaching of gardening and its history;
- To maintain the churchyard of the church of St. Mary at Lambeth as a garden or open space for the benefit of the public;
- To repair and preserve the church of St. Mary at Lambeth and to finance its use for charitable purposes for the benefit of the public.

The Garden Museum's activity is aligned with its Vision, Mission and Values:

Mission: Telling the stories of people, plants and gardens, inspiring change, debate and supporting creativity and offering wellbeing for all.

Vision: We will grow our unique role at the intersection of gardens, art, education and wellbeing/health to become nationally and internationally recognized for our high quality innovative and multisensory programmes.

Values:

- **CREATIVITY:** We think creatively, from our entrepreneurial approach to our innovative public programming. We are ambitious, we challenge concepts and bring the best of art and gardens to our spaces. Our museum is an oasis for the cross pollination of ideas and approaches to inspire all those who visit in person or digitally.
- **EXCELLENCE:** We believe in excellence through continuous improvement, seeking inspiration from collaborations both inside and outside of the museum sector. We recognise talent and enable staff to be brave.
- **RESPECT:** The Garden Museum respects and welcomes all. We enable access and celebrate diversity. In trust, we nurture and develop our teams, collaborators, partners and audiences.
- **GREEN:** on the path to a SUSTAINABLE Garden Museum: As a champion of green spaces, we educate and advocate sustainable practices relating to gardens and gardening.

In order to achieve these objectives and adhere to the core purpose of the Garden Museum outlined above, we set measurable objectives and completed the activities described in "Achievements and Performance" below.

4) Achievements and Performance

4.1 NPO

In April 2023 the Museum was awarded National Portfolio Organisation (NPO) status and an annual grant of £122,250 p.a. from Arts Council England (ACE) and the Department of Culture, Media and Sport (DCMS). In March 2025, we received the news from ACE that this support would be extended by a further year until March 2028.

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This investment has enabled the Museum to establish a programme of activities which a) engages Lambeth and local residents and b) supports our dynamic business model.

The specific targets of the NPO are to welcome more families and local residents through a targeted programme of free or discounted festivals workshops and exhibitions.

The objectives for 2024-5 and the achievements against each of these are as follows:

Continue to grow our family audiences and welcome more children to site

- In 2024-5 we welcomed 2,175 family members (number of people, children and adults) compared to 1,196 in 2023-4. We achieved this increase through a regular programme of free storytelling and craft workshops held on Tuesday Mornings. Known as Tuesday Tots, this element of our offer has grown to see 70% repeat visitors, with some parents and carers now bringing younger siblings of children who first visited when the programme was launched in 2023. This has created a warm and familiar environment in the museum and helped to achieve our target of making families feel welcome.

Commission denim artist Ian Berry to create an immersive garden for our free-of-charge summer exhibition in the nave

- The Garden Museum presented "Ian Berry: The Secret Garden" from 13 July to 8 September 2024, a free exhibition transforming recycled denim into a vibrant urban garden. Visitors were invited to walk through a pathway lined with denim-crafted roses, wisteria, cacti, vines, and a fishpond, all meticulously made from layers of old jeans. The installation explored sustainability in the textile industry and the importance of green spaces in city life, particularly for young people.
- This exhibition was a highlight in the programme of NPO activities this year, and contributed to the Garden Museum welcoming 4,600 visitors to the Museum for free over the year.

Build upon the success of our festivals programme

- In 2024/25 we delivered seven festivals, welcoming 5,425 visitors (6,723 visitors in 2023/24). Highlights included the launch of the Harvest Festival, exploring food and plants, and our busiest ever Spring Plant Fair, which drew 1,700 visitors. British Flowers Week attracted 1,809 attendees, celebrating sustainable floral design, while Winter Flowers Week engaged 825 visitors.
- 48% of festival visitors were under 40, 90% lived in urban areas, and over half were visiting the Museum for the first time, demonstrating the success of the NPO investment in allowing the Garden Museum to reach local people and more younger people. Talks and workshops across all events promoted the health and wellbeing benefits of gardening.

Our objectives to ensure successful delivery of our NPO funded activities in 2025/26 are:

- Deliver 20 free Branch Out events and three Nave exhibitions, ensuring that over 4,000 people enjoy free access to activities and displays.
- Provide accessible learning opportunities for neurodiverse families and early years groups.
- Create a friendly and welcoming environment, ensuring that 60% of family visitors to Tuesday Tots sessions are repeat visitors.

4.2 Visitors and Exhibitions

2024-5 saw a record-breaking year for admissions at the Garden Museum, which reached 58,816, over 12,000 more people than in the previous year (2021/22 - 22,647, 2022/23 - 35,787, 2023/24 - 46,394). Of these, 4,600 visited the museum for free, enabled by our ACE NPO investment.

The high footfall this year was largely due to the success of the exhibitions which showcased unique stories of garden history. The summer exhibition 'Gardening Bohemia: Bloomsbury Women Outdoors' ran from 15 May to 29 September 2024, showcasing gardens of the Bloomsbury Group. 27,815 people visited this exhibition, making it the museum's most successful ever.

This exhibition was followed by the exhibition 'Lost Gardens of London' curated by Todd Longstaffe-Gowan which brought together paintings, photographs, and maps to highlight green spaces in the capital which have been erased by urban developments. This winter exhibition welcomed 11,490 an increase from 9,403 for the winter exhibition in 2023/24.

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The objectives for 2024-5 for visitors and exhibitions, and the achievements against each of these, are as follows:

Expand and develop the Front of House Team to support increased visitor numbers and museum programming.

- In August 2024, a full-time Front of House Supervisor role was introduced to the team. This role has responsibility for managing and recruiting volunteers in order to increase capacity for a safe and friendly welcome for our visitors.

Welcome more groups to the museum through our group bookings offer

- The number of people visiting through pre-booked group visits increased from 268 in 2024 to 539 in 2025.

Introduce sensory explorer backpacks

- In collaboration with the learning team, explorer backpacks were launched in August 2024 and were used by 200 families in 2024/25.

Increase membership sales through Front of House

The number of new and renewed memberships in 2024/25 was 1,633 compared with 1,318 2023/24. The Front of House team received in-depth training from the Development manager in August 2024 which gave an overview of types of membership offered by the Garden Museum and specific training in customer service and selling memberships.

Objectives for 2025/6:

- Improve security through a series of bespoke training and equipment improvements.
- Increase the retail offer to be expanded to reflect the changing seasons, work with British artist & makers and listen to feedback from our audiences. We will diversify the range to ensure there is something for all budgets and increase our reach by launching a new online shop. Increase income from group visits and specialist tours of the museum.
- Improve the ticketing system for visitors, making it easier to book tickets online.

4.3 Curatorial

The Curatorial department and associated work of this team on preserving the history and heritage of the museum building and collections, whilst developing exhibitions which explore the art, history, and design of gardens, is the cornerstone of the museum.

The curatorial team are responsible for ensuring that the Garden Museum has agreed policies and procedures which ensure work undertaken in this area meets the Accreditation standard for collections care and development. This overall aim was met in 2024/25.

Objectives in 2024-25:

To explore the gardens of the Bloomsbury group and the role they played in the creative practices of four women; Virginia Woolf, her sister Vanessa Bell, Lady Ottoline Morrell and Vita Sackville-West.

- This objective was fully achieved with the exhibition being one of the most successful ever at the Garden Museum, welcoming 27,815 visitors. Proposed by guest curated by Dr Claudia Tobin based on her academic research, the exhibition focused on four pioneering women and the green spaces that inspired them: Virginia Woolf at Monk's House, Vanessa Bell at Charleston, Lady Ottoline Morrell at Garsington Manor, and Vita Sackville-West at Sissinghurst Castle.
- Dr Tobin selected important loans from prestigious organisations, including paintings, textiles, photographs, manuscripts, and garden tools to ensure a dynamic and visually impactful exhibition, which revealed how these gardens served as sanctuaries and sites of creativity during times of personal and national upheaval.

To explore the gardens that have disappeared from London over the last five hundred year as the city has continued to change and develop.

- From 23 October 2024 to 2 March 2025, the Garden Museum presented Lost Gardens of London, guest curated by Dr Todd Longstaffe-Gowan. The exhibition revealed the hidden history of London's vanished gardens, from royal pleasure grounds and private botanical sites to allotments and early ecological parks. Paintings, prints, photographs, and maps brought these spaces to life, illustrating five centuries of change in the city's relationship with nature.

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Public programmes explored how community action and conservation have helped protect the green spaces that remain today. Coinciding with Dr Longstaffe-Gowan's book of the same name, the exhibition offered a timely reflection on the fragility and importance of urban gardens.

The exhibition was sponsored by the Deborah Loeb Brice Charitable Trust, The Aldama Trust, the Finnis Scott Foundation and the Cosman Keller Trust.

To continue to develop the museum's online and digital exhibition and collection content

- The main achievement in this area was the production of digital format interpretation for the Bloomberg Connects app, which visitors can enjoy onsite or remotely. The marketing team created digital content and set up the Garden Museum on the app to provide an accessible visitor experience. The app features new audio content developed by the marketing team, so that blind and partially sighted visitors can engage with the permanent collection.

To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of ceramics by Frances Palmer and an exhibition of paintings by Ruth Murray and a further exhibition featuring the work of artist, gardener and snow drop specialist John Morley

- All three of these selling exhibitions were executed and raised the following income for the Garden Museum:
 - France Palmer, £6,337.00
 - Ruth Murray, £291.67
 - John Morley, £19,110.94

To continue the programme of contemporary artwork and a celebration of community art through The Magazine Space

- The programme of contemporary works shown is included in the summary above. In addition to this, from 30 July to 19 August 2025, the Garden Museum presented Clay for Dementia 2025, celebrating eight years of the Museum's partnership with Arts for Dementia. This exhibition showcased artworks, photographs, and reflections from participants, highlighting how creative activity with clay supports people living with dementia and their companions. It coincided with lead artist Katie Spragg's Impact Fellowship at the Royal College of Art and marked the retirement of Janine Nelson, Head of Learning.

To develop family audiences, family exhibitions and events

- An exhibition of the textile artist Ian Berry was held at the Garden Museum which was free to enter. The recycled denim garden crafted by Berry was particularly appealing to families as the familiar textile had been upcycled to an immersive work of art. As part of the exhibition, the Museum delivered free family workshops, including a Neurodiverse Rag Rug Workshop, which provided a calm, supportive environment for families with neurodiverse needs and encouraged parents and children to create together using recycled fabrics.

To redisplay the museum's garden design collections.

- A new display of designs from the Archive of Garden Design was installed in the permanent gallery funded by a grant from The Foyle Foundation. This features the work of Penelope Hobhouse and Dominic Cole. The designs were selected to showcase the development of Computer Aided Design (CAD) in garden design history, and how different designers have combined this with drawing in their work.

To continue to acquire works which illustrate the art, history, design and impact of gardens and gardening

- Key acquisitions have been made this financial year, including a portrait of celebrated rose grower Harry Wheatcroft by Bunny Miller, and a collection of photographs by Cecil Beaton (see 4.3.1)

To explore the museum's collection in diverse and engaging ways

- In February 2025, the Garden Museum created two new displays relating to Black British Gardening. Edward Adonteng was previously a participant in the 'Sowing Roots' project at the museum, celebrating Caribbean horticulture in South London. He was invited to return to the museum as Special Projects Officer, and has curated a new display in the museum celebrating Black Gardening in Britain. The display features photographs from the Sowing Roots project, a rare photograph from our Collection from the 1930s showing a black gardener, and 'Portrait of a Black Gardener' by Harold Gilman (c.1905). In addition, a selection of seeds and flora from St Lucia

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were added to the permanent display with interpretation to showcase the heritage of Caribbean horticulture in South East London at the museum.

Objectives for 2025 – 6

- Deliver exhibitions which engage visitors with artist - gardeners across new media such as theatre and music to increase visitor numbers
- Raise significant income of at least £20,000 from selling exhibitions
- Ensure that new acquisitions are showcased to the public
- Improve diversity of permanent collection through acquisitions and displays, including a collection celebrating Black Gardening in Britain
- Raise funds to undertake a major conservation project to restore a 17th century tapestry

4.3.1 Acquisitions in the Financial Year

- Cecil Beaton Collection:
 - Three still life portraits by Beaton
 - Photographs by Anthony Denney of Redditch House and the garden, including a portrait of Beaton sitting under an umbrella on his patio.
 - Two early photographs of Beaton's sisters in a rose garden
 - Photograph of Beaton's sisters and mother in a wood
 - Portrait of Babay Beaton in Syrie Maugham's white drawing room
 - Christmas card featuring a design for My Fair Lady
- Sir George Beaumont, Garden at Coleorton, Leicestershire (c.1804). The painting reflects contemporary discussions on the picturesque and the re-introduction of shrubberies in the early 19th century after their disappearance under Capability Brown. Generously gifted by Jane and Jonathan Ruffer.
- Portrait of Harry Wheatcroft — a painting of the celebrated horticulturist by Bunny Miller
- William Andrews Nesfield (1793–1881) Archive.
 - This important record of historic garden design includes over 700 design sketches and plans, 900 watercolours, sketches and studies, and 100 other items including notebooks and papers, all belonging to Nesfield and his sons Arthur Markham and William Eden Nesfield.

4.4 Fundraising

Fundraising is a core function of the Garden Museum as a registered charity. Income from individual giving, trusts and foundations, and special events ensures that the Garden Museums continues to be a thriving organisation which can achieve its charitable aims and deliver its wide range of programmes, exhibitions, and learning opportunities for its visitors.

Objectives for 2024-25

Continue to grow the Friends and Patrons

- 586 new Friends joined and 1,047 renewed membership this year and 8 new lifetime friends joined the scheme, compared with 409 new and 879 renewed friends and 9 new lifetime friends in the previous year. Friends membership realised £92,213 income for the museum in 2024-25.
- The Patrons group continues to grow, with a total of 109 Patrons for FY 2024-25. A number of cultivation events are planned for 2025-26 to engage Friends and Donors with a view to uplifting to annual support as Patrons.

Secure multi-year funding to support core programmes, with a particular focus on Learning and the Archive

- This objective was fully met, with a grant of £75k per year for three years being awarded by the Julia Rausing Trust to support the creative learning for community groups and plant science lessons at the Museum in October 2024. Between October 2024 and end March 2025, the creative learning programme welcomed 134 participants, and 603 pupils attended plant science lessons at the Museum, made possible by the Julia Rausing Trust.

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- Funding from the Foyle Foundation to enable the Garden Museum to develop and deliver the UK's only archive dedicated to garden design. The Foyle is a grant giving trust which supports arts and education and set to close in 2025. Primarily, funds from the Foyle Foundation covered the Archivist role, and included much-needed equipment for the preparation of the online archive catalogue such as bespoke furniture and camera equipment. This funding has made an immeasurable difference, enabling us to have a full-time archivist and work on bespoke projects such as the mounting and displaying garden designs in the museum, and fully cataloguing archive collections, such as the Penelope Hobhouse and Andrew Lawson archives.

Undertake a Corporate Fundraising review and develop a strategy to increase support from companies, utilising the experience of the new Head of Development in post from May 2024

- In January 2025, the new Head of Development left the museum for a new role. This has meant that work to create a new strategy to reach corporate supporters was delayed. The Museum Director and Trustees used this opportunity to rethink the fundraising team at the Garden Museum, and create new roles including a Director of Development who will take this objective forward.

Secure funding to acquire The Nesfield Family Archive for the Archive of Garden Design

- In December 2024, the Garden Museum successfully acquired the archives of William Andrews Nesfield (1793–1881) and his sons, one of the most significant collections of historic British landscape design. The archive includes over 700 design sketches and plans, 900 watercolours, and 100 notebooks and papers, documenting more than 250 gardens, including Witley Court, Regent's Park, Alton Towers, Castle Howard, and Kew Gardens.
- The acquisition was made possible through the funding secured from National Heritage Memorial Fund (£70,956), Art Fund (£54,000), Arts Council England/V&A Purchase Fund (£20,000), and Friends of the National Libraries (£13,107).

Objectives for 2025-6

- Launch the Design Circle, aimed at garden designers and landscape professionals to meet and network in the exceptional setting of the Garden Museum. This new programme aims to deepen the Garden Museum's engagement with the landscape design sector and generate income to fund an annual exhibition on landscape, with the inaugural exhibition on Burle Marx in 2027. Launch: March 2026. Fundraising target: £30k.
- New Patrons lunches: Invite some of our existing Friends community to become patrons of the Museum through a string of lunches hosted by the Museum Director and Director of Development. The events will include a private tour of the Museum and exhibition with the Museum's curator. Target: Upgrade 20 friends to patrons generating an additional income of £15k.
- Corporate Sponsorship: seek new corporate sponsors for the Literary festival.

4.5 Learning

The Garden Museum's learning programme advances the charity's objectives by providing inclusive, high-quality educational experiences that explore gardening, its history, and related creative and scientific disciplines. Through workshops, exhibitions, and hands-on activities, the Learning Team engages families, schools, teenagers, community groups, and adults, promoting wellbeing, creativity, and practical skills in gardening, cooking, and art.

Special programmes are offered to visitors with specific needs, designed to be accessible to neurodiverse participants, SEND families, and local communities.

School plant science lessons and bespoke cookery sessions support education and social prescribing and the use of museum spaces like the Community Garden link directly to wellbeing. In this way, the Learning Team helps maintain the museum as a vibrant, educational, and inclusive public space, fulfilling the charity's mission to advance education and promote creativity, health, and wellbeing for all.

Objectives for 2024-25

To develop a new family trail and backpack including sensory backpack for those with neurodiverse needs

- This objective was achieved and reported in the NPO targets above.

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To run a family programme linked to our exhibitions, including Ian Berry: Secret Garden summer exhibition

- This objective was achieved and reported in the Curatorial targets above.

To develop links with a food scrap scheme and resources scrap scheme to increase sustainability, reduce cost of resources and support our families.

- The Garden Museum has joined the Work and Play Scrap Store Scheme who supply paper, fabric and many other resources for free. For an annual membership of £160 museum staff can visit as often as required. Supplies obtained have included textile trims, embroidery threads, fabric, coloured paper and collage materials for many projects including the craft table.
- The food scrap scheme is based at New Covent Garden Market and the museum is on their waiting list. Joining will mean the museum can offer fresh fruit and vegetable snacks to our Tots and other family groups free of charge. There will be no cost to us and the food would otherwise end up in landfill.

To use the Healing Garden as a resource for Learning activities.

- *The Healing Garden has been used as a rich learning resource, providing natural materials such as grasses, leaves, and flowers. The dye bed has been developed to grow indigo plants which have been central to creative sessions in printing, clay, and cyanotypes.*

To make use of the Community Wall for Learning related displays.

- A number of displays were shown in 2024/25 which allowed the learning team and participants to showcase the art and craft they made in sessions at the museum.
- Clay4Dementia was a highlight and is reported on in the Curatorial report above.
- Another highlight was The Community Wall display *Made by QEII*, an exhibition celebrating the creativity and achievements of young people from Queen Elizabeth II Jubilee School, Westminster, developed in collaboration with the Garden Museum's Learning Department through the *Stepping Stones: Arts & Heritage Placement Programme for SEND School Leavers*, a project by Outside In Pathways. Now in its third year, this partnership offers learners with Special Educational Needs and Disabilities (SEND) hands-on, multi-sensory experiences connecting art, nature, and heritage while developing transferable workplace skills. The exhibition showcases the learners' artwork inspired by the theme Earth, Air and Water, and provided a public space for the learners to show their work.

To develop a series of Cook with the Seasons courses for adults, at an accessible price (in comparison to other London cookery sessions), that stand alone as a series and aren't attached to an exhibition.

- Between April 2024 and March 2025, the Garden Museum ran a monthly Cook with the Seasons series led by Food Educator Ceri Jones, delivering ten adult cookery sessions in the Learning Studio Kitchen. Each class focused on celebrating seasonal produce through hands-on, small-group workshops where participants prepared a vegetarian main, side, and dessert before sharing a meal together. Menus such as *Griddled Leeks with Greek Yoghurt and Squash Gratin* (October) highlighted sustainability, seasonality, and skill-building. Priced at £50, the series successfully provided adults with an enjoyable and affordable way to develop confidence in the kitchen, also connecting with wellbeing.

To develop and run two new sessions initially for KS3- cotton and tea. These will be the first of a suite of lessons on Plantation crops and cross curricular.

- Samia Qureshi, plant science educator at the Garden Museum, successfully developed and delivered new KS3 sessions on plantation crops, focusing on tea this year. The sessions combine biology, chemistry, history, and cultural studies to provide a cross-curricular learning experience: pupils examine *Camellia sinensis* leaves under microscopes to understand plant adaptations, explored the chemistry of tea production through pH testing, investigated the global spread of tea and its historical trade connections, including the Opium Wars, Robert Fortune, the East India Company, and the Boston Tea Party, and made herbal tisanes to take home. These activities developed practical, analytical, and observational skills while highlighting the significance of museum artefacts in global trade.

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Create science videos collaborating with the Marketing team for Instagram to promote the plant science enrichment learning offer.

- A mini-series of ‘plant science’ was created by Samia, the museum’s plant science educator for social media. The videos, explaining the science of citrus plants, had 300 likes and 14,000 views, and a science demo showing a flower drawing coloured water up its stem into the petals had 510 likes and 24,000 views.

Objectives for 2025/6

- To deliver 75 food learning sessions which provide participants with an understanding of how to cook nutritionally balanced vegetarian meals from scratch with an emphasis on seasonal produce
- Deliver 30 drop-in sessions for families which provide Lambeth children with more opportunities to learn skills in art and gardening
- Deliver 45 school workshops reaching 1,300 students per year which are inspired by nature and plants.

4.6 Archive

Objectives for 2024-25

Continue to catalogue key collections as part of the Cataloguing Project that is currently under way.

- Between April 2024 and April 2025, the Archive of Garden Design saw extensive cataloguing, digitisation, and outreach work. Ceri Lumley-Sim completed cataloguing and repackaging of several archives and began preparations for the Epexio online catalogue. Alexandra Sullivan, who took over in September 2024, advanced major projects including the Marney Hall, Elphick & Son, and Alan Titchmarsh archives. In February 2025, the online catalogue went live, improving accessibility for researchers and raising public awareness. Key next steps include completing remaining cataloguing projects, expanding the online catalogue, and continuing outreach.

Redisplay our Archive Design display case in the permanent gallery.

- This objective was achieved and is reported under Curatorial above.

Increase in-person outreach through events and activities.

- In November 2024, project archivist, Alexandra, wrote a Marney Hall blog highlighting key items from the archive. In December 2024, the Archive had a stand at the Garden Museum’s Winter Flower Week Late event, showcasing catalogued materials from Marney Hall and Alan Titchmarsh, attracting interest from visitors. In March 2025, the “Butterfly Branch Out” workshop featured a talk on butterfly conservation, a presentation on Marney Hall’s work, and a craft activity using archive-inspired materials, attended by 26 participants. Additionally, tours for archivists from the Institution of Civil Engineers and the Victoria and Albert Museum provided professional engagement with the collections.

Begin digitisation of the slides in the Andrew Lawson Archive.

- Digitisation of the slides in the Andrew Lawson Archive has commenced, with the necessary hardware and software purchased for the project. A volunteer has been rehousing the slides in preparation for scanning, ensuring the materials are properly preserved for digitisation.

Resolve the issue of a future home for the Halliday Archive.

- Due to the nature of the archive, work is ongoing to find a future home. Research into the archive has revealed that the archive may need to be split and only parts taken by a single organisation which has led to delays in achieving this objective.

Launch our online catalogue, and make a selection of our archive collection available through it.

- The online catalogue was successfully launched on 3 February 2025, achieving the objective of making a selection of the Archive of Garden Design collections publicly accessible. Key collections such as the Marney Hall, Alan Titchmarsh, Elphick & Son, Janet Jack, and Geoffrey Jellicoe archives were included, with digital content migrated from CDs, DVDs, and USB drives to ensure long-term accessibility. Additional features were added to improve user

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experience, including explanatory text about cataloguing and a “coming soon” preview for ongoing projects. Publicity efforts included an overview in the Garden Museum newsletter and participation in a promotional social media film, increasing awareness and accessibility of the online catalogue among researchers and the wider public. The Archive catalogue film had 700 likes and 17,700 views on Instagram, and 740 likes and 9,100 views on TikTok.

To seek funding for further work to catalogue and make accessible collections in the archive.

- This objective was achieved and is reported against in Fundraising, above.

To complete and submit an Archives Accreditation application.

- This objective has not been achieved due to the demands on staff time through other activity. It remains a priority for the museum and the objective will be carried forward.

Continue to make connections and broaden our audience through the Places, Plants and People Network.

- This objective was achieved with Rob Hillman, archivist, and Alexandra Sullivan, Archivist, both attending network meetings. The Garden Museum is listed as a partner on the network website, making this important connection visible to the public.

Continue to cultivate an online archive presence through the Garden Museum’s social media accounts, and regular newsletter features.

- During the reporting period, the Archive of Garden Design maintained a strong online presence through both social media and newsletter engagement. Notable content included the Marney Hall blog in November 2024, which featured archive highlights and drew positive responses from Marney Hall’s family. In January 2025, a promotional film publicised the launch of the online catalogue, which went live in February 2025 and gained 17,000 engagements on social media. Regular newsletter features provided updates on cataloguing progress, new online content, and upcoming archive-related events, ensuring ongoing engagement with both researchers and the wider public. These activities strengthened awareness of the archive and showcased newly catalogued material to a broader audience.

To fundraise for the extension of the full time Archivist role, and create a practical plan to make the role permanent.

- The Garden Museum has established its Endowment Fund, **Ever Green**, with the objective of raising £3 million. The income generated from this investment will be used to fund and sustain the full-time Archivist role. This initiative supports the wider strategy to secure funding for the extension of the position and to develop a practical plan to make the role permanent.

Objectives for 2025-6

- Launch a film relating to the work of Sibylle Kreutzberger.
- Attract necessary funding to publish an illustrated volume of Russell Page garden designs, with an accompanying essay of new research.
- Increase public engagement with the Nesfield Archive through a series of lectures and a public display.
- To complete and submit an Archives Accreditation application.
- To secure permanent funding for the Archivist role through The Endowment, noting that the generous support from The Lennox-Hannay and Foyle Foundations come to an end in FY 2026 - 27 .

4.7 The Church Building and Gardens

Objectives for 2024-25

To secure planning permission and listed building consent for Lambeth Green

- Planning permission was granted by Lambeth Council on 1 October 2024; listed building consent had been awarded under delegated authority in July 2024. Planning permission was contingent upon the S106 agreement (to provide two apprenticeships each year for 10 years) being signed by March 2025. Staff shortages at Lambeth Council meant an extension was granted to this deadline.

To begin discussions with Lambeth Council on our future maintenance and wider relationship for the new site

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- Discussions around the development of a partnership agreement between Lambeth Parks Team and the Garden Museum outlining our maintenance of areas in Old Paradise Gardens, including the Community Garden, were started. Conversations about the maintenance of St Mary's Garden (Lambeth Green) were paused while we progressed the S106 agreement.

To develop relationships with our neighbours in Old Paradise Gardens, so that at least two neighbours have beds of their own to plant and pick from

- We continued to develop relationships with residents living around Old Paradise Gardens. We hosted regular meetings at the Museum for Whitgift Estate Residents Association, who support us to promote programmes delivered in Old Paradise Gardens and ensure they are accessible to residents of the estate. Jerome Webb, working alongside our community gardener Selina Ozanne, continued to deliver a community gardening club and two local families adopted beds where they grew their own edible and ornamental produce, including potatoes, beetroot, kale, sunflowers and salad leaves.

To install bespoke furniture in the Healing Garden

- Bespoke benches and a large table were designed, created and installed by Studio Bakker, made from reclaimed wood.

Objectives for 2025-26

- To plant up the new beds at Lambeth Bridge junction created in partnership with TfL, and to finalise the maintenance agreement
- To commission a Biodiversity Audit of the site, from the river to Old Paradise Gardens, so that Lambeth Green becomes a case study in the benefits of urban horticulture
- To set up a Lambeth Green Board chaired by a Trustee, to draw together professional skills and community perspectives
- To finalise the maintenance agreement with Lambeth Council for the site currently known as St Mary's Gardens

4.7.1 The Museum Gardens

The gardens have continued to evolve and develop this year, through more elaborate seasonal pot displays in the courtyard (species spring bulbs, lilies in summer), further plantings going into the Community Garden, and productive use being made of the on-site greenhouses in generating biennial flowers and shrub cuttings. In autumn 2024 we began experimenting with converting plane tree leaves gathered on site – which can number up to 100 dumpy bags-worth each year – into homemade leaf mould. The ambition here is that we might end the longstanding and somewhat volatile dependency on Lambeth collecting and emptying our leaf bags. We did this by creating large scale leaf 'pens' in the currently unused site of St. Mary's Gardens, and the results so far have been encouraging.

We ran another successful Horticultural Traineeship this year, funded for the eleventh year by the National Gardens Scheme, with trainee Mattie O'Callaghan engaging brilliantly with our gardens, our visitors and the museum's curatorial and events programme. Mattie's traineeship placements included Sissinghurst, Tresco Abbey, Hunting Brook Gardens in Ireland, The Hepworth Wakefield and Benton End. Meanwhile, our gardening volunteers team gained three new regular members, averaging an attendance of 7-8 volunteers on Tuesdays and 3-4 on Fridays.

Objectives for 2025-26

- Engage a Horticultural Trainee (1 year traineeship)
- Engage a summer Horticultural Development Trainee from Greenwich University (3 month traineeship)
- Ensure that one or more key exhibitions are visibly represented to the public through the exhibition beds
- Contribute to the cultural programme by adding a pond to the community garden for use by the learning team, and cultivating quince and medlars for use in food learning

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4.8 Public Programmes

The Garden Museum's public programme, encompassing talks, lectures, workshops, festivals, and garden visits, directly supports the Museum's charitable objectives by advancing education in gardening and its history, while promoting the museum as a welcoming green space for public benefit. Through these activities, the Museum brings its mission to life, telling the stories of people, plants, and gardens, inspiring creativity and wellbeing, and fostering debate and learning. The programme reflects the Museum's values by combining creativity and excellence in innovative, multisensory experiences, championing diversity and respect for all participants, and promoting sustainable gardening practices, reinforcing the Garden Museum's unique role at the intersection of gardens, art, education, and public engagement.

The Garden Visits Committee is a team of dedicated volunteers who organise exclusive visits to outstanding gardens while raising funds for the Garden Museum. In 2024 - 5, highlights included Buckinghamshire's Eythrope Park and Turn End, Oxfordshire's Broughton Grange, and London's city water features at Beech Gardens and local pocket parks. These visits provided unique cultural and social experiences for the museum's community and supported the museum's ongoing work with vital income.

Objectives for 2024 - 25:

To deliver the 2024 Literary Festival at Sezincote House, Gloucestershire.

- The Garden Museum's tenth Literary Festival took place at Sezincote House, Gloucestershire, on 22–23 June 2024, attracting 270 attendees for two days of talks by leading garden designers and authors, including William Dalrymple, Jinny Blom, Paul Bangay, and Shane Connolly; a particular theme was the heritage relationship with India, inspired by the place. The event successfully showcased the Museum's reputation for curating Britain's only travelling literary festival, with as a bonus a sponsor Sofas & Stuff through on-site branding, product placement, and audience engagement.

To deliver Harvest Festival, an event that celebrates where the themes of gardening and food meet, as well as the diversity of UK-grown food.

- The Garden Museum's first Harvest Festival, held on 20 October 2024, brought together seven stallholders, visitors, and partners to celebrate urban growing, sustainable living, and seasonal produce. The event featured a curated marketplace coordinated by the Green London Curator and The Drop Ldn. Over the course of the day, visitors could buy gardening products, food, and crafts from stallholders while enjoying talks and activities promoting community and environmental awareness. The well-organised logistics and diverse audience contributed to a successful launch, establishing the Harvest Festival as a promising new addition to the Museum's annual programme. The event was a success, attracting 500 visitors.

To mount a sixth iteration of our British Flowers Week exhibition.

- The Garden Museum's British Flowers Week 2024 was its busiest week of the year, attracting 1,809 visitors and featuring sustainable installations by five designers, including Debrah J Flowers, Hamish Powell, Lunaria, Swallows & Damsons, and Millie Proust, with highlights such as a Late Night opening and a panel talk event chaired by Shane Connolly. Presented for the first time in partnership with Flowers from the Farm (FFTF), the event included a short film showcasing the journey of British-grown flowers to the Museum, emphasising sustainability. Digital engagement was strong, with Instagram posts and reels reaching over 362,000 people, generating 37,768 likes, more than 1,000 new followers, and TikTok videos achieving several thousand views, while the website saw 4,544 page views for the main exhibition, demonstrating that social media played a key role in driving awareness and attendance despite limited press coverage.

To deliver the second iteration of Winter Flowers Week, celebrating seasonal, sustainable floral design in the festive season.

- The Garden Museum's Winter Flowers Week 2024 showcased sustainable floral installations by designers Frida Kim, Harriet Parry, JamJar Flowers, Sophie Powell, and Wagner Kreusch, attracting strong engagement despite stormy weather impacting attendance. Social media was a key driver, with Instagram posts and reels reaching over 362,000 users, generating 37,768 likes, more than 1,000 new followers, and TikTok videos achieving several thousand views, while the Museum's website saw 12,044 page views for the main exhibition—more than double the views of previous summer editions—demonstrating the success of digital promotion in reaching wider audiences and highlighting the designers' sustainable practices.

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To continue the expansion of programme of talks and lectures, using it to invite higher profile speakers and build partnerships with organisations.

- The Garden Museum's Public Programmes 2024–25 have experienced a particularly successful year, continuing their year-on-year growth. Highlights included the second annual Introduction to Garden History course in partnership with the Gardens Trust, featuring contributions from leading experts and generating £6,633 net in ticket sales shared with the Gardens Trust, and the Urban Greening Symposium in March, delivered in partnership with the Landscape Institute, which showcased the Museum's Lambeth Green project and featured speakers such as Dan Pearson, Sarah Lindars, and Dr Phil Askew, focusing on sustainable urban retrofitting.
- The 2024-25 programme of Tuesday talks has been strong, exploring themes from Gardening Bohemia, featured speakers including Miranda Seymour on Ottoline Morrell, Fiona Davison on the history of women gardeners, and Charlie Porter on the Bloomsbury group. Livestreams remained highly popular over the year, reaching a peak of 175 online viewers for the Sarah Raven and Nigel Slater talk on 6th September. The season also featured a sold-out talk by Katy Hessel and Charlie Porter and several book launches including Blythe Spirit by Ian Collins, Pastoral Gardens by Clare Foster, and The English Landscape Garden: Dreaming of Arcadia by Tim Richardson, reflecting both high public engagement and the continued success of the Museum's lecture programme.

Objectives for 2025 - 26:

- Increase attendance across all Public Programme events from the previous year, to welcome more people and increase income.
- Hold at least three inclusive events which highlight the work of those in the field with protected characteristics.
- Deliver seven major festivals celebrating the natural world through plants, food, art, and performance which attract over 6,500 visitors.
- Improve digital systems to ensure a simple visitor journey to buying tickets for events.

4.9 Benton End

Objectives for 2024 – 25:

To begin the renewal of the walled garden at Benton to be opened to the public in the spring of 2026

- In June 2024 The Garden Museum was notified that the Expression of Interest to The National Lottery Heritage Fund for Benton End Revived had been successful and the museum was invited to apply for a Heritage Grant; with a round one application deadline of June 2025.
- Representatives from The National Lottery Heritage Fund Midlands and East met with Christopher Woodward at Benton End in September 2024, gave feedback on the successful EOI and learned more about the project. The round one application to the Heritage Fund is due to be submitted in May 2025.
- The role of Benton End Project Director was advertised in mid-October, funded by The Pilgrim Trust and four individual donors. There were 41 applications, and 6 applicants were short-listed. After two rounds of interviews the museum appointed Beatrice Prosser-Snelling. Beatrice was Interim Director of Engagement at National Churches Trust. Before then she worked for Artsworld, the National Trust and Turner Contemporary amongst other roles.

To initiate visits by Flatford Mill Field Studies Centre, so once again artists will be at work in the walled garden.

- In 2025 there were five visits by art groups from the Flatford Mill Field Studies Centre, who typically spend the day drawing in the gardens.

To begin residencies by artists, and for members of the Museum team to stay in order to begin learning activities.

- The Garden Museum team visited Benton End in January to plan for sessions to be delivered at Benton End for the learning programme. The following sessions were delivered:
 - 21 Feb, Food Learning led by Ceri Jones, 10 attendees
 - 28 Feb, Botanical Drawing led by Jane Pirie (freelance artist), 9 attendees
 - 8 Mar, Botanical Drawing led by Jane Pirie (freelance artist), 10 attendees
 - 22 Mar, Queer Ecology workshop led by Connor Butler (freelance ecologist) and Ollie Whitehead, 23 attendees. Ollie and Connor both stayed over the night before.

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- In January 2025 Benton End appointed Naomi Munuo as its first Artist in Residence. Naomi will spend six weeks at Benton End from March - mid-April 2025, observing the house, gardens and people before drawing and painting them.

To launch a fund-raising Appeal for the completion of the walled garden

- This appeal has been planned accordingly and will be launched in April 2025, with a fundraising garden party.

To identify a local champion to become Chair of the project

- In autumn 2024 Charles Spicer joined the Board of Trustees of the Garden Museum and was appointed the chair of the Benton End Board. He was part of the appointment process for the Project Director. Charles is an author who lives in Suffolk and has significant experience of historic buildings restoration.

During 2025/26 the redecoration of the Coach House was completed and it was let out and the income generated was put towards general purposes at Benton End.

Objectives for 2025/6:

- Launch the fundraising campaign for the Walled Garden restoration, and realise £100,000 from donations
- Submit a successful application to the NLHF for a development grant
- Create a strong visible presence of Benton End at the Garden Museum through a series of talks and displays

4.10 Press, Marketing and Digital

The Garden Museum's integrated marketing encompasses social media, email newsletters, website content management, partnerships, distribution of digital and printed marketing materials, advertising, and PR campaigns. With the goal of strengthening the Garden Museum brand and raising its profile as a centre for everyone interested in art and gardens, a major marketing focus is promoting programming: exhibitions, public programmes and learning programmes.

Digital reach and audience development is a secondary focus, with the marketing team creating and commissioning online content in line with the museum's mission to tell the stories of people, plants and gardens. This international digital audience is younger, more diverse and larger in reach than the museum's in-person audiences, which demonstrates the value and potential of online marketing to engage with new audiences. The Garden Museum's thriving online audience includes over 140,000 followers on Instagram and 32,000 newsletter subscribers.

Key outcomes 2024-5

Gardening Bohemia exhibition campaign

- Beautiful imagery, a striking exhibition design, rich and plentiful stories and the popular topic of the Bloomsbury group all meant that the Gardening Bohemia exhibition was well suited for social media. As part of the marketing campaign, Garden Museum produced films about the gardens at Charleston and Sissinghurst Castle, which were posted on social media in collaboration with these organisations. The social media campaign reached 266,000 people, with the videos having over 124,00 plays and 22,000 likes. The webpage had 56,000 views and a press campaign led by PR agency Rees & Co resulted in 55 pieces of coverage including features in British Vogue, The Guardian, The Telegraph and the BBC Radio 4 Today show.

Royal Visit press coverage

- Her Majesty The Queen visited the Gardening Bohemia exhibition in June 2024. In coordination with the palace's comms team, members of the press were invited to attend through the Royal Rota. This reporting is then shared with news desks around the world, leading to coverage in publications as varied as Tatler, Us Weekly, The Telegraph, Daily Mail, People, Vanity Fair and the Daily Express. Coverage focused on Her Majesty expressing her wishes to become Joint Patron of the Garden Museum, sharing the role with her husband King Charles.

Online audience development and diversification

- To build upon the curatorial display 'Black Gardening in Britain', a video was produced highlighting the stories of Black gardeners shared in the display. This video was viewed 16,000 times and led to a second video call-out for people to submit their own stories and objects to the museum collection, demonstrating the important role of social media in collections development and audience feedback. In a collaboration with WAASTAA, a platform celebrating

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art and culture from the Middle East and North Africa, the museum posted a curated selection meditating on the presence of plants and gardens in Middle Eastern culture. The post had 300,000 views, 17,000 likes and gained the museum nearly 1000 new followers. A new video series 'Gardeners you should know' highlighted stories of little-known gardeners from history, including John Ystumlyn and Ellen Willmott. And a new social media and newsletter series 'In Your Garden' in which the museum shares inspiring garden stories from across the country (not big designer-led landscapes but small-scale personal gardens tended to by a diverse range of people, a peek over the fence into every day gardens to explore their places in our lives today) has had over 1 million views and gained the museum over 2,000 new Instagram followers.

Objectives for 2025/6:

- Deliver ACE capital funded Digital Transformation Project to bring a new sustainable website and digital systems to staff and visitors – increasing website visitor traffic and income generation
- Cecil Beaton campaign – to match Gardening Bohemia digital stats and press coverage, working with PR agency Rees & Co
- Livestreams and Film Library – as part of the new website launch, to implement a new video marketing strategy to raise awareness of the museum's commercial film offer, increase online engagement, and generate more income from films and livestreams.

5) Group Financial Review

The group shows a surplus before depreciation provisions of £485,777 (2023/24: £201,925) which reduces to a surplus/(deficit) of £214,147 (2023/24: -£62,874) after depreciation provisions of £271,630 (2023/24: £264,799). During 2024/25, a formal valuation of Benton End took place which resulted in a loss recognised of £385,795, leading to an overall net movement in funds of -£171,648 (2023/24 -£62,874).

Overall, income increased by £1,047,690 (31%) to £4,405,589 (2023/24: £3,357,899).

Income from donations and legacies increased to £1,319,828 (2023/24: £1,053,148) due to the acquisitions detailed below and a sponsored swim for Lambeth Green which generated £181,092. Income from Charitable activities increased to £814,620 (2023/24: £551,109) and trading income grew by 30% to £2,117,613 (2023/24: £1,628,217).

Grants:

In 2024/25 the Museum has continued to receive strategic grants for its core activities. Grants income increased by £166,255 to £885,354 in the year (2023/24: £719,099). Notable successes include:

- A total of £149,995 received for Benton End including funding for the Project Director, Head Gardener, Garden development and Education activities.
- A new three-year grant from the Julia Rausing Trust supporting Education with £75,689 received in 2024/25.
- The acquisition of the Nesfield archives which was made possible through the funding secured from National Heritage Memorial Fund (£70,956), Art Fund (£54,000), Arts Council England/V&A Purchase Fund (£20,000), and Friends of the National Libraries (£13,107).
- A capital grant from Arts Council England for digital transformation. The total awarded is up to £125,229 and the first £24,352 was recognised in 2024/25.

Ever Green: The Garden Museum Endowment Fund

During 2022/23 the Museum began an Endowment appeal which would be invested to generate interest / investment income for the Museum for long term stable funding of our core charitable activity. The capital sum is ring fenced for this purpose. The appeal generated £91,564 of income in 2024/25 and the balance on the fund was £291,227 at 31 March 2025.

During 2024/25, the trustees named the endowment Ever Green. Further development of the objectives of the campaign took place and they were agreed as:

- 1 the maintenance and improvement of the National Archive of Garden Design;
- 2 the acquisition of items for the Garden Museum collection and the conservation and presentation to the public of that collection;
- 3 the promotion and support for the public benefit of training in horticulture;

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- 4 the advancement of education of the public by supporting the learning programme of the Charity; and
- 5 the care and maintenance of St Mary's Gardens together with adjacent spaces within the master plan of Lambeth Green, and the improvement of public understanding of the nature and value of designed urban green spaces.

A campaign launch for Ever Green will take place in 2025/26. Legal advice will be obtained to enable the endowment to become a special trust of the Charity linked to the main Charity for registration and accounting purposes. The Museum will appoint an investment manager for the funds in 2025/26.

Liquidity:

The Museum ended the year with a positive cash balance of £656,154 (2023/24: £409,631). Creditors within one year amounted to £915,625 (2023/24: £813,427).

Trading activities:

Trading activities have continued to go from strength to strength. Venue hire rose by 24% to £518,512 (2023/24: £418,573) and Retail income grew by 59% to £263,848 (2023/24: £165,845). Café sales increased by 20% to £1,251,515 (2023/24: £1,043,799).

Admissions income was to £478,944 (2023/24: £289,813), boosted by the success of the Gardening Bohemia: Bloomsbury Women Outdoors Exhibition over the summer months.

Conclusion:

The year under review has seen significant growth in income from donations, admissions and trading activities. In the year ahead, the group's financial performance will continue to benefit from becoming an Arts Council National Portfolio Organisation and the forthcoming Cecil Beaton Exhibition.

6) Statement of Public Benefit

The public benefit of the Garden Museum is primarily based upon conservation and education, and Trustees agree the year's budget, programme and projects with these aims in mind.

The most basic conservation benefit is the preservation and opening up of the ancient church of St Mary's for all visitors – including paying visitors and those coming to use the café, or view the garden. In addition to its role as a Museum, the church building is a place of historic meaning and significant local interest, and in recent years the Learning programme has worked to reconnect the site to the local community of its ancient parish through a varied education programme based around green space, gardening, food, craft and more. The site also has a value to the wider environment: its juxtaposition with Lambeth Palace makes for an iconic London view, and the beautifully planted garden will provide an intimate oasis from hectic city life, which is of great importance to local residents, museum visitors and passers-by.

Our collection of objects and art relating to the history of gardens in Britain is unique, and a major public benefit of the Museum is the care, conservation and display of this national collection. Over 5,000 items embody the story of the relationship between British people and gardens. This is a new angle from which to tell old stories: of who we are, how we express ourselves, and how we interact with others and our own landscape.

Finally, our public programme has a value beyond the Museum in the appreciation and public awareness of gardens which are being rescued, restored or re-designed. There is an increasing recognition of the benefit of gardens and green space to individual well-being, especially in cities.

Our 2017 redevelopment project enabled the Museum to fulfil its potential and increase its benefit to its various publics in national and local terms by enabling it better to (1) support itself financially (through improved café and venue hire facilities, and exhibitions and displays which attract more visitors); (2) conserve the Museum's historic building through works undertaken as part of the project, and the opening up of heritage narratives within the new church interior and exterior, such as the church tower and memorials and monuments; and (3) directly undertake educational work more effectively through the much-expanded display of the collection, protection of the archive, and greatly increased educational spaces for teaching or private study. In the year under review the Museum was also leading two capital projects; Lambeth Green, our ongoing public realm project in partnership with Lambeth Council, and Benton End, which will revive the former home and art school of Sir Cedric Morris in Hadleigh, Suffolk, as a space for artistic and horticultural training. Both these projects take the Museum's charitable objectives beyond our walls, providing access to green space and education for more and more people.

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7) Risk Register

The Trustees reviewed the new Risk Register (launched in June 2023) at the June 2024 board meeting. The Director continued to inform the Board of any changes that arose throughout the year and updates the register with any new or revised risks.

The Director is responsible for reviewing this Register and informing the Executive Committee and Board of any necessary changes when required. Special monitoring procedures are put in place during critical periods and judgements are taken by the Board and as appropriate by Committees with delegated powers or the Executive about the risks of undertaking, or not undertaking, a certain course of action, and the ways in which such risks can be mitigated.

Financial viability continues to be the principal risk facing the Museum, as we continue to operate as an independent charity and grow our financial resilience. Other key risks which are regularly reviewed by Trustees are development of the two key projects; Lambeth Green and the control of Benton End; and importance of the relationship with Lambeth Palace.

8) Trustees' Responsibilities in relation to the Financial Statements

The Trustees (who are also Directors of The Garden Museum for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Practice) as modified by the Financial Reporting Standard 102.

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

In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

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

9) Statement as to disclosure of information to auditors

In so far as the Trustees are aware, there is no relevant audit information of which the charitable company's auditor is unaware, and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

10) Senior Management Team

At the end of the year under review the Senior Management Team was composed of:

- Christopher Woodward (Director)
- Sarah Hardy (Deputy Director)
- Hannah Warwick (Finance Director)

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11) Auditor

The statutory auditor, Anthony Armstrong FCA of Armstrong & Co, has indicated his willingness to be proposed for re-appointment in accordance with Section 485 of the Companies Act 2006.

The charitable company's accounts have been audited under the Companies Act 2006 for the period ended 31st March 2024. The charitable company is required to be audited under charities legislation.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The trustees acknowledge and confirm their responsibilities for preparing the financial statements and providing appropriate information to the auditors as detailed above.

This report was approved by the Board of Trustees and signed on their behalf on 17 December 2025 by:



Rupert Tyler
Chair, Trustee

Independent Auditor's Report to the Members and Trustees of The Garden Museum

We have audited the financial statements (the 'financial statements') of The Garden Museum (the 'parent company') and its subsidiary (the 'group') for the year ended 31 March 2025 which comprise the group and parent company statement of financial activities, the group and parent company balance sheets and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, 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 of the parent charitable company's affairs as at 31 March 2025 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the 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 the provisions available for small entities, in the circumstances set out in Note 2 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information in the annual report, but does not include the financial statements and our report of the auditors thereon. The trustees are responsible for the other information.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of other information. 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Independent Auditor's Report to the Members and Trustees of The Garden Museum

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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.

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

- We identified the legal and regulatory frameworks that are applicable to the group entity and determined that the most significant are those that relate to the specific business environment in which they operate, the reporting requirements they are obliged to adhere to and other legal and regulatory requirements applicable to operating entities in general.

These include the Companies Act 2006, the Charities Act 2011, FRS 102, the Charities SORP and GDPR legislation. The charitable company operates locally and is not significantly impacted by international law or regulations.

Taxation law and regulations applicable to charities also apply to the charity group but it is not involved in any complex matters that increase the risk of non-compliance.

Each area of audit review includes in the audit documentation reference to potential non-compliance and awareness of potential non-compliance is embedded in our audit procedures.

- We assessed the risks of material misstatement in respect of fraud by enquiry of management, review of the charity's operations and direct review of significant and material transactions, including all non-standard or irregular journal adjustments. Our understanding of the organisation enables us to understand and identify transactions or areas that appear to present a risk of fraud. None were detected.

Our pre-audit questionnaire specifically makes enquires about fraud and this is supported by audit documentation. We also review Board minutes to identify any matters of concern or risk. None were identified.

The Garden Museum

(A Charity Group)

Independent Auditor's Report to the Members and Trustees of The Garden Museum

- The audit was conducted by a very experienced auditor who has a good knowledge of the client and no other assistance or support was required.
- The charity group is small, its activities are regular and consistent and are not complex and no special audit considerations apply, nor is external specialist assistance required.

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

Use of our report

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

Anthony Armstrong

Anthony Armstrong FCA (Senior Statutory Auditor)
for and on behalf of Armstrong & Co
Chartered Accountants & Statutory Auditors
17 December 2025

4a Printing House Yard
Hackney Road
London E2 7PR

The Garden Museum

(A Charity Group)

Consolidated Statement of Financial Activities incorporating an income and expenditure account for the year ended 31 March 2025

		2025			2024
		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
Notes		£	£	£	£
Income from:					
Donations and legacies	3	373,965	945,863	-	1,319,828
Charitable activities	4	814,620	-	-	814,620
Investments	5	10,588	-	-	10,588
Trading activities	6	2,117,613	-	-	2,117,613
Other incoming resources	7	51,376	-	-	51,376
Endowment income	8	-	-	91,564	91,564
Total income		3,368,162	945,863	91,564	4,405,589
Expenditure on:					
Raising funds					
- Museum activities	9	984,171	-	-	984,171
- Venue, gift shop & café	9	1,406,296	-	-	1,406,296
Charitable activities					
- Operating expenses	9	830,866	698,479	-	1,529,345
- Depreciation provisions	9,13	23,578	236,169	11,883	271,630
Total expenditure		3,244,911	934,648	11,883	4,191,442
Net income/(expenditure)		123,251	11,215	79,681	214,147
Net movement in funds		123,251	11,215	79,681	(62,874)
Other recognised gains/(losses)					
Gains/(losses) on revaluation of fixed assets	17	(385,795)	-	-	(385,795)
Net movement in funds		(262,544)	11,215	79,681	(62,874)
Reconciliation of funds:					
Total funds brought forward		300,769	4,698,490	314,415	5,313,674
Total funds carried forward		38,225	4,709,705	394,096	5,313,674

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Charity Statement of Financial Activities

incorporating an income and expenditure account

for the year ended 31 March 2025

	2025			2024
	Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	£	£	£	£
Income from:				
Donations and legacies	888,505	945,863	-	1,834,368
Charitable activities	814,620	-	-	814,620
Investments	10,520	-	-	10,520
Other income	51,376	-	-	51,376
Endowments	-	-	91,564	91,564
Total income	1,765,021	945,863	91,564	2,802,448
Expenditure on:				
Raising funds	984,171	-	-	984,171
Charitable activities				
- Operating expenses	830,866	698,479	-	1,529,345
- Depreciation provisions	20,268	236,169	11,883	268,320
Total expenditure	1,835,305	934,648	11,883	2,781,836
Net income/(expenditure)	(70,284)	11,215	79,681	20,612
Other recognised gains/(losses):				
Gains/(losses) on revaluation of fixed assets	(385,795)	-	-	(385,795)
Net movement in funds	(456,079)	11,215	79,681	(365,183)
Reconciliation of funds:				
Total funds brought forward	(221,066)	4,698,490	314,415	4,791,839
Total funds carried forward	(677,145)	4,709,705	394,096	4,791,839

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated and Charity Balance Sheets

as at 31 March 2025

	Notes	The Group		The Charity	
		2025	2024	2025	2024
		£	£	£	£
Fixed assets					
Intangible fixed assets	15	24,467	-	24,467	-
Tangible fixed assets	16,17	5,544,355	6,141,441	5,525,830	6,136,672
Investments	18,19	-	-	2	2
		<u>5,568,822</u>	<u>6,141,441</u>	<u>5,550,299</u>	<u>6,136,674</u>
Current assets					
Stocks	20	63,198	41,480	787	-
Debtors	21	373,831	195,774	355,744	174,883
Cash at bank and In hand		<u>656,154</u>	<u>409,631</u>	<u>558,060</u>	<u>342,360</u>
		<u>1,093,183</u>	<u>646,885</u>	<u>914,591</u>	<u>517,243</u>
Creditors: falling due within one year	22	<u>(915,625)</u>	<u>(813,427)</u>	<u>(1,433,880)</u>	<u>(1,200,853)</u>
Net current assets/(liabilities)		<u>177,558</u>	<u>(166,542)</u>	<u>(519,289)</u>	<u>(683,610)</u>
Total assets less current liabilities		<u>5,746,380</u>	<u>5,974,899</u>	<u>5,031,010</u>	<u>5,453,064</u>
Creditors: falling due after one year	24	<u>(604,354)</u>	<u>(661,225)</u>	<u>(604,354)</u>	<u>(661,225)</u>
Net assets		<u>5,142,026</u>	<u>5,313,674</u>	<u>4,426,656</u>	<u>4,791,839</u>
The funds of the charity					
General funds		(1,369,954)	(1,470,200)	(2,085,323)	(1,992,035)
Designated funds	30, 31	1,408,179	1,770,969	1,408,178	1,770,969
Total unrestricted funds		38,225	300,769	(677,145)	(221,066)
Restricted funds	32, 33	4,709,705	4,698,490	4,709,705	4,698,490
Endowment funds: Fixed assets		102,869	114,752	102,869	114,752
Endowment funds: Appeals		291,227	199,663	291,227	199,663
Total endowment funds		394,096	314,415	394,096	314,415
Total charity funds	26, 27, 28, 29	<u>5,142,026</u>	<u>5,313,674</u>	<u>4,426,656</u>	<u>4,791,839</u>

The financial statements were approved by the Board of Trustees on 17 December 2025 and signed on its behalf by:

Rupert Tyler

Rupert Tyler
Chair, Trustee

The notes on pages 28 to 40 form part of these accounts.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated Cash Flows

for the year ended 31 March 2025

	Notes	2025 £	2024 £
Cash flows from operating activities:			
Net cash provided by/(used in) operating activities	1	351,816	176,714
Cash flows from investing activities:			
Dividends, interest and rents from investments		10,588	5,073
Purchase of property, plant and equipment		(60,339)	(12,885)
Net cash provided by/(used in) investing activities		(74,218)	(7,812)
Cash flows from financing activities:			
Net repayments of borrowing		(31,075)	(57,525)
Net inflows from borrowing		-	-
Net cash provided by/(used in) financing activities		(31,075)	(57,525)
Change in cash and cash equivalents in the reporting period		246,523	111,377
Cash and cash equivalents at the beginning of the reporting period	2	409,631	298,254
Cash and cash equivalents at the end of the reporting period	2	656,154	409,631

Notes to the Cash Flow Statement

	2025 £	2024 £
1) Reconciliation of net income/(expenditure) to net cash flow from operating activities		
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	214,147	(62,874)
Adjustments for:		
Depreciation charges	271,630	266,015
Dividends, interest and rents from investments	(10,588)	(5,073)
(Increase)/decrease in stock and work in progress	(21,718)	14,434
(Increase)/decrease in debtors	(178,057)	(105,315)
Increase/(decrease) in creditors	76,402	69,527
Net cash provided by/(used in) operating activities	351,816	176,714
2) Analysis of cash and cash equivalents		
Funds in hand	656,154	409,631
Total cash and cash equivalents	656,154	409,631

Group Accounting Policies for the year ended 31 March 2025

a. Accounting Convention

The financial statements have been prepared under the historical cost convention and in accordance with:

- a) Applicable UK accounting standards, including the provisions of section 1A (Small Entities) of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".
- b) Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective January 2019) - (Charities SORP FRS 102);
- c) the Companies Act 2006.
- d) the Charities Act 2011.

b. Group financial statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiary, Tradescant Trading Company Limited, on a line by line basis.

c. Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d. Going concern

The charity's income is derived from both non self-generated sources, such as donations, grants, service level agreements and other governmental or NGO sources and self-generated sources, such as entrance fees, hire income, cafe income, Friends and Patrons subscriptions, etc. The trustees consider that there are no material uncertainties about the likelihood that this support will continue, and accordingly, the accounts have been prepared on a going concern basis.

e. Income recognition

Voluntary income and donations (including legacies) are accounted for once the charity has entitlement to the income, it is probable the income will be received and the amount of income receivable can be reliably measured. Income from the recovery of tax on gift aided donations is accounted for once the tax reclaim has been applied for.

Income from grants is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably. Grant income with conditions attached to its receipt is recognised when those conditions have been fulfilled.

Legacies are accounted for in the period in which the charity becomes entitled to receipt.

Friends and life subscriptions are recognised on receipt.

Income from art sales is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably.

Income in advance from venue and other hire is treated as deferred income until the event has occurred.

Interest from investments is included when received by the charity.

f. Expenditure recognition

Resources expended are included in the Statement of Financial Activities on an accruals basis.

Cost of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities include the opening of the Museum and gardens to the public, staging of exhibitions, events and seminars and a programme of educational activities. Costs of these activities includes those costs directly attributable to them together with a proportion of support costs.

Governance costs include costs incurred in the governance of the charity and its assets, and are primarily associated with compliance with constitutional, regulatory and statutory requirements.

Support costs include all central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, in proportion to the total of all direct costs attributed to each activity.

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2025

g. Deferred income

Income received which is contractually or otherwise not expendable until a future period is deferred to the period in which it meets the criteria for income recognition.

h. Hire purchase and leasing commitments

The building occupied by the Museum, the deconsecrated church of St. Mary at Lambeth, is rented from the South London Church Fund and the Southwark Diocesan Board of Finance for a period of 99 years to 28th August 2079 at a rent of £1 a year. Rents payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease(s).

i. Pensions

The charity operates defined contribution schemes which are administered by outside independent pensions providers. Contributions payable for the year are charged to the Statement of Financial Activities.

j. Tangible Fixed Assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Phase 2	- 4% on cost
Land & buildings	- 2% on cost
Gallery	- 3% to 33% on cost
Furniture & fixtures	- 10% to 20% on cost
Office equipment	- 33% on cost
Collections	- Nil

k. Heritage Assets

It is the policy of the museum not to capitalise heritage assets.

l. Stocks

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

m. Investments

Investments are stated at market value at balance sheet date. The statement of financial activities includes net gains and losses arising on revaluations and disposals throughout the period. Investments in subsidiaries are held at cost.

n. Fund structure and accounting

Restricted funds are to be used for specified purposes as laid down by the funder. Direct and support expenditure which meets these criteria are identified to the fund together with a fair allocation of other costs.

Endowment funds are restricted funds which are capital in nature. Permanent endowments exist where there is no power to convert the capital into income. The funds can reduce where there are decreases in value, either by losses or depreciation, of assets represented by the funds.

Designated funds are general funds that the trustees have formally set aside for specific purposes. Apart from set asides for specific projects, the trustees have also set up a designated fund to represent the net book value of fixed assets financed out of general funds. The purpose of this is to represent the amount of general funds that are not available to the charity as they have been expended on assets that sit on the balance sheet.

General funds are funds received which have no restrictions placed on their use and are available for all purposes of the charity.

o. Foreign Currencies

Transactions in foreign currencies are recorded at the rates applying at the date of the transactions.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

1 FRC Ethical Standard - Provisions available for small entities

In common with many other entities of our size and nature we use our auditors to assist with the preparation of the financial statements and to provide advice relating to statutory and regulatory compliance.

2 Net outgoing resources	Group		Charity	
	2025	2024	2025	2024
<i>Net outgoing resources are stated after charging:</i>	£	£	£	£
Auditor's fees - audit services	9,000	9,000	7,000	7,000
Auditor's fees - other services	4,800	4,800	3,800	3,800
Depreciation - owned assets	271,630	266,015	268,320	264,799

The incoming resources and surplus are attributable to the principal activities of the charity group.

Trustees' emoluments

Emoluments include salaries, fees, bonuses, expense allowances and estimated non-cash benefits receivable. All trustees serve in a voluntary capacity and do not receive payment for their services.

3 Donations and legacies			2025			2024
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Donations	139,798	181,092	320,890	213,804	-	213,804
Friends & patrons subscriptions	106,593	-	106,593	84,507	-	84,507
Legacies	824	-	824	-	-	-
Grants & trust income	122,250	763,104	885,354	122,250	596,849	719,099
Corporate & sponsorship income	4,500	1,667	6,167	35,738	-	35,738
	373,965	945,863	1,319,828	456,299	596,849	1,053,148

4 Charitable activities			2025			2024
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Education	12,975	-	12,975	9,875	-	9,875
Public programmes	198,830	-	198,830	166,807	-	166,807
Admissions	478,944	-	478,944	289,813	-	289,813
Other	123,871	-	123,871	84,614	-	84,614
	814,620	-	814,620	551,109	-	551,109

5 Investments			2025			2024
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Bank & other interest	10,588	-	10,588	5,073	-	5,073
	10,588	-	10,588	5,073	-	5,073

6 Trading activities			2025			2024
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Tradescant Trading Company Ltd:				-	-	-
Gift shop sales	263,848	-	263,848	165,845	-	165,845
Venue hire fees	518,512	-	518,512	418,573	-	418,573
Café sales	1,251,515	-	1,251,515	1,043,799	-	1,043,799
Art sales	83,738	-	83,738	-	-	-
	2,117,613	-	2,117,613	1,628,217	-	1,628,217

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

7 Other incoming resources	2025			2024		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Museum and galleries exhibition tax relief	51,376	-	51,376	38,757	-	38,757
	<u>51,376</u>	<u>-</u>	<u>51,376</u>	<u>38,757</u>	<u>-</u>	<u>38,757</u>

8 Endowment income	2025		2024	
	Total		Total	
	£		£	
Endowment Appeal	91,564		81,595	
	<u>91,564</u>		<u>81,595</u>	

In 2022-23 the Museum launched an Endowment appeal which would be invested to generate interest / investment income for the Museum which would go towards funding its core operating costs. The capital sum is ring-fenced for this purpose.

9 Expenditure on:	Raising funds	Charitable activities	2025 Total	2024 Total
	£	£	£	£
Staff costs	1,179,951	550,335	1,730,286	1,514,430
Other direct costs	878,360	872,025	1,750,385	1,258,042
Support costs	335,466	363,422	698,888	636,386
	<u>2,393,777</u>	<u>1,785,782</u>	<u>4,179,559</u>	<u>3,408,858</u>

10 Analysis of support costs	Raising funds	Charitable activities	2025 Total	2024 Total
	£	£	£	£
Premises	163,869	177,525	341,394	245,294
Operating	118,650	128,538	247,188	287,463
Finance and IT	52,947	57,359	110,306	103,629
	<u>335,466</u>	<u>363,422</u>	<u>698,888</u>	<u>636,386</u>

11 Charitable activities	Other direct costs			2025 Total	2024 Total
	Staff costs	Support			
	£	£	£	£	£
Museum, garden and public opening	465,668	747,667	307,511	1,520,846	947,869
Events, lectures and seminars	31,750	107,277	20,967	159,994	468,710
Education	52,917	17,081	34,944	104,942	92,832
	<u>550,335</u>	<u>872,025</u>	<u>363,422</u>	<u>1,785,782</u>	<u>1,509,411</u>

12 Charitable activity support costs	Finance and IT			2025 Total	2024 Total
	Premises	Operating			
	£	£	£	£	£
Museum, garden and public opening	150,213	108,763	48,535	307,511	285,687
Events, lectures and seminars	10,242	7,416	3,309	20,967	19,129
Education	17,070	12,359	5,515	34,944	38,259
	<u>177,525</u>	<u>128,538</u>	<u>57,359</u>	<u>363,422</u>	<u>343,075</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

	2025	2024
13 Endowment expenses	Total	Total
<u>Depreciation provisions</u>	£	£
The Ernest Cook Trust	277	278
Education Fund	255	255
Gallery Project	9,650	9,676
Gallery projects donations	468	470
The Weston Foundation	1,233	1,236
	<u>11,883</u>	<u>11,915</u>

	Group		Charity	
14 Staff costs	2025	2024	2025	2024
	£	£	£	£
Staff salaries	1,543,128	1,352,905	930,938	800,782
Staff social security	138,146	118,684	88,993	75,419
Staff pensions	49,013	42,842	38,406	33,352
	<u>1,730,286</u>	<u>1,514,430</u>	<u>1,058,337</u>	<u>909,553</u>
Employees paid in excess of £60,000 during the current year and previous year:	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>
Average number of employees during the year was:	<u>61</u>	<u>52</u>	<u>32</u>	<u>26</u>

The charity considers its key management personnel to be the trustees and the executive director. The total employment benefits (including employer pension contributions) of the key management personnel were £119,649 (2024: £114,945).

15 Intangible fixed assets: Group & charity

	Digital transformation	Total
	£	£
Cost		
Additions	24,467	24,467
As at 31 March 2025	<u>24,467</u>	<u>24,467</u>
Depreciation		
As at 1 April 2024	-	-
Charge for the year	-	-
As at 31 March 2025	<u>-</u>	<u>-</u>
Net book value		
As at 31 March 2025	<u>24,467</u>	<u>24,467</u>
As at 31 March 2024	<u>-</u>	<u>-</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

16 Tangible fixed assets: Group

	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2024	6,007,608	489,761	1,623,305	343,347	63,593	8,527,614
Additions	-	-	28,861	17,066	14,412	60,339
Revaluations	-	-	(385,795)	-	-	(385,795)
As at 31 March 2025	<u>6,007,608</u>	<u>489,761</u>	<u>1,266,371</u>	<u>360,413</u>	<u>78,005</u>	<u>8,202,158</u>
Depreciation						
As at 1 April 2024	1,675,463	326,424	10,512	314,457	59,317	2,386,173
Charge for the year	240,304	16,914	151	6,747	7,514	271,630
As at 31 March 2025	<u>1,915,767</u>	<u>343,338</u>	<u>10,663</u>	<u>321,204</u>	<u>66,831</u>	<u>2,657,803</u>
Net book value						
As at 31 March 2025	<u>4,091,841</u>	<u>146,423</u>	<u>1,255,708</u>	<u>39,209</u>	<u>11,174</u>	<u>5,544,355</u>
As at 31 March 2024	<u>4,332,145</u>	<u>163,337</u>	<u>1,612,793</u>	<u>28,890</u>	<u>4,276</u>	<u>6,141,441</u>

17 Tangible fixed assets: Charity

	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2024	6,007,608	489,761	1,623,305	335,956	58,519	8,515,149
Additions	-	-	28,861	-	14,412	43,273
Revaluations	-	-	(385,795)	-	-	(385,795)
As at 31 March 2025	<u>6,007,608</u>	<u>489,761</u>	<u>1,266,371</u>	<u>335,956</u>	<u>72,931</u>	<u>8,172,627</u>
Depreciation						
As at 1 April 2024	1,675,463	326,424	10,512	311,788	54,290	2,378,477
Charge for the year	240,304	16,914	151	3,484	7,467	268,320
As at 31 March 2025	<u>1,915,767</u>	<u>343,338</u>	<u>10,663</u>	<u>315,272</u>	<u>61,757</u>	<u>2,646,797</u>
Net book value						
As at 31 March 2025	<u>4,091,841</u>	<u>146,423</u>	<u>1,255,708</u>	<u>20,684</u>	<u>11,174</u>	<u>5,525,830</u>
As at 31 March 2024	<u>4,332,145</u>	<u>163,337</u>	<u>1,612,793</u>	<u>24,168</u>	<u>4,229</u>	<u>6,136,672</u>

Fundwise allocation of the NBV of charity assets at 31 March 2025

Designated	91,444	29,168	1,255,708	20,684	11,174	1,408,178
Endowment	-	102,869	-	-	-	102,869
Restricted	4,000,397	14,386	-	-	-	4,014,783
Total	<u>4,091,841</u>	<u>146,423</u>	<u>1,255,708</u>	<u>20,684</u>	<u>11,174</u>	<u>5,525,830</u>

Included in Other land & buildings additions is a property, Benton End, which was sold to the Museum at undervalue in 2021. The fair value of the property was £1.6m and was purchased for £350k. Based on a professional valuation carried out the property has now been revalued at £1.25m.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

18 Investments

	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Market Value at 31 March				
Equities	-	-	2	2
	-	-	2	2
	Type	Units	Unit value	Total
Investment in Tradescant Trading Company Ltd	Equities	2	1.000	2
Total market value at year end				2

19 Investments in subsidiary: Charity

At 31 March 2025, the aggregate share capital and reserves of Tradescant Trading Company Limited amounted to a surplus of £718,544 (2024: surplus of £521,842) and an operating surplus before tax for the period of £196,702 (2024: £152,623 surplus).

The Tradescant Trading Company Limited is wholly owned by the Charity and operates a gift shop for museum visitors and venue hire for the general public. The subsidiary has been valued at cost in the accounts of the charity.

The results of Tradescant Trading Company Limited are

		2025	2024
		£	£
Balance sheet at 31 March:	Tangible fixed assets	18,526	4,769
	Current assets	911,817	738,817
		930,343	743,586
	Current liabilities: due within one year	(211,799)	(221,744)
		718,544	521,842
	Represented by:		
	Share capital	2	2
	Retained profits	718,542	521,840
		718,544	521,842
Profit and loss account	Turnover	2,117,613	1,628,217
	Cost of sales	(623,764)	(430,962)
	Gross profit	1,493,849	1,197,255
	Administration expenses	(1,297,215)	(1,044,957)
	Interest receivable	68	325
	Net profit/(loss) for year	196,702	152,623
	Retained profit/(loss) brought forward	521,840	369,217
	Retained profit/(loss) carried forward	718,542	521,840

20 Stocks

	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Goods for resale	63,198	41,480	787	-
	63,198	41,480	787	-

21 Debtors: amounts falling due within one year

	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Operating debtors	27,324	22,668	12,773	4,901
Prepayments	113,017	101,659	109,481	98,535
Accrued income	233,490	71,447	233,490	71,447
	373,831	195,774	355,744	174,883

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

22 Creditors: amounts falling due within one year	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Operating creditors	332,516	304,123	281,591	238,019
Sundry creditors	26,078	19,500	-	-
Amount due to subsidiary	-	-	730,041	609,162
VAT liability	77,850	44,886	77,850	44,886
PAYE	37,089	34,527	37,089	34,527
Payroll deductions	-	315	-	315
Pension fund	30,488	74,773	30,488	74,773
Accrued expenses	102,212	47,126	55,011	18,296
Deferred income	187,121	191,705	99,539	84,403
Private loan	27,000	33,000	27,000	33,000
CAF bank loan	40,509	37,571	40,509	37,571
Barclays Bounce Back loan	10,000	10,000	10,000	10,000
Dawnay Holdings loan	44,762	15,901	44,762	15,901
	<u>915,625</u>	<u>813,427</u>	<u>1,433,880</u>	<u>1,200,853</u>

During 2021/22 the Trustees became aware of a potential under-payment in employer's contributions in respect of the Director and a provision of £35,000 was made in the accounts as an accrued expense. A further £35,000 was accrued in 2022/23 taking the total pension provision to £70,000. The Trustees agreed to make additional payments of £2,000 per month into the Director's pension from May 2023 in respect of the contractual shortfall and any consequential loss.

23 Deferred income reconciliation	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Balance as at 1 April 2024	191,705	203,572	84,403	88,373
Amount released to income earned from charitable activities	(191,705)	(203,572)	(84,403)	(88,373)
Amount deferred in year	<u>187,121</u>	<u>191,705</u>	<u>99,539</u>	<u>84,403</u>
Balance as at 31 March 2025	<u>187,121</u>	<u>191,705</u>	<u>99,539</u>	<u>84,403</u>

24 Creditors: amounts falling due after one year	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Private loan	-	12,000	-	12,000
CAF bank loan	246,854	281,725	246,854	281,725
Barclays Bounce Back loan	7,500	17,500	7,500	17,500
Deferred purchase payment	<u>350,000</u>	<u>350,000</u>	<u>350,000</u>	<u>350,000</u>
	<u>604,354</u>	<u>661,225</u>	<u>604,354</u>	<u>661,225</u>

25 Maturity of loans	Group		Charity	
	2025	2024	2025	2024
	£	£	£	£
Amount falling due:				
In one year or less	122,271	96,472	122,271	96,472
Between one and two years	51,132	69,092	51,132	69,092
Between two and five years	502,136	132,017	502,136	132,017
In five years or more	<u>51,086</u>	<u>460,116</u>	<u>51,086</u>	<u>460,116</u>
	<u>726,625</u>	<u>757,697</u>	<u>726,625</u>	<u>757,697</u>

The CAF loan is repayable by September 2031 and is charged at 2.95% above base rate. The loan is secured by a charge on the assets and activities of the charity.

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Notes to the Consolidated Accounts

for the year ended 31 March 2025

26 The funds of the Group - current year	Opening balance	Resources arising	Resources utilised	Other movements	Closing balance
	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds: fixed assets	114,752	-	(11,883)	-	102,869
Endowment funds: appeals	199,663	91,564	-	-	291,227
Restricted funds	4,698,490	945,863	(934,648)	-	4,709,705
<i>Total restricted funds</i>	<u>5,012,905</u>	<u>1,037,427</u>	<u>(946,531)</u>	<u>-</u>	<u>5,103,801</u>
<u>Unrestricted funds</u>					
Designated funds	1,770,969	43,273	(20,269)	(385,795)	1,408,179
General funds	(1,470,200)	3,324,889	(3,224,642)	-	(1,369,954)
<i>Total unrestricted funds</i>	<u>300,769</u>	<u>3,368,162</u>	<u>(3,244,911)</u>	<u>(385,795)</u>	<u>38,225</u>
	<u>5,313,674</u>	<u>4,405,589</u>	<u>(4,191,442)</u>	<u>(385,795)</u>	<u>5,142,026</u>
27 The funds of the Group - prior year	Opening balance	Resources arising	Resources utilised	Other movements	Closing balance
	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds: fixed assets	126,667	-	(11,915)	-	114,752
Endowment funds: appeals	98,267	81,595	-	19,801	199,663
Restricted funds	4,730,801	596,849	(626,160)	-	4,701,490
<i>Total restricted funds</i>	<u>4,955,735</u>	<u>678,444</u>	<u>(638,075)</u>	<u>19,801</u>	<u>5,015,905</u>
<u>Unrestricted funds</u>					
Designated funds	1,776,718	10,317	(16,066)	-	1,770,969
General funds	(1,353,905)	2,669,138	(2,765,632)	(19,801)	(1,470,200)
<i>Total unrestricted funds</i>	<u>422,813</u>	<u>2,679,455</u>	<u>(2,781,698)</u>	<u>(19,801)</u>	<u>300,769</u>
	<u>5,378,548</u>	<u>3,357,899</u>	<u>(3,419,773)</u>	<u>-</u>	<u>5,316,674</u>
28 The funds of the charity - current year	Opening balance	Resources arising	Resources utilised	Other movements	Closing balance
	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds: fixed assets	114,752	-	(11,883)	-	102,869
Endowment funds: appeals	199,663	91,564	-	-	291,227
Restricted funds	4,698,490	945,863	(934,648)	-	4,709,705
<i>Total restricted funds</i>	<u>5,012,905</u>	<u>1,037,427</u>	<u>(946,531)</u>	<u>-</u>	<u>5,103,801</u>
<u>Unrestricted funds</u>					
Designated funds	1,770,969	43,273	(20,269)	(385,795)	1,408,179
General funds	(1,992,035)	1,721,748	(1,815,036)	-	(2,085,323)
<i>Total unrestricted funds</i>	<u>(221,066)</u>	<u>1,765,021</u>	<u>(1,835,305)</u>	<u>(385,795)</u>	<u>(677,144)</u>
	<u>4,791,839</u>	<u>2,802,448</u>	<u>(2,781,836)</u>	<u>(385,795)</u>	<u>4,426,657</u>

The Garden Museum

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Notes to the Consolidated Accounts

for the year ended 31 March 2025

29 The funds of the charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds: fixed assets	126,667	-	(11,915)	-	114,752
Endowment funds: appeals	98,267	81,595	-	19,801	199,663
Restricted funds	4,728,801	596,849	(627,160)	-	4,698,490
<i>Total restricted funds</i>	4,953,735	678,444	(639,075)	19,801	5,012,905
<u>Unrestricted funds</u>					
Designated funds	1,776,718	10,317	(16,066)	-	1,770,969
General funds	(1,723,117)	1,403,865	(1,652,982)	(19,801)	(1,992,035)
<i>Total unrestricted funds</i>	53,601	1,414,182	(1,669,048)	(19,801)	(221,066)
	5,007,336	2,092,626	(2,308,123)	-	4,791,839
30 Designated funds: Group & Charity - current year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	1,770,969	43,273	(20,269)	(385,795)	1,408,178
	1,770,969	43,273	(20,269)	(385,795)	1,408,178
31 Designated funds: Group & Charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	1,776,718	10,317	(16,066)	-	1,770,969
	1,776,718	10,317	(16,066)	-	1,770,969

Fixed assets fund	Funds expended on fixed asset purchases. The balance of the fund represents the net book value of fixed assets not funded by restricted funds or loans. The movement on the fund represents the affect of additions, disposals and depreciation charges.
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32 Restricted funds: Group & Charity - current year	Opening balance £	Incoming resources £	Resources expended £	Transfers & adjustments £	Closing balance £
Collections	-	23,379	-	-	23,379
Archives	99,906	227,952	252,720	-	75,138
Benton End	108,561	149,995	102,036	-	156,520
Crescent Trust	10,000	-	-	-	10,000
Development	4,250,952	-	236,169	-	4,014,783
Education	40,722	110,491	84,860	-	66,353
Endowment and Legacies Development Manager	81,890	53,298	74,136	-	61,052
Exhibitions	19,000	29,467	48,467	-	-
Lambeth Green	60,448	316,929	118,301	-	259,076
Building, Infrastructure and Gardens	27,007	10,000	17,959	-	19,048
Digital transformation	-	24,353	-	-	24,353
	4,698,490	945,864	934,648	-	4,709,706

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

	Opening balance	Incoming resources	Resources expended	Transfers & adjustments	Closing balance
33 Restricted funds: Group & Charity - prior year	£	£	£	£	£
Collections	-	14,000	14,000	-	-
Archives	44,383	117,630	62,107	-	99,906
Benton End	77,842	108,099	77,380	-	108,561
Crescent Trust	10,000	-	-	-	10,000
Development	4,487,769	-	236,817	-	4,250,952
Education	46,783	76,600	82,661	-	40,722
Endowment and Legacies Development Manager	-	85,890	4,000	-	81,890
Exhibitions	15,000	19,000	15,000	-	19,000
Lambeth Green	(6,250)	151,630	84,932	-	60,448
Building, Infrastructure and Gardens	53,270	24,000	50,263	-	27,007
	<u>4,728,801</u>	<u>596,849</u>	<u>627,160</u>	<u>-</u>	<u>4,698,490</u>

Restricted funds (continued)

Projects financed by restricted funds are supported by unrestricted funding where necessary. This occurs where the funding is in arrears or the incidence of expenditure on the project occurs disproportionately at the beginning of the project compared to the income flows. Where restricted projects end the year with a deficit, this is met by after year-end restricted income or transfers from unrestricted funds.

Fund name	Purpose of restricted funds
<u>Collections</u>	Acquisitions as part of collections.
<u>Archives</u>	Funding the cost of the Archive of Garden Design including two Archivist roles and running and project costs.
<u>Benton End</u>	To fund the garden development, administrative work and business strategy for Benton End, Suffolk.
<u>Crescent Trust</u>	To fund the creation of a new film for the Archive of Garden Design.
<u>Development</u>	To fund the expansion of the Museum in 2015-17 enabling the provision of enhanced facilities for Research, Conservation, Exhibitions and Events within the terms of the application to the Heritage Lottery Fund.
<u>Education</u>	Funds for Community, Science and Food Learning, including Clay for Dementia, and school visits.
<u>Endowment and Legacies Development Manager</u>	Recruitment of the new role of Development Manager: Endowment and Legacies, and associated campaign activities to establish and grow an endowment.
<u>Exhibitions</u>	Funding received for support of current and future Exhibitions.
<u>Lambeth Green</u>	Project to transform 5.3 acres of public realm adjacent to the Garden Museum into a series of new parks and interconnected public green spaces, and to build a landmark new public garden.
<u>Building, Infrastructure and Gardens</u>	To fund an annual Traineeship for a recent talented graduate in Horticulture and development of the Healing Garden in Old Paradise Gardens.
<u>Digital transformation</u>	Funding from Arts Council England to address the capacity, functionality and accessibility of our website to support further growth.

The Garden Museum

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Notes to the Consolidated Accounts

for the year ended 31 March 2025

	Unrestricted funds	Restricted funds	Endowment funds	Total
34 Net assets attributable to funds: Group - current year	£	£	£	£
Tangible fixed assets	1,775,737	4,250,952	114,752	6,141,441
Investments	-	-	-	-
Current assets	(316)	447,538	199,663	646,885
Current liabilities	(813,427)	-	-	(813,427)
Long term liabilities	(661,225)	-	-	(661,225)
Net assets represented by funds	<u>300,769</u>	<u>4,698,490</u>	<u>314,415</u>	<u>5,313,674</u>
35 Net assets attributable to funds: Charity - current year	£	£	£	£
Tangible fixed assets	1,408,179	4,039,249	102,869	5,550,297
Investments	2	-	-	2
Current assets	(47,092)	670,456	291,227	914,591
Current liabilities	(1,433,880)	-	-	(1,433,880)
Long term liabilities	(604,354)	-	-	(604,354)
Net assets represented by funds	<u>(677,145)</u>	<u>4,709,705</u>	<u>394,096</u>	<u>4,426,656</u>
36 Net assets attributable to funds: Group - prior year	£	£	£	£
Tangible fixed assets	1,775,737	4,250,952	114,752	6,141,441
Investments	-	-	-	-
Current assets	(316)	447,538	199,663	646,885
Current liabilities	(813,427)	-	-	(813,427)
Long term liabilities	(661,225)	-	-	(661,225)
Net assets represented by funds	<u>300,769</u>	<u>4,698,490</u>	<u>314,415</u>	<u>5,313,674</u>
37 Net assets attributable to funds: Charity - prior year	£	£	£	£
Tangible fixed assets	1,770,969	4,250,952	114,752	6,136,673
Investments	2	-	-	2
Current assets	(129,958)	447,538	199,663	517,243
Current liabilities	(1,200,853)	-	-	(1,200,853)
Long term liabilities	(661,225)	-	-	(661,225)
Net assets represented by funds	<u>(221,065)</u>	<u>4,698,490</u>	<u>314,415</u>	<u>4,791,840</u>

38 Taxation

The holding company is a registered charity and does not trade or undertake non-charitable activities and therefore is exempt from tax under UK taxation law.

Tradescant Trading Company Limited is a trading company and is taxed on its profits at the prevailing small companies rate. Where funds allow, Tradescant Trading Company Limited donates its profits to The Garden Museum.

39 Post balance sheet events

There were no significant post balance sheet events.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

40 Pension commitments

The charity contributes to employee's defined contribution stakeholder pension schemes. The assets of the schemes are held separately from those of the charity in an independently administered fund.

	2025	2024
The unpaid contributions outstanding at the year end were:	£ 30,488	£ 74,773

41 Transactions with trustees

At 31st March 2025, the charity owed Mark Fane, a trustee, £12,000 (2024: £30,000).

The Bryan and Sirkka Sanderson Foundation provided an interest free loan to the charity to meet its working capital requirements. The loan is repayable on demand. At 31st March 2024, the charity owed the foundation £15,000 (2024: £15,000).

In 2021/22 Dawnay Holdings PLC, a company controlled by Edward McMullan, a trustee, provided a loan of £85,500 at an interest rate of 1% per annum. The loan was provided to pay off the balance owed to Rooff Ltd who were charging interest at 5.25% on the balance outstanding. Subsequent to the year-end, Edward McMullan personally made a donation to the Museum to cover the interest charged by his company, effectively making the loan cost free. The loan is repayable in 21 equal monthly installments. At 31 March 2024, the charity owed the company £15,901 (2023: £15,901). In 2024/25, a further loan of £28,861 was made to Museum by Dawnay Holdings to cover refurbishment of the Coach House at Benton End. The loan is undated and interest free.

During the year the charity paid £Nil (2024: £3,000) to Hazel Gardiner, a trustee, for her services provided for Winter Flowers week and the literary Festival.

42 Contingent liabilities

The charitable group had no material contingent liabilities at 31 March 2025.

43 Related parties transactions

Apart from those detailed in note 40, there were no other related party transactions during the year.

44 Gifts in kind and volunteers

During the year, the charitable group benefited from unpaid work performed by volunteers.

45 Holding company status

The holding company is limited by guarantee and has no share capital. The guarantor's liability in the event the company is wound up is restricted to a maximum of £1 each.

THE GARDEN MUSEUM

England & Wales - Charity number 1088221

Accounts

The Garden Museum

(A Charity Group)

Audited Group Financial Statements

and

Report of the Trustees

for the year ended 31 March 2024

The Garden Museum

(A Charity Group)

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The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2024

The trustees present their annual report and consolidated financial statements of The Garden Museum and its subsidiary for the year ended 31 March 2024. The financial statements comply with applicable accounting standards, the Companies Act 2006 and the Statement of Recommended Practice - Accounting and Reporting by Charities SORP FRS 102.

1) Reference and Administrative Details

1.1 Constitution

The Garden Museum Ltd changed its name from The Museum of Garden History by written special resolution dated 20 November 2008. It is a company limited by guarantee and a registered charity governed by its memorandum and articles of association adopted by special resolution on 25 April 2001 and amended by written resolution on 25 July 2001.

1.2 Trustees

The trustees of The Garden Museum, who are also directors of the charity company for the purpose of company law, during the year to 31 March 2024 and since that date have been:

Chairman:	Rupert Tyler* **	- Appointed 7 June 2023
Treasurer:		
Trustees:	Alexander Fortescue*	- Deceased 17 May 2024
	Bridget Ann Pinchbeck	
	Bryan Sanderson CBE	
	Charles Spicer	- Appointed 18 September 2024
	Edward McMullan*	
	Edwina Valentine Sassoon	
	Hazel Ann Gardiner	
	Jane Ruffer*	- Appointed 13 September 2023
	Jason Gatenby*	- Appointed 18 September 2024
	Jeremy Clay	
	Lady Burlington	- Resigned 5 February 2024
	Lady Ritblat	
	Sir Charles Saumarez-Smith	
	Tania Compton	
	The Lady Egremont	
	The Marchioness of Normanby	
	Thomas Stuart-Smith	
	* = Executive committee member	
	** = Tradescant Trading Company Limited Director	

1.3 Secretary

The constitution adopted by written special resolution on 20 November 2008 does not require the appointment of a company secretary.

1.4 Director and Chief Executive Officer

Christopher Woodward

1.5 Address and Registered Office:

The Garden Museum, Lambeth Place Road, London SE1 7LB.

1.6 Independent Auditors

Armstrong & Co, Chartered Accountants and Statutory Auditors, 4a Printing House Yard, Hackney Road, London E2 7PR.

1.7 Bankers

Bank of Scotland, 14-16 Cockspur Street, London SW1Y 5BL

Barclays Bank PLC, 108 Queensgate, London SW7 5LS

CAF Bank Ltd, West Malling, Kent, ME19 4JQ

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2) Structure, governance and management

2.1 Structure and governance

The Board of Directors (Trustees) is responsible for the governance, purpose, strategy and long-term planning of the Museum and meets four times each year.

The Board is advised by an Executive Committee, whose purpose is to be responsible for finance, performance to budget, administration, and human resources. Summaries of its detailed discussions are reported to the Board. The Committee meets four times each year and is composed of the Chair and three Trustees, with attendance by the Senior Management Team and Director.

The Board of Trustees is structured to represent a range of expertise from museums to garden design, commercial income to fundraising. Appropriate Trustees are delegated to attend meetings on prioritised issues between Board meetings.

The Museum has a wholly owned subsidiary, the Tradescant Trading Company Limited, established in 1994. It is responsible for all substantial commercial income (the shop, venue hire and since 1 April 2019, the cafe). Its Directors must be Trustees of the Museum and are appointed by the Trustee Board. The Director at 31st March 2024 was Rupert Tyler (Chairman).

The Garden Visits Committee is a group of volunteers who organise seven visits to private gardens each year and is composed as follows:

- Caroline Ballinger
- Caroline Horobin
- Karen Mclwrath
- Andrea Fawcett Philippart
- Fiona Geddes
- Sophie Malpas
- Victoria Newton
- Angela Potter
- Denny Swete
- William Donaldson

The Museum's Director continues to be Christopher Woodward, and the team of staff is supported by over 75 volunteers in Front of House, learning, curatorial and gardening.

3) Objectives and Activities

The objectives of the charity are:

- To advance education in all aspects of the study and teaching of gardening and its history;
- To maintain the churchyard of the church of St. Mary at Lambeth as a garden or open space for the benefit of the public;
- To repair and preserve the church of St. Mary at Lambeth and to finance its use for charitable purposes for the benefit of the public.

This year the Museum also rewrote its Vision, Mission and Values:

Mission: Telling the stories of people, plants and gardens, inspiring change, debate and supporting creativity and offering wellbeing for all.

Vision: We will grow our unique role at the intersection of gardens, art, education and wellbeing/health to become nationally and internationally recognized for our high quality innovative and multisensory programmes.

Values:

- CREATIVITY: We think creatively, from our entrepreneurial approach to our innovative public programming. We are ambitious, we challenge concepts and bring the best of art and gardens to our spaces. Our museum is an oasis for the cross pollination of ideas and approaches to inspire all those who visit in person or digitally.

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- **EXCELLENCE:** We believe in excellence through continuous improvement, seeking inspiration from collaborations both inside and outside of the museum sector. We recognise talent and enable staff to be brave.
- **RESPECT:** The Garden Museum respects and welcomes all. We enable access and celebrate diversity. In trust, we nurture and develop our teams, collaborators, partners and audiences.
- **GREEN:** on the path to a **SUSTAINABLE** Garden Museum: As a champion of green spaces, we educate and advocate sustainable practices relating to gardens and gardening.

In order to achieve these objectives we undertake the activities described in “Achievements and Performance” below.

4) Achievements and Performance

4.1 National Portfolio Organisation Status – Christina McMahon, Deputy Director

In April 2023 the Museum officially became a National Portfolio Organisation (NPO), in receipt of £122,250 p.a. from Arts Council England and the Department of Culture, Media and Sport (DCMS). This investment has enabled the Museum to establish a programme of activities which a) engages Lambeth and local residents and b) supports our dynamic business model. Specifically:

- **Families**

This year we have launched our first ever learning programme for family audiences. A new Family Learning Officer, Gemma Clarke, joined us in June 2023, and ran 46 free, drop-in sessions across the year targeting London families, including ‘Tuesday Tots’ and specific sessions for families with experience of neurodivergence. A further 42 sessions for families were run a part of our Food Learning Programme, and together this led to triple the number of children visiting the museum than in any year prior.

- **Festivals**

NPO investment funded our programme of weekend festivals and fairs:

- The Plant Fair, our longest-running event and a rare opportunity for London residents to purchase plants from nurseries based outside the city. For the first time this included Beth Chatto Gardens and Great Dixter, leading to a record 1,500 attendees.
- Neighbours Day, a day of free activities for local residents
- The ‘Beautiful and Useful’ Craft Fair, a gathering of Britain’s best designer-makers selling a botanically-inspired selection of handmade crafts
- The Houseplant Festival, a weekend dedicated to urban horticulture
- Festival of Fairytales, our performance festival for families with children aged 4-10
- British Flowers Week, a week long celebration of sustainable, seasonable floral design through large scale installations

It also supported the creation of a seventh new festival:

- Winter Flowers Week is a new campaign which promotes sustainable floristry using British-grown flowers and foliage in the winter months. Five designers created stunning installations across our historic building, and the week became our busiest Flowers Week ever.

In total, our festivals brought 6,723 people to our site across the year – a record number. Festivals provide vital opportunities for audience engagement and also a financial boost to our restaurant and shop.

- **Branch Out: Opening up the Nave**

NPO investment has allowed us to make the Nave – our central, historic space – totally free of charge for the first time ever, returning it to the community hub our building has been for centuries.

To draw visitors, we programmed free-of-charge exhibitions in the Nave, including *Growing Curiosities*, a children’s exhibition about plant science.

The biggest project, however, has been the creation of Branch Out, a new weekly series of free-of-charge workshops, talks, performances, and more taking place in the Nave. Branch Out aims to welcome London and Lambeth residents for skills building, meeting new people and connecting people with the natural world through activities centred on green living. This has included hazel weaving, strawberry science, a lecture on a 19th century botanical artist, Tradescant-themed storytelling, cyanotype photography, and more. The programme has been wildly successful, drawing 1,300 people across the year.

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Objectives for 2024/25:

- Continue to grow our families audience and welcome more children to site
- Commission denim artist Ian Berry to create an immersive garden for our free-of-charge summer exhibition in the nave
- Build upon the success of our festivals programme

4.2 Visitors and Exhibitions – Bea Olivier, Front of House Manager

Objectives in 2023-24:

- Introduce free entry for visitors to the Nave-only
- Provide more activities and crafts available to all visitors
- Introduce regularly occurring 'relaxed' mornings, allowing visitors to enjoy the museum with reduced sensory stimulation
- Facilitate our new 'Branch Out' programme, which introduces free, drop-in workshops weekly in the Nave

Admission figures have continued to grow at the Garden Museum. From April 2023 to March 2024 the museum welcomed 46,394 visitors, excluding Café diners. Of this total, 5,616 of these visitors attended the Nave for free, as part of our new Nave Free Entry scheme, made possible through our funding from Arts Council England as a National Portfolio Organisation. This is an increase of just over 29% on the previous year's admissions which saw 35,787 visitors through our doors. During this we have expand our programming and activities even further, allowing both paid and free visitors alike to get involved the with the Garden Museum, and bringing new audiences and communities with them.

Introduce free entry for visitors Nave-Only

On the 1st of April 2023, as part of the funding as National Portfolio Organisation, the Garden Museum welcomed visitors for free to the Nave only for the first time. From April 2023 to March 2024 the museum welcomed 5,616 visitors for free, surpassing our initial target of 3,000 free admissions to the Nave. During this period, these visitors have been able to enjoy free exhibitions, such as our free family exhibition *Growing Curiosities: The Science of Gardens*, inspired by zoologist and children's author Nicola Davis. As we look towards 2024-25, we hope to welcome just as many free visitors, who will be able to enjoy even more free exhibitions, such as *Ian Berry: The Secret Garden* in Summer 2024.

Provide more activities and crafts available to all visitors

Alongside free entry to the Nave only, we have also expanded the activities and crafts available to visitors, both paid and free. As part of our funding as a National Portfolio Organisation, we have acquired purpose-built tables, which remain permanently in the Nave for all to enjoy. Featured on these tables are an array of crafts and activities developed by the Front of House staff and volunteers. These interactive crafts are inspired by the current exhibitions on display. These have included creating paper flowers, designing and making tropical paper birds, and creating your own bookmark to take away. Where possible, these crafts have been developed to have a minimal environmental impact, using waste paper and old gardening magazines donated by staff and volunteers.

Introduce regularly occurring 'relaxed' mornings, allowing visitors to enjoy the museum with reduced sensory stimulation

Whilst the introduction of 'relaxed' mornings has been temporarily delayed due to the increase of visitor numbers, several plans have been put in place to increase the offerings available to our visitors who are neurodivergent or would like to enjoy the museum with reduced sensory stimulation. The Learning Team and Front of House are working together to introduce sensory explorer backpacks in 2024, which provide an array of activities that would allow visitors to engage with our collection in new ways, as well as providing items such as ear defenders and a printed social story to make these interactions more accessible.

Facilitate our new 'Branch Out' programme, which introduces free, drop-in workshops weekly in the Nave

From April 2023 to March 2024, we had the great pleasure of hosting over 40 free, drop-in workshops, allowing visitors to engage in new topics and activities related to gardening and the natural world. From bulb layering demonstrations to lacto-fermentation workshops, 1,268 visitors participated in 'Branch Out' events throughout the year, and we look forward to welcoming many more in 2024-25.

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Objectives for 2024/25:

- Expand and develop the Front of House Team to support increased visitor numbers and museum programming.
- Welcome more groups to the museum through our group bookings offer
- Introduce sensory explorer backpacks
- Increase membership sales through Front of House

4.3 Curatorial - Emma House, Curator

Objectives in 2023-24:

- To explore the garden paintings of artist Jean Cooke
- To explore Antiguan Artist Frank Walter's work and life through an immersive exhibition
- To continue to develop the Museum's online exhibition content
- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Jean Marie Toulgouat and the gardens at Giverny and a further exhibition of Studio Coverdale
- To continue the programme of contemporary artwork and a celebration of community art through The Magazine Space
- To develop family audiences, family exhibitions and events
- To redisplay and reinterpret the Ark gallery and continue to introduce visitors to the Tradescant's collection
- To continue to acquire works which illustrate the art, history, design and impact of gardens and gardening
- To develop the Museum's collection displays in diverse and engaging ways

To explore the garden paintings of artist Jean Cooke

Guest curated by Andrew Lambirth our exhibition *Jean Cooke: Ungardening* brought together 35 rarely seen works by the artist. It explored Cooke's paintings of her gardens: a wild, overgrown city plot in Blackheath, London and a clifftop meadow at her coastal Sussex cottage. Her gardens were predominantly uncultivated as Cooke left nature to its own devices.

To explore Antiguan Artist Frank Walter's work and life through an immersive exhibition

With over 200 paintings, sculptures, letters, documents and photographs which had never been exhibited before, and an immersive set by award-winning designer Jeremy Herbert, this exhibition transported visitors to the warm climate of Walter's 'castle on a hill' studio in coastal Antigua. One of the most significant Caribbean visual artists of the twentieth and twenty-first centuries, *Artist, Gardener, Radical* delved into Walter's prolific body of work exploring Antiguan plants and landscapes, environmentalism, Caribbean and Black identity, social justice and the complexity of nature. The exhibition was shortlisted for the Museum and Heritage Award's Exhibition of the Year, and was a partnership with David Zwirner and guest curator Prof Barbara Paca.

To continue to develop the museum's online exhibition content

The museum developed curator's choice films and a tour of the exhibition by Jean Cooke's son David Bratby exploring his memories of his mother's garden and artworks. Film maker Thomas Freund created a documentary film to accompany *Frank Walter: Artist, Gardener, Radical* which explored the themes of his artwork, garden and environmental interests

To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Jean Marie Toulgouat and the gardens at Giverny and a further exhibition of Studio Coverdale

Jean-Marie Toulgouat: Gardening Giverny presented, in collaboration with David Messum Fine Art, the development of Claude Monet's garden in Giverny and Toulgouat's subsequent involvement in the garden's conservation and restoration. Initially resisting becoming a painter, Toulgouat left Giverny in 1947 to train as an architect. The exhibition explored his return in 1964 to Giverny and his subsequent development as an artist. The exhibition featured 35 original paintings and documents relating to the garden's renovation. *Natasha Coverdale: Digital Botanical* explored the work of Sussex based artist and designer who uses digital illustration as her medium. This show featured a special edition artwork inspired by an assortment of visual treasures found in the Garden Museum Archive including seed packets, vintage Suttons catalogues and original botanical plates. A further exhibition *Toast x Rosie Harbottle: In Nature We Play* was produced in collaboration with Toast. It showcased a new body of work which explored the theme of outdoor pursuits. Inspired by the playfulness of outdoor activities and our interaction with nature Rosie created works in rich colours and bold motifs that celebrated flowers and insects evoking a sense of optimism and joy. Rosie Harbottle led still life workshops encouraging our Branch Out participants to explore oil pastel still life drawing. This incredibly successful programme of exhibitions helped to fund the museum's educational and community work.

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To continue the programme of contemporary artwork and a celebration of community art through The Magazine Space

The museum explored a wide variety of topics through further exhibitions in the museum's nave and community spaces. Following a series of workshops and drop-in sessions led by our education team the museum showcased a display of participants artworks which celebrated Earth Day. *Cabinet Cultures* brought together academics, artists and social media content creators to explore the practice of 'hacking' mass-produced display cabinets to create indoor greenhouses. It explored how we can collectively change our attitudes towards houseplants for a more ecologically just future. *Project Giving Back: Gardens for Good Causes* showcased 15 gardens created for RHS Chelsea Flower Show that were inspired by the charities where the gardens were permanently rehoused. Through an interactive display the exhibition explored the collaborative design process and innovative garden design and the communities the gardens now support.

To develop family audiences, family exhibitions and events

Families were encouraged to explore the science of our gardens and the natural world in *Growing Curiosities: The Science of Gardens*. Inspired by zoologist and children's author Nicola Davies, and featuring original artwork by illustrators Emily Sutton and Mark Heard, the exhibition introduced budding biologists to DNA, biodiversity, composting and microbes. Through hands-on interactives, workshops and science sessions children were encouraged to develop science and creative skills.

To redisplay and reinterpret the Ark gallery and continue to introduce visitors to the Tradescant's collection

The Museum completed a major research project commissioned from Emily Fuggle, a former Curator, to explore the elder Tradescant's relationship with the slave trade. This combined with a re-display of The Ark, as five-year loans from the Ashmolean drew to a close, including a new film. The Pitt-Rivers lent precious artefacts including a bow and arrows from 17th-century West Africa, and were consulted on the labels and interpretation as they have led reflections on relationships between decolonization and collections. This project was funded by a Restricted Fund established by the Director's Sponsored Swim in The Arctic Circle in 2017.

To continue to acquire works which illustrate the art, history, design and impact of gardens and gardening

The museum acquired a rare 17th century Mortlake tapestry depicting the month of March and a scene of gardeners working in an estate garden. Dating from 1630s it offers the earliest depiction of a female gardening in our collection.

Other additions to the collection through purchase or donation include:

- 18th Century manuscript with watercolour illustrations of carnations by amateur florist and shoemaker Richard Hammond. The book details his cultivation of carnations, roses, annuals and perennials in 1733 in the county of Suffolk.
- Two gardeners' suits belonging to James Christie Anderson who gardened at Kings Bromley Manor in Staffordshire in the early decades of the 20th century.
- A study of a tulip by John Nash
- A portrait of rose breeder Harry Wheatcroft by Bunty Miller
- Material relating Constance Spry including a fleur-de-lis vase and booklet for the coronation of Queen Elizabeth II
- A 'Gardening Barbie'
- Daniel's Brother's nursery catalogues
- Six gardening diaries 1940 – 1946 belonging to Clara Cowling the aunt of artist Evelyn Dunbar
- Ted Baker Greenhouse handbag

To develop the museum's collection displays in diverse and engaging ways.

Working with the museums digital officer the museum has created a series of reels and social media posts which feature the museum's collections in informative and accessible films and posts.

A long-term loan of a portrait of John Ystumlyn has enabled us to put on show an exceptionally rare depiction of a black man painted in his own right and celebrates his gardening career.

Objectives for 2024 – 25

- *To explore the gardens of the Bloomsbury group and the role they played in the creative practices of four women; Virginia Woolf, her sister Vanessa Bell, Lady Ottoline Morrell and Vita Sackville-West.*

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- To explore the gardens that have disappeared from London over the last five hundred year as the city has continued to change and develop.
- To continue to develop the museum's online and digital exhibition and collection content
- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of ceramics by Frances Palmer and an exhibition of paintings by Ruth Murray and a further exhibition featuring the work of artist, gardener and snow drop specialist John Morley
- To continue the programme of contemporary artwork and a celebration of community art through The Magazine Space
- To develop family audiences, family exhibitions and events
- To redisplay the museum's garden design collections.
- To continue to acquire works which illustrate the art, history, design and impact of gardens and gardening
- To explore the museum's collection in diverse and engaging ways

4.4 Fundraising – Stefanie Woodford, Head of Development

Objectives for 2023-24

- Continue to grow the Friends and Patrons groups
- To conduct a review of pricing structure for the Friends and Patrons schemes
- To formerly launch The Design Circle, a new Patrons group specifically for garden designers

Continue to grow the Friends and Patrons

This year was exceptional for membership. The Friends group grew from 1,528 in May 2023 to 1,821 in May 2024; a huge increase of 19% across the year.

The Patrons group continues to steadily increase with 5 new Patrons signed up during 2023-24. This is particularly successful considering we also increased the Patrons price to £750 from £500 during this financial year.

To conduct a review of pricing structure for the Friends and Patrons schemes

During 2023-2024 we conducted a pricing review and in November in 2023 we increased the suggested Patrons price for the first time since the scheme's inception in 2009, from £500 to £750. Friends prices also increased for the first time since 2018, with a Friend membership increasing from £40 to £45, Friend + Guest from £55 to £60, and Couple from £60 to £70.

These increased reflect both that there is more to experience at the Museum than ever before, including our exciting programme of exhibitions, talks and garden visits, but also, simply that costs have been rising. This rise will ensure we are able to continue to deliver the same wonderful benefits to Patrons and Friends moving forward and support the wider Museum.

To formerly launch The Design Circle, a new Patrons group specifically for garden designers

Without a full-time fundraiser in the team for Q4 and lack of initial demand to launch the new Design Circle scheme this objective was paused. With a new full-time Head of Development to join in 2024-25 this can be revisited.

Objectives for 2024-25

- Continue to grow the Friends and Patrons
- Secure multi-year funding to support core programmes, with a particular focus on Learning and the Archive
- Undertake a Corporate Fundraising review and develop a strategy to increase support from companies, utilising the experience of the new Head of Development in post from May 2024
- Secure funding to acquire The Nesfield Family Archive for the Archive of Garden Design

4.5 Education - Janine Nelson, Head of Learning

Objectives for 2023-24

- To continue to develop wellbeing strands and Creative Health through food, art and gardening linked to exhibitions etc.
- To continue to develop our horticultural and cooking programme for local teenagers - Sow, Grow Eat.
- To provide engaging programmes for families and community groups linked to our exhibition programme, including the summer family exhibition, 'The Science of Gardening' and our Frank Walter exhibition

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- *To provide new family learning programmes including a consistent, year-round parent/carer and toddler programme and a consistent term-time, weekend family programme.*
- *To develop our family SEND and neurodiverse Learning offer*
- *To build further relationships with community family groups such as IRMO, a Spanish speaking, Lambeth based, refugee group.*
- *To continue to develop relationships with schools through newsletters for primary and secondary schools, and to develop the offer for secondary schools targeting enrichment opportunities*

To continue to develop wellbeing strands and Creative Health through food, art and gardening linked to exhibitions.

Janine ran 15 Clay for Dementia sessions and 10 community group sessions linking especially to the Frank Walter exhibition but also to Toulgouat and Jean Cooke.

Gemma and Janine organised two Branch Out events, one making ceramic plates, linked to Frank Walter's circular paintings and a second one linked to Windrush Day. The Frank Walter exhibition was popular with community groups and visits to the exhibition were combined with bath salt making activities. An example of an activity linked to the Toulgouat exhibition was a mental health group painting paper fans inspired by his paintings (which one lady then brought back with her to use at a subsequent summer session).

Janine and Gemma ran an outreach session at Evelina Hospital School in March 2024 working with children in the classroom and on the wards. Artwork from another session at Evelina Hospital School was included in our Wild Escape display in April 2023. An enterprise project with Queen Elizabeth II Jubilee School (SEND) included making wellbeing products for selling. Ceri continued to run social prescribed seasonal cookery classes

To continue to develop our horticultural and cooking programmed for local teenagers – Sow Grow Eat

We established our monthly Sow Grow Eat sessions in spring 2023 which culminated with a celebration meal in December 2024. 5 teens completed the programme which aimed to teach them how to plant and harvest their own food, as well as how to prepare meals with the produce. Planning for year 2 began at the start of 2024.

To provide engaging programmes for families and community groups linked to our exhibition programmes, including the summer family exhibition, 'The Science of Gardening' and our Frank Walter exhibition.

Families – We ran 20 sessions linked and inspired by our exhibitions across Early Years, Family Sunday and Half Term Sessions. These included sessions inspired by our *Growing Curiosities*, *Frank Walter* and *Studio Coverdale* exhibitions. Family food learning sessions took place too.

To provide new family learning programmes including a consistent, year-round parent/carer and toddler programme and a consistent term-time, weekend family programme.

We began consistent sessions in August 2023 with our holiday sessions and have run holiday sessions in every holiday apart from Christmas when the museum is closed, totalling 14 sessions. We launched weekly termtime Family Sunday Sessions and Tuesday Tots Sessions at the beginning of October 2023 and ran 14 Sundays and 17 Tots sessions.

To develop our family SEND and neurodiverse offer.

As part of our holiday programme we have added in a neurodiverse offer which began in October 2023, a total of 2 in that year with more planned for 2024/25.

To build further relationships with community family groups such as IRMO, a Spanish speaking, Lambeth based refugees group.

We ran bespoke sessions in Family Learning during the summer and half term holidays with IRMO. Our Family Learning officer also provided outreach at Lollard Adventure playground, planting seeds with children and young people.

To continue to develop relationships with schools through newsletters for primary and secondary schools and to develop the offer for secondary schools targeting enrichment opportunities.

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Samia ran 36 plant science school sessions during this period and three GCSE Biology revision sessions during the Easter holidays reaching 947 pupils in total. The revision sessions were well attended, and several pupils had to be turned away as the classes were full and tutorial in nature.

The first newsletter was sent out to secondary schools detailing successful sessions that had occurred during the year and the range available the following academic year. Due to a funding grant all Lambeth schools from September 2023 to July 2024 were able to attend science sessions without charge. A secondary school teachers evening was held which included two speakers. The plant science lecture was promoted to schoolteachers in the autumn in lieu of a teacher evening the following academic year.

A session for trainee teachers from Brunel University was well attended on February 26th, and it was decided to host this next academic year too. Samia also ran a Branch Out session on the science behind banana ripening as part of a public programming event and later an Instagram film on the same topic. Samia has forged links with a plant scientist who is prominent on social media to exchange ideas to develop new enrichment sessions that will be cross circular.

Objectives for 2024-25

- *To develop a new family trail and backpack including sensory backpack for those with neurodiverse needs*
- *To run a family programme linked to our exhibitions, including Ian Berry: Secret Garden summer exhibition*
- *To develop links with a food scrap scheme and resources scrap scheme to increase sustainability, reduce cost of resources and support our families.*
- *To use the Healing Garden as a resource for Learning activities.*
- *To make use of the Community Wall for Learning related displays.*
- *To develop a series of Cook with the Seasons courses for adults, at an accessible price (in comparison to other London cookery sessions), that stand alone as a series and aren't attached to an exhibition.*
- *To continue our social prescribing cookery projects*
- *To develop and run two new sessions initially for KS3- cotton and tea. These will be the first of a suite of lessons on Plantation crops and cross curricular.*
- *Create science videos collaborating with the Marketing team for Instagram to promote the plant science enrichment learning offer.*

4.6 Archive – Rob Hillman, Archivist

Objectives 1st April 2023 – 31st March 2024

- *Complete the cataloguing of the Penelope Hobhouse Archive*
- *Install the Penelope Hobhouse Archive Exhibition*
- *Begin cataloguing the Andrew Lawson Archive*
- *Complete the consultancy work for the Halliday Archive as part of the Records at Risk grant.*
- *Complete work to set up the online module for our archive catalogue.*
- *To seek funding for further work to catalogue and make accessible collections in the archive.*
- *Continue working on the Archives Accreditation application form.*
- *Continue to make connections and broaden our audience through the Places, Plants and People Network.*
- *Continue to cultivate an online archive presence through The Russell Page Instagram account and regular newsletter features .*
- *To fundraise for a full time Archivist role*

Complete the cataloguing of the Penelope Hobhouse Archive.

Thanks to generous funding from The John R Murray Charitable Trust, the listing and packaging of this collection is now nearly completed, with only final amendments to be made before the collection can be accessible.

Install the Penelope Hobhouse Archive Exhibition.

A Penelope Hobhouse Archive Exhibition has not yet been installed, but remains a priority for a future exhibition.

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Begin cataloguing the Andrew Lawson Archive.

Thanks to generous funding from The John R Murray Charitable Trust, this work is now under way. A plan to digitise much of the material in order to make it more readily accessible is also being worked on, which would also allow us to be better able to preserve the slides themselves. Work is also under way to take in a large digital accrual to this collection.

Complete the consultancy work for the Halliday Archive as part of The Records at Risk grant.

The consultancy work has been fully completed, and discussions have taken place with organisations that might be suitable to take in the collection. So far a solution has not emerged, but we will continue conversations with all potential parties.

Complete work to set up the online module for our archive catalogue.

Competing options for an online catalogue platform have been researched, in order to find one that best meets the needs of the archive and our material. Two potential contenders are being considered, and a decision will be made shortly. This will then be implemented and launched in the coming year.

To seek funding for further work to catalogue and make accessible collections in the archive.

We have and will continue to explore potential opportunities, and engage in discussions with potential funders.

Continue working on the Archives Accreditation application form.

Work on improving and implementing policies and procedures has continued, and we are now nearly in a position to make an application. Our newly appointed archivist will lead on this work in the coming year.

Continue to make connections and broaden our audience through the Places, Plants and People Network.

The Archive of Garden Design has continued its participation in the 'People, Places, Plants' Network, attending regular meetings.

Continue to cultivate an online archive presence through The Russell Page Instagram account and regular newsletter features.

We have continued to cultivate our online presence through both blog posts (one regarding the Penelope Hobhouse collection, and one around the Andrew Lawson collection) and through posts on the Garden Museum's social media channels.

To fundraise for a full time Archivist role

This has been completed, and a full-time Archivist has been appointed, having started at the end of March. This role will lead on many of the key targets for next year, such as applying for accreditation, redisplaying archive material in the galleries, new acquisitions, and activities such as our annual journal and film.

Objectives for 2024-25

- *Continue to catalogue key collections as part of the Cataloguing Project that is currently under way.*
- *Redisplay our Archive Design display case in the permanent gallery.*
- *Increase in-person outreach through events and activities.*
- *Begin digitisation of the slides in the Andrew Lawson Archive.*
- *Resolve the issue of a future home for the Halliday Archive.*
- *Launch our online catalogue, and make a selection of our archive collection available through it.*
- *To seek funding for further work to catalogue and make accessible collections in the archive.*
- *To complete and submit an Archives Accreditation application.*
- *Continue to make connections and broaden our audience through the Places, Plants and People Network.*
- *Continue to cultivate an online archive presence through the Garden Museum's social media accounts, and regular newsletter features.*
- *To fundraise for the extension of the full time Archivist role, and create a practical plan to make the role permanent.*

The Garden Museum

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Report of the Trustees for the year ended 31 March 2024

4.7 The Church Building and Gardens - Christopher Woodward, Director

Objectives for 2023-24

- To continue our ambitions for Lambeth Green with Dan Pearson and architect Mary Duggan
- To build additional beds in the Healing Garden to help accommodate demand .

To continue our ambitions for Lambeth Green with Dan Pearson and architect Mary Duggan

In 2021 Mary Duggan Architects were the winner of an open competition in partnership with The Architect's Journal to design a new pavilion for Lambeth Green, on the site of St Mary's Gardens, a project in collaboration with Dan Pearson Studio. The pavilion is for horticultural maintenance and training.

A pre-application submission was made to Lambeth Council and the proposals met with great positivity, with the loss of 84 sq m of public space recognised as being offset by the training opportunities and greater investment in the neglected site. The only revision to the design was to the new pedestrian opening in the churchyard wall, which had to be revised to protect the plane trees within the churchyard; in effect, a section of the listed wall has to be demolished to protect the roots of the planes (which have Tree Preservation Orders).

Design work resumed with a generous gift from the Richard Mather David Scrase Foundation to fund Mary Duggan's fees up to planning, and from the Swire Charitable Trust for the wider team of consultants. The planning application was submitted in March 2024.

To build additional beds in the Healing Garden to help accommodate demand

In Old Paradise Gardens the community activity came to life with weekly sessions, and we welcome groups such as Roots & Shoots and from our own learning programme. The BAND Trust funded a new community garden club led by Jerome Webb each Saturday; furniture was donated by The Whitgift TRA, and The Bessemer Giving Fund through its support of Sow Grow Eat; the Stanley Smith Horticultural Trust funded a new sensory bed. Head Chef Myles Donaldson also grows herbs.

We continued to host meetings of the Whitgift Estate TRA and this is an opportunity to share any issues raised by the new garden.

Objectives for 2024-25

- To secure planning permission and listed building consent for Lambeth Green
- To begin discussions with Lambeth Council on our future maintenance and wider relationship for the new site
- To develop relationships with our neighbours in Old Paradise Gardens, so that at least two neighbours have beds of their own to plant and pick from
- To install bespoke furniture in the healing garden

4.8 Public Programmes – Ollie Whitehead, Curator of Public Programmes

Objectives for 2023/24:

- To deliver the 2023 Literary Festival at Parham House
- To mount a fifth iteration of our British Flowers Week exhibition
- To create a new festival, Winter Flowers Week, celebrating seasonal, sustainable floral design in the festive season
- To expand our programme of talks and lectures even further, and to discuss new and exciting themes and stories

To deliver the 2023 Literary Festival at Parham House

The 2023 Literary Festival took place at Parham House in West Sussex, and was hosted by Lady Emma Barnard and her husband James. This was the latest in our series of intimate, boutique festivals which travel to magnificent gardens around the country, including Chatsworth House (2022), Helmingham Hall (2021), Houghton Hall (2019), Boughton House (2017), Haffield House (2015) and Petworth House (2014). Selling out before the line-up of speakers is announced, this year's Literary Festival included talks from Olivia Harrison, Tom Stuart-Smith, Alan Titchmarsh, Shane Connolly, and Robert Sackville-West amongst many, many more.

To mount a fifth iteration of our British Flowers Week exhibition

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The annual British Flowers Week exhibition returned in 2023 to champion British-grown flowers, sustainable floristry and the immense talent in floral design found across the country. Five florists hand-picked by the Garden Museum built immersive floral installations around the museum, and transformed the space with the scents and colours of beautiful British-grown blooms over five days in June.

We focus on exhibiting a diverse range of florists from a range of backgrounds, including Botanical Tales, Lucy Vail Floristry, Mahal Kita Flowers, SAGE and Yinari who each created sculptural flower installations using seasonal, sustainably-sourced, British-grown flowers, arranged with environmentally friendly materials and methods. 2023's edition was opened by Her Majesty, The Queen.

To create a new festival, Winter Flowers Week, celebrating seasonal, sustainable floral design in the festive season

In December 2023 we hosted the first Winter Flowers Week, a week-long celebration of seasonal flowers and foliage through immersive floral festive installations. Our inaugural Winter Flowers Week exhibitors were returning British Flowers Week alumni, all trailblazers in the field and passionate about improving sustainability in the floristry industry: Shane Connolly & Co, Carly Rogers Flowers, Hazel Gardiner Design, Tattie Rose Studio and Floribunda Rose.

Building on the success of our annual summer British Flowers Week exhibition, this new winter edition championed a seasonal and sustainable approach to festive decoration. Like British Flowers Week, our five floral designers will transform the museum into a winter wonderland like no other: with sustainability at the heart, their floral installations used British-grown seasonal flowers and foliage, and environmentally-friendly materials and methods. It became our most visited week of the year.

To expand our programme of talks and lectures even further, and to discuss new and exciting themes and stories

The talks and lectures programme has continued to be a popular and successful strand of activity, and throughout the year has kept growing - lectures now taking place on occasional Friday evenings in addition to regular Tuesday evenings throughout the year.

Using the programme platform to explore themes of art, design, food, sustainability and well-being, we hosted talks with Evan Davis, Dan Pearson and Mary Duggan, Tom Massey and Sarah Price, Tom Marks, Arthur Parkinson and Arit Anderson. The programme has also been useful in building and maintaining partnerships with organisations such as the Architecture Foundation, Goldsmiths, University of London, and Lambeth Council.

Following the success of evening talks, we have also expanded the format to include daytime lectures and longer form daytime conferences on themes relating to our exhibition programme and issues faced in the wider greening sector.

Objectives for 2024 - 25:

- *To deliver the 2024 Literary Festival at Sezincote House, Gloucestershire.*
- *To deliver Harvest Festival, an event that celebrates where the themes of gardening and food meet, as well as the diversity of UK-grown food.*
- *To mount a sixth iteration of our British Flowers Week exhibition.*
- *To deliver the second iteration of Winter Flowers Week, celebrating seasonal, sustainable floral design in the festive season.*
- *To continue the expansion of programme of talks and lectures, using it to invite higher profile speakers and build partnerships with organisations.*

4.9 Benton End - Christopher Woodward, Director

Objectives for 2023 – 24:

- *To begin the renewal of the walled garden at Benton to be opened to the public in the spring of 2026*
- *To commission the survey, Activity Plan and architectural appraisal required for an Expression of Interest to be submitted to the NLHF*
- *To submit an EOI to the NLHF*
- *To open Benton End to visits by specialist groups, and for 'Hidden Hadleigh'*
- *To purchase a safe so that the archive and collection is safe from fire and theft*
- *To maximise the impact of the Nurture Landscapes garden at the RHS Chelsea Flower Show*
- *To formalise the relationship with Babergh District Council in the bid to the NLHF*

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2024

- *To identify local champions for Benton End*
- *To address the risks posed by the possible changes of hands of adjacent properties*

To begin the renewal of the walled garden at Benton to be opened to the public in the spring of 2026

To maximise the impact of the Nurture Landscapes garden at the RHS Chelsea Flower Show

In the year under the review the Head Gardener James Horner began the renewal of the walled garden at Benton End, leading to the preparation of a concept with the guidance and advice of Sarah Price as a design consultant; that design will be presented to the Gardens Committee at Benton End and, then, to the Trustees of the Garden Museum. Sarah Price designed the Nurture Landscapes Garden at the Chelsea Flower Show in 2023, and her involvement continues the impact of that exceptional garden.

A grant of £25,000 was received from The Tanner Trust towards the garden renewal and associated learning works, adding to a gift of £30,000 from Project Giving Back and £5,000 from The Broadwall Trust.

James was joined by Jonathan Zerr, a graduate of Hamburg Botanical Gardens, as a Horticultural Trainee funded by WRAGS, and in the garden a weekly group of volunteers from the Hadleigh Environmental Action Team.

To commission the survey, Activity Plan and architectural appraisal required for an Expression of Interest to be submitted to the NLHF

The Expression of Interest for a grant of £2.9 million towards a transformative project of c.£5 million was submitted to the NLHF and a decision is expected in June 2024.

To open Benton End to visits by specialist groups, and for 'Hidden Hadleigh'

More than 800 people visited for Hidden Hadleigh. This was also the year in which the house came to life with guided tours led by Matthew Hodges, Manager, and with learning groups. In the calendar year 2024 three of Hadleigh's four schools will visit.

To purchase a safe so that the archive and collection is safe from fire and theft

A safe was purchased with the support of the Barbara Whatmore Charitable Trust, so that a nascent collection and archive – including, for example, the donation by Ian Collins of 'Shindig', an anonymous work depicting students partying in the kitchen – is secure.

To formalise the relationship with Babergh District Council in the bid to the NLHF

The application was supported by the Leader of Babergh District Council and included a long-term partnership with Gainsborough's House on the long-term loan of works by Cedric Morris.

To identify local champions for Benton End To address the risks posed by the possible changes of hands of adjacent properties

Beyond the walls, a group of investors led by a GM Trustee purchased a property Willowbrook to prevent its sale for speculative development at the death of its owner. This property will return a guaranteed investment of 3% p.a., and at the end of 5 years the Garden Museum will have first refusal on its purchase, but no commitment. Although this may be a major opportunity in years to come, Willowbrook is not essential to the project to be presented to the NLHF.

With a generous loan from a Trustee of the Garden Museum the coach-house redecoration commenced and is due to be let out to generate income to subsidise the property.

With a grant from the [Nigel Farrow] Trust Cedric's old bedroom was decorated and furnished so that the first guests including artists can stay.

Objectives for 2024 – 25:

- In the event of a successful Expression of Interest, to develop a Round One application to the NLHF and to appoint a Project Director in order to achieve this
- To initiate visits by Flatford Mill Field Studies Centre, so once again artists will be at work in the walled garden
- To begin residencies by artists, and for members of the Museum team to stay in order to begin learning activities
- To launch a fund-raising Appeal for the completion of the walled garden
- To identify a local champion to become Chair of the project

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Report of the Trustees for the year ended 31 March 2024

5) Group Financial Review

The group shows a surplus before depreciation provisions of £204,805 (2022/23: £24,646) which reduces to a deficit of £62,874 (2022/23: £238,429) after depreciation provisions of £267,679 (2022/23: £263,075).

Overall, income increased by £485,973 (17%) to £3,357,899 (2022/23: £2,871,926).

Income from donations and legacies increased to £1,053,148 (2022/23: £837,842) where two new grants from the Foyle Foundation and the Fidelity Foundation were received in towards the end of the financial year. Income from Charitable activities decreased slightly to £551,109 (2022/23: 555,811) and trading income grew by 18% to £1,628,217 (2022/23: 1,379,608).

Grants:

In 2023/24 the Museum has continued to receive strategic grants for its core activities. Grants income increased by 94% to £719,099 in the year (2022/23: £370,742). Notable successes include:

- A total of £108,099 received for Benton End including funding for the Head Gardener, Garden development and Education activities.
- The final year of funding from the John and Catherine Armitage Foundation to cover Education core salary costs and expenses.
- Support from the John R Murray Trust to fund an archivist dedicated to cataloguing collection and a new grant from the Foyle Foundation to fund an Archivist, and to fund the improved sharing of our work.
- A new three year grant from the Fidelity Foundation to recruit and the new role of Development Manager: Endowment and Legacies and associated campaign activities to establish and grow an endowment.
- Grants from the Swire Charitable Trust and the Rick Mather David Scrase Foundation towards the project design development phase of Lambeth Green.

Funding streams:

Historically, the Endowment Fund comprised of restricted income applied to capital expenditure on projects before the 2015-17 Development project. This fund reduces annually by the depreciation applied to this expenditure. The balance on this non-cash element of the fund is currently £114,752 (2022/23: £126,667).

In addition, during 2022/23 the Museum launched an Endowment appeal which would be invested to generate interest / investment income for the Museum for long-term stable funding of our core charitable activity. The capital sum is ring-fenced for this purpose. The appeal generated £81,595 of income in 2023/24 and the balance on the fund was £199,663 at 31 March 2024.

Liquidity:

The Museum ended the year with a positive cash balance of £409,631 (2022/23: £298,254). Creditors within one year amounted to £813,427 (2022/23: £743,060).

Trading activities:

Trading activities have continued to go from strength to strength. Venue hire rose by 22% to £418,573 (2022/23: £343,291) and Café sales by 20% to £1,043,799 (2022/23: £872,678). Shop income grew by 1% to £165,845 from £163,638 in the prior year.

Admissions income was to £289,813 (2022/23: £293,316), boosted by the success of the *Lucian Freud: Plant Portraits* exhibition in the prior year.

Conclusion:

The year under review has seen significant growth in income from both grants and trading activities. In the year ahead, the group's financial performance will continue to benefit from becoming an Arts Council National Portfolio Organisation and the forthcoming Gardening Bohemia Exhibition.

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(A Charity Group)

Report of the Trustees for the year ended 31 March 2024

6) Statement of Public Benefit

The public benefit of the Garden Museum is primarily based upon conservation and education, and Trustees agree the year's budget, programme and projects with these aims in mind.

The most basic conservation benefit is the preservation and opening up of the ancient church of St Mary's for all visitors – including paying visitors and those coming to use the café, or view the garden. In addition to its role as a Museum, the church building is a place of historic meaning and significant local interest, and in recent years the Learning programme has worked to reconnect the site to the local community of its ancient parish through a varied education programme based around green space, gardening, food, craft and more. The site also has a value to the wider environment: its juxtaposition with Lambeth Palace makes for an iconic London view, and the beautifully planted garden will provide an intimate oasis from hectic city life, which is of great importance to local residents, museum visitors and passers-by.

Our collection of objects and art relating to the history of gardens in Britain is unique, and a major public benefit of the Museum is the care, conservation and display of this national collection. Over 5,000 items embody the story of the relationship between British people and gardens. This is a new angle from which to tell old stories: of who we are, how we express ourselves, and how we interact with others and our own landscape.

Finally, our public programme has a value beyond the Museum in the appreciation and public awareness of gardens which are being rescued, restored or re-designed. There is an increasing recognition of the benefit of gardens and green space to individual well-being, especially in cities.

Our 2017 redevelopment project enabled the Museum to fulfil its potential and increase its benefit to its various publics in national and local terms by enabling it better to (1) support itself financially (through improved café and venue hire facilities, and exhibitions and displays which attract more visitors); (2) conserve the Museum's historic building through works undertaken as part of the project, and the opening up of heritage narratives within the new church interior and exterior, such as the church tower and memorials and monuments; and (3) directly undertake educational work more effectively through the much-expanded display of the collection, protection of the archive, and greatly increased educational spaces for teaching or private study. In the year under review the Museum was also leading two capital projects; Lambeth Green, our ongoing public realm project in partnership with Lambeth Council, and Benton End, which will revive the former home and art school of Sir Cedric Morris in Hadleigh, Suffolk, as a space for artistic and horticultural training. Both these projects take the Museum's charitable objectives beyond our walls, providing access to green space and education for more and more people.

7) Risk Register

The Trustees approved a new comprehensive Risk Register June 2023. The Director is responsible for reviewing this Register and informing the Executive Committee and Board of any necessary changes when required. Special monitoring procedures are put in place during critical periods and judgements are taken by the Board and as appropriate by Committees with delegated powers or the Executive about the risks of undertaking, or not undertaking, a certain course of action, and the ways in which such risks can be mitigated. Financial viability continues to be the principal risk facing the Museum, as we continue to operate as an independent charity. Other key risks which are regularly reviewed by Trustees are the governance and control of Benton End, and the significant and importance of the relationship with Lambeth Palace.

8) Trustees' Responsibilities in relation to the Financial Statements

The Trustees (who are also Directors of The Garden Museum for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Practice) as modified by the Financial Reporting Standard 102.

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

In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;

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Report of the Trustees for the year ended 31 March 2024

- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

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

9) Statement as to disclosure of information to auditors

In so far as the Trustees are aware, there is no relevant audit information of which the charitable company's auditor is unaware, and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

10) Senior Management Team

At the end of the year under review the Senior Management Team was composed of:

- Christopher Woodward (Director)
- Wayne Maxwell (Chief Operating Officer)
- Christina McMahon (Deputy Director)
- Hannah Warwick (Finance Director)

11) Auditor

The statutory auditor, Anthony Armstrong FCA of Armstrong & Co, has indicated his willingness to be proposed for re-appointment in accordance with Section 485 of the Companies Act 2006.

The charitable company's accounts have been audited under the Companies Act 2006 for the period ended 31st March 2024. The charitable company is required to be audited under charities legislation.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The trustees acknowledge and confirm their responsibilities for preparing the financial statements and providing appropriate information to the auditors as detailed above.

This report was approved by the Board of Trustees and signed on their behalf on 16 December 2024 by:



Rupert Tyler
Chair, Trustee

Independent Auditor's Report to the Members and Trustees of The Garden Museum

We have audited the financial statements (the 'financial statements') of The Garden Museum (the 'parent company') and its subsidiary (the 'group') for the year ended 31 March 2024 which comprise the group and parent company statement of financial activities, the group and parent company balance sheets and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, 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 of the parent charitable company's affairs as at 31 March 2024 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the 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 the provisions available for small entities, in the circumstances set out in Note 2 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information in the annual report, but does not include the financial statements and our report of the auditors thereon. The trustees are responsible for the other information.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of other information. 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Independent Auditor's Report to the Members and Trustees of The Garden Museum

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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.

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

- We identified the legal and regulatory frameworks that are applicable to the group entity and determined that the most significant are those that relate to the specific business environment in which they operate, the reporting requirements they are obliged to adhere to and other legal and regulatory requirements applicable to operating entities in general.

These include the Companies Act 2006, the Charities Act 2011, FRS 102, the Charities SORP and GDPR legislation. The charitable company operates locally and is not significantly impacted by international law or regulations.

Taxation law and regulations applicable to charities also apply to the charity group but it is not involved in any complex matters that increase the risk of non-compliance.

Each area of audit review includes in the audit documentation reference to potential non-compliance and awareness of potential non-compliance is embedded in our audit procedures.

- We assessed the risks of material misstatement in respect of fraud by enquiry of management, review of the charity's operations and direct review of significant and material transactions, including all non-standard or irregular journal adjustments. Our understanding of the organisation enables us to understand and identify transactions or areas that appear to present a risk of fraud. None were detected.

Our pre-audit questionnaire specifically makes enquires about fraud and this is supported by audit documentation. We also review Board minutes to identify any matters of concern or risk. None were identified.

The Garden Museum

(A Charity Group)

Independent Auditor's Report to the Members and Trustees of The Garden Museum

- The audit was conducted by a very experienced auditor who has a good knowledge of the client and no other assistance or support was required.
- The charity group is small, its activities are regular and consistent and are not complex and no special audit considerations apply, nor is external specialist assistance required.

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

Use of our report

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

Anthony Armstrong

Anthony Armstrong FCA (Senior Statutory Auditor)
for and on behalf of Armstrong & Co
Chartered Accountants & Statutory Auditors
16 December 2024

4a Printing House Yard
Hackney Road
London E2 7PR

The Garden Museum

(A Charity Group)

Consolidated Statement of Financial Activities

incorporating an income and expenditure account

for the year ended 31 March 2024

		2024			2023
		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
Notes	£	£	£	£	£
Income from:					
Donations and legacies	3	456,299	596,849	-	1,053,148
Charitable activities	4	551,109	-	-	551,109
Investments	5	5,073	-	-	5,073
Trading activities	6	1,628,217	-	-	1,628,217
Other incoming resources	7	38,757	-	-	38,757
Endowment income	8	-	-	81,595	81,595
Total income		2,679,455	596,849	81,595	3,357,899
Expenditure on:					
Raising funds					
- Museum activities	9	786,797	-	-	786,797
- Venue, gift shop & café	9	1,109,770	-	-	1,109,770
Charitable activities					
- Operating expenses	9	866,184	390,343	-	1,256,527
- Depreciation provisions	8,12	18,947	236,817	11,915	267,679
Total expenditure		2,781,698	627,160	11,915	3,420,773
Net income/(expenditure)		(102,243)	(30,311)	69,680	(62,874)
Transfers between funds					
General to endowment	31	(19,801)	-	19,801	-
Net movement in funds		(122,044)	(30,311)	89,481	(62,874)
Reconciliation of funds:					
Total funds brought forward		422,813	4,728,801	224,934	5,376,548
Total funds carried forward		300,769	4,698,490	314,415	5,313,674

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Charity Statement of Financial Activities

incorporating an income and expenditure account

for the year ended 31 March 2024

	2024			2023
	Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	£	£	£	£
Income from:				
Donations and legacies	819,568	596,849	-	1,416,417
Charitable activities	551,109	-	-	551,109
Investments	4,748	-	-	4,748
Other income	38,757	-	-	38,757
Endowments	-	-	81,595	81,595
Total income	1,414,182	596,849	81,595	2,092,626
Expenditure on:				
Raising funds	786,797	-	-	786,797
Charitable activities				
- Operating expenses	866,184	390,343	-	1,256,527
- Depreciation provisions	16,067	236,817	11,915	264,799
Total expenditure	1,669,048	627,160	11,915	2,308,123
Net income/(expenditure)	(254,866)	(30,311)	69,680	(215,497)
Transfers between funds				
General to endowment	31 (19,801)	-	19,801	-
Net movement in funds	(274,667)	(30,311)	89,481	(215,497)
Reconciliation of funds:				
Total funds brought forward	53,601	4,728,801	224,934	5,007,336
Total funds carried forward	(221,066)	4,698,490	314,415	5,007,336

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated and Charity Balance Sheets

as at 31 March 2024

	Notes	The Group		The Charity	
		2024	2023	2024	2023
		£	£	£	£
Fixed assets					
Tangible fixed assets	14,15	6,141,441	6,394,571	6,136,672	6,391,154
Investments	16,17	-	-	2	2
		<u>6,141,441</u>	<u>6,394,571</u>	<u>6,136,674</u>	<u>6,391,156</u>
Current assets					
Stocks	19	41,480	55,914	-	-
Debtors	20	195,774	90,459	174,883	68,575
Cash at bank and In hand		<u>409,631</u>	<u>298,254</u>	<u>342,360</u>	<u>240,178</u>
		646,885	444,627	517,243	308,753
Creditors: falling due within one year	21	<u>(813,427)</u>	<u>(743,060)</u>	<u>(1,200,853)</u>	<u>(972,983)</u>
Net current assets/(liabilities)		<u>(166,542)</u>	<u>(298,433)</u>	<u>(683,610)</u>	<u>(664,230)</u>
Total assets less current liabilities		5,974,899	6,096,138	5,453,064	5,726,926
Creditors: falling due after one year	23	<u>(661,225)</u>	<u>(719,590)</u>	<u>(661,225)</u>	<u>(719,590)</u>
Net assets		<u>5,313,674</u>	<u>5,376,548</u>	<u>4,791,839</u>	<u>5,007,336</u>
The funds of the charity					
General funds		(1,470,200)	(1,353,905)	(1,992,035)	(1,723,117)
Designated funds	29, 30	<u>1,770,969</u>	<u>1,776,718</u>	<u>1,770,969</u>	<u>1,776,718</u>
Total unrestricted funds		300,769	422,813	(221,066)	53,601
Restricted funds	31, 32	4,698,490	4,728,801	4,698,490	4,728,801
Endowment funds: Fixed assets		114,752	126,667	114,752	126,667
Endowment funds: Appeals		<u>199,663</u>	<u>98,267</u>	<u>199,663</u>	<u>98,267</u>
Total endowment funds		314,415	224,934	314,415	224,934
Total charity funds	25, 26, 27, 28	<u>5,313,674</u>	<u>5,376,548</u>	<u>4,791,839</u>	<u>5,007,336</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and with the Financial Reporting Standard 102.

The financial statements were approved by the Board of Trustees on 16 December 2024 and signed on its behalf by:

Rupert Tyler

Rupert Tyler
Chair, Trustee

The notes on pages 26 to 38 form part of these accounts.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated Cash Flows for the year ended 31 March 2024

	Notes	2024 £	2023 £
Cash flows from operating activities:			
Net cash provided by/(used in) operating activities	1	176,714	170,956
Cash flows from investing activities:			
Dividends, interest and rents from investments		5,073	399
Purchase of property, plant and equipment		(12,885)	(7,454)
Net cash provided by/(used in) investing activities		(7,812)	(7,055)
Cash flows from financing activities:			
Net repayments of borrowing		(57,525)	(121,300)
Net inflows from borrowing		-	-
Net cash provided by/(used in) financing activities		(57,525)	(121,300)
Change in cash and cash equivalents in the reporting period		111,377	42,601
Cash and cash equivalents at the beginning of the reporting period	2	298,254	255,653
Cash and cash equivalents at the end of the reporting period	2	409,631	298,254

Notes to the Cash Flow Statement

	2024 £	2023 £
1) Reconciliation of net income/(expenditure) to net cash flow from operating activities		
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(62,874)	(238,429)
Adjustments for:		
Depreciation charges	266,015	265,955
Dividends, interest and rents from investments	(5,073)	(399)
(Increase)/decrease in stock and work in progress	14,434	15,733
(Increase)/decrease in debtors	(105,315)	111,129
Increase/(decrease) in creditors	69,527	16,967
Net cash provided by/(used in) operating activities	176,714	170,956
	2024 £	2023 £
2) Analysis of cash and cash equivalents		
Funds in hand	409,631	298,254
Total cash and cash equivalents	409,631	298,254

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2024

a. Accounting Convention

The financial statements have been prepared under the historical cost convention and in accordance with:

- a) Applicable UK accounting standards, including the provisions of section 1A (Small Entities) of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".
- b) Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102);
- c) the Companies Act 2006.
- d) the Charities Act 2011.

b. Group financial statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiary, Tradescant Trading Company Limited, on a line by line basis.

c. Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d. Going concern

The charity's income is derived from both non self-generated sources, such as donations, grants, service level agreements and other governmental or NGO sources and self-generated sources, such as entrance fees, hire income, cafe income, Friends and Patrons subscriptions, etc. The trustees consider that there are no material uncertainties about the likelihood that this support will continue, and accordingly, the accounts have been prepared on a going concern basis.

e. Income recognition

Voluntary income and donations (including legacies) are accounted for once the charity has entitlement to the income, it is probable the income will be received and the amount of income receivable can be reliably measured. Income from the recovery of tax on gift aided donations is accounted for once the tax reclaim has been applied for.

Income from grants is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably. Grant income with conditions attached to its receipt is recognised when those conditions have been fulfilled.

Legacies are accounted for in the period in which the charity becomes entitled to receipt.

Friends and life subscriptions are recognised on receipt.

Income from art sales is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably.

Income in advance from venue and other hire is treated as deferred income until the event has occurred.

Interest from investments is included when received by the charity.

f. Expenditure recognition

Resources expended are included in the Statement of Financial Activities on an accruals basis.

Cost of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities include the opening of the Museum and gardens to the public, staging of exhibitions, events and seminars and a programme of educational activities. Costs of these activities includes those costs directly attributable to them together with a proportion of support costs.

Governance costs include costs incurred in the governance of the charity and its assets, and are primarily associated with compliance with constitutional, regulatory and statutory requirements.

Support costs include all central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, in proportion to the total of all direct costs attributed to each activity.

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2024

g. Deferred income

Income received which is contractually or otherwise not expendable until a future period is deferred to the period in which it meets the criteria for income recognition.

h. Hire purchase and leasing commitments

The building occupied by the Museum, the deconsecrated church of St. Mary at Lambeth, is rented from the South London Church Fund and the Southwark Diocesan Board of Finance for a period of 99 years to 28th August 2079 at a rent of £1 a year. Rents payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease(s).

i. Pensions

The charity operates defined contribution schemes which are administered by outside independent pensions providers. Contributions payable for the year are charged to the Statement of Financial Activities.

j. Tangible Fixed Assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Phase 2	- 4% on cost
Land & buildings	- 2% on cost
Gallery	- 3% to 33% on cost
Furniture & fixtures	- 10% to 20% on cost
Office equipment	- 33% on cost
Collections	- Nil

k. Heritage Assets

It is the policy of the museum not to capitalise heritage assets.

l. Stocks

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

m. Investments

Investments are stated at market value at balance sheet date. The statement of financial activities includes net gains and losses arising on revaluations and disposals throughout the period. Investments in subsidiaries are held at cost.

n. Fund structure and accounting

Restricted funds are to be used for specified purposes as laid down by the funder. Direct and support expenditure which meets these criteria are identified to the fund together with a fair allocation of other costs.

Endowment funds are restricted funds which are capital in nature. Permanent endowments exist where there is no power to convert the capital into income. The funds can reduce where there are decreases in value, either by losses or depreciation, of assets represented by the funds.

Designated funds are general funds that the trustees have formally set aside for specific purposes. Apart from set asides for specific projects, the trustees have also set up a designated fund to represent the net book value of fixed assets financed out of general funds. The purpose of this is to represent the amount of general funds that are not available to the charity as they have been expended on assets that sit on the balance sheet.

General funds are funds received which have no restrictions placed on their use and are available for all purposes of the charity.

o. Foreign Currencies

Transactions in foreign currencies are recorded at the rates applying at the date of the transactions.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

1 FRC Ethical Standard - Provisions available for small entities

In common with many other entities of our size and nature we use our auditors to assist with the preparation of the financial statements and to provide advice relating to statutory and regulatory compliance.

2 Net outgoing resources	Group		Charity	
	2024	2023	2024	2023
<i>Net outgoing resources are stated after charging:</i>	£	£	£	£
Auditor's fees - audit services	9,000	9,000	7,000	7,000
Auditor's fees - other services	4,800	4,800	3,800	3,800
Depreciation - owned assets	266,015	265,955	264,799	263,075

The incoming resources and surplus are attributable to the principal activities of the charity group.

Trustees' emoluments

Emoluments include salaries, fees, bonuses, expense allowances and estimated non-cash benefits receivable. All trustees serve in a voluntary capacity and do not receive payment for their services.

3 Donations and legacies	2024			2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Donations	213,804	-	213,804	173,049	-	173,049
Friends & patrons subscriptions	84,507	-	84,507	72,571	-	72,571
Legacies	-	-	-	216,480	-	216,480
Grants & trust income	122,250	596,849	719,099	-	370,742	370,742
Corporate & sponsorship income	35,738	-	35,738	5,000	-	5,000
	456,299	596,849	1,053,148	467,100	370,742	837,842

4 Charitable activities	2024			2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Education	9,875	-	9,875	112,770	-	10,120
Public programmes	166,807	-	166,807	102,500	-	102,500
Admissions	289,813	-	289,813	293,316	-	293,316
Other	84,614	-	84,614	47,225	-	149,875
	551,109	-	551,109	555,811	-	555,811

5 Investments	2024			2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Bank & other interest	5,073	-	5,073	399	-	399
	5,073	-	5,073	399	-	399

6 Trading activities	2024			2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Tradescant Trading Company Ltd:				-	-	-
Gift shop sales	165,845	-	165,845	163,638	-	163,638
Venue hire fees	418,573	-	418,573	343,291	-	343,291
Café sales	1,043,799	-	1,043,799	872,678	-	872,678
	1,628,217	-	1,628,217	1,379,607	-	1,379,607

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

7 Other incoming resources	2024			2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Museum and galleries exhibition tax relief	38,757	-	38,757	-	-	-
	<u>38,757</u>	<u>-</u>	<u>38,757</u>	<u>-</u>	<u>-</u>	<u>-</u>

8 Endowment income	2024		2023	
	Total		Total	
	£		£	
Endowment Appeal	81,595		98,267	
	<u>81,595</u>		<u>98,267</u>	

In 2022-23 the Museum launched an Endowment appeal which would be invested to generate interest / investment income for the Museum which would go towards funding its core operating costs. The capital sum is ring-fenced for this purpose.

9 Expenditure on:	Raising funds	Charitable activities	2024 Total	2023 Total
	£	£	£	£
Staff costs	1,023,271	491,159	1,514,430	1,331,805
Other direct costs	582,865	675,177	1,258,042	1,116,305
Support costs	293,311	343,075	636,386	650,363
	<u>1,899,447</u>	<u>1,509,411</u>	<u>3,408,858</u>	<u>3,098,473</u>

10 Analysis of support costs	Raising funds	Charitable activities	2024 Total	2023 Total
	£	£	£	£
Premises	112,835	132,459	245,294	252,517
Operating	132,807	154,656	287,463	304,361
Finance and IT	47,669	55,960	103,629	93,485
	<u>293,311</u>	<u>343,075</u>	<u>636,386</u>	<u>650,363</u>

11 Charitable activities	Other direct costs		Support	2024 Total	2023 Total
	Staff costs			£	£
	£	£	£		
Museum, garden and public opening	409,299	252,883	285,687	947,869	1,425,768
Events, lectures and seminars	27,287	422,294	19,129	468,710	159,792
Education	54,573	-	38,259	92,832	139,754
	<u>491,159</u>	<u>675,177</u>	<u>343,075</u>	<u>1,509,411</u>	<u>1,725,314</u>

12 Charitable activity support costs	Finance and IT			2024 Total	2023 Total
	Premises	Operating		£	£
	£	£	£		
Museum, garden and public opening	110,382	128,672	46,633	285,687	425,377
Events, lectures and seminars	7,359	8,661	3,109	19,129	41,770
Education	14,718	17,323	6,218	38,259	57,255
	<u>132,459</u>	<u>154,656</u>	<u>55,960</u>	<u>343,075</u>	<u>524,402</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

	2024 Total	2023 Total
13 Endowment expenses		
<u>Depreciation provisions</u>	£	£
The Ernest Cook Trust	278	277
Education Fund	255	255
Gallery Project	9,676	9,650
Gallery projects donations	470	468
The Weston Foundation	1,236	1,233
	<u>11,915</u>	<u>11,883</u>

	Group		Charity	
	2024	2023	2024	2023
14 Staff costs	£	£	£	£
Staff salaries	1,352,903	1,159,870	800,782	662,225
Staff social security	118,684	101,138	75,419	62,871
Staff pensions	42,842	70,796	33,352	62,092
	<u>1,514,428</u>	<u>1,331,804</u>	<u>909,553</u>	<u>787,188</u>
Employees paid in excess of £60,000 during the current year and previous year:	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>
Average number of employees during the year was:	<u>54</u>	<u>46</u>	<u>41</u>	<u>33</u>

The charity considers its key management personnel to be the trustees and the executive director. The total employment benefits (including employer pension contributions) of the key management personnel were £114,945 (2023: £102,019).

15 Tangible fixed assets: Group	Courtyard Building	Gallery	Other Land & buildings	Furniture & fixtures	Office equipment	Total
	£	£	£	£	£	£
Cost						
As at 1 April 2023	6,007,608	489,761	1,623,305	335,114	58,941	8,514,729
Additions	-	-	-	8,233	4,652	12,885
As at 31 March 2024	<u>6,007,608</u>	<u>489,761</u>	<u>1,623,305</u>	<u>343,347</u>	<u>63,593</u>	<u>8,527,614</u>
Depreciation						
As at 1 April 2023	1,434,500	309,464	10,361	312,308	53,525	2,120,158
Charge for the year	240,963	16,960	152	4,507	3,433	266,015
As at 31 March 2024	<u>1,675,463</u>	<u>326,424</u>	<u>10,513</u>	<u>316,815</u>	<u>56,958</u>	<u>2,386,173</u>
Net book value						
As at 31 March 2024	<u>4,332,145</u>	<u>163,337</u>	<u>1,612,792</u>	<u>26,532</u>	<u>6,635</u>	<u>6,141,441</u>
As at 31 March 2023	<u>4,573,108</u>	<u>180,297</u>	<u>1,612,944</u>	<u>22,806</u>	<u>5,416</u>	<u>6,394,571</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

16 Tangible fixed assets: Charity

	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2023	6,007,608	489,761	1,623,305	330,291	53,867	8,504,832
Additions	-	-	-	5,665	4,652	10,317
As at 31 March 2024	<u>6,007,608</u>	<u>489,761</u>	<u>1,623,305</u>	<u>335,956</u>	<u>58,519</u>	<u>8,515,149</u>
Depreciation						
As at 1 April 2023	1,434,500	309,464	10,360	307,743	51,611	2,113,678
Charge for the year	240,963	16,960	152	4,045	2,679	264,799
As at 31 March 2024	<u>1,675,463</u>	<u>326,424</u>	<u>10,512</u>	<u>311,788</u>	<u>54,290</u>	<u>2,378,477</u>
Net book value						
As at 31 March 2024	<u>4,332,145</u>	<u>163,337</u>	<u>1,612,793</u>	<u>24,168</u>	<u>4,229</u>	<u>6,136,672</u>
As at 31 March 2023	<u>4,573,108</u>	<u>180,297</u>	<u>1,612,945</u>	<u>22,548</u>	<u>2,256</u>	<u>6,391,154</u>

Fundwise allocation of the NBV of charity assets at 31 March 2024

Designated	96,772	33,006	1,612,793	24,168	4,229	1,770,968
Endowment	-	114,752	-	-	-	114,752
Restricted	4,235,373	15,579	-	-	-	4,250,952
Total	<u>4,332,145</u>	<u>163,337</u>	<u>1,612,793</u>	<u>24,168</u>	<u>4,229</u>	<u>6,136,672</u>

Included in Other land & buildings additions is a property, Benton End, which was sold to the Museum at undervalue in 2021. The fair value of the property was £1.6m and was purchased for £350K.

17 Investments

	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Market Value at 31 March				
Equities	-	-	2	2
	<u>-</u>	<u>-</u>	<u>2</u>	<u>2</u>

	Type	Units	Unit value	Total
Investment in Tradescant Trading Company Ltd	Equities	2	1.000	2

Total market value at year end 2

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

18 Investments in subsidiary: Charity

At 31 March 2024, the aggregate share capital and reserves of Tradescant Trading Company Limited amounted to a surplus of £521,842 (2023: surplus of £369,219) and an operating surplus before tax for the period of £152,623 (2023: £363,269 surplus).

The Tradescant Trading Company Limited is wholly owned by the Charity and operates a gift shop for museum visitors and venue hire for the general public. The subsidiary has been valued at cost in the accounts of the charity.

The results of Tradescant Trading Company Limited are

		2024	2023
		£	£
Balance sheet at 31 March:	Tangible fixed assets	4,769	3,418
	Current assets	738,817	585,157
		743,586	588,575
	Current liabilities: due within one year	(221,744)	(219,356)
		521,842	369,219
Represented by:			
	Share capital	2	2
	Retained profits	521,840	369,217
		521,842	369,219
Profit and loss account	Turnover	1,628,217	1,379,607
	Cost of sales	(430,962)	(403,275)
	Gross profit	1,197,255	976,332
	Other income	-	5,000
	Administration expenses	(1,044,957)	(618,198)
	Interest receivable	325	135
	Net profit/(loss) for year	152,623	363,269
	Retained profit/(loss) brought forward	369,217	5,948
	Retained profit/(loss) carried forward	521,840	369,217

19 Stocks	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Goods for resale	41,480	55,914	-	-
	41,480	55,914	-	-

20 Debtors: amounts falling due within one year	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Operating debtors	22,668	21,380	4,901	1,815
Staff wages	-	559	-	559
Prepayments	101,659	68,520	98,535	66,201
Accrued income	71,447	-	71,447	-
	195,774	90,459	174,883	68,575

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

21 Creditors: amounts falling due within one year	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Operating creditors	304,123	242,670	238,019	159,342
Sundry creditors	19,500	11,650	-	-
Amount due to subsidiary	-	-	609,162	449,270
VAT liability	44,886	43,050	44,886	43,050
PAYE	34,527	31,739	34,527	31,739
Payroll deductions	315	-	315	-
Pension fund	74,773	89,139	74,773	89,139
Accrued expenses	47,126	25,611	18,296	16,441
Deferred income	191,705	203,572	84,403	88,373
Private loan	33,000	33,000	33,000	33,000
CAF bank loan	37,571	36,728	37,571	36,728
Barclays Bounce Back loan	10,000	10,000	10,000	10,000
Dawnay Holdings loan	15,901	15,901	15,901	15,901
	<u>813,427</u>	<u>743,060</u>	<u>1,200,853</u>	<u>972,983</u>

During 2021/22 the Trustees became aware of a potential under-payment in employer's contributions in respect of the Director and a provision of £35,000 was made in the accounts as an accrued expense. Any under-payment could incur an ancillary claim against the Museum for loss resulting from the failure to make payments as and when they fell due. The exact liability is under review and is yet to be determined but a further £35,000 has been accrued in 2022/23 taking the total pension provision to £70,000. Pending the outcome of the review the Trustees have agreed to make additional payments of £2,000 per month into the Director's pension from May 2023 to March 2026 in respect of the contractual shortfall and any consequential loss.

22 Deferred income reconciliation	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Balance as at 1 April 2023	203,572	234,857	88,373	152,884
Amount released to income earned from charitable activities	(203,572)	(234,857)	(88,373)	(152,884)
Amount deferred in year	<u>191,705</u>	<u>203,572</u>	<u>84,403</u>	<u>88,373</u>
Balance as at 31 March 2024	<u>191,705</u>	<u>203,572</u>	<u>84,403</u>	<u>88,373</u>

23 Creditors: amounts falling due after one year	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Private loan	12,000	30,000	12,000	30,000
CAF bank loan	281,725	312,090	281,725	312,090
Barclays Bounce Back loan	17,500	27,500	17,500	27,500
Deferred purchase payment	<u>350,000</u>	<u>350,000</u>	<u>350,000</u>	<u>350,000</u>
	<u>661,225</u>	<u>719,590</u>	<u>661,225</u>	<u>719,590</u>

24 Maturity of loans	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Amount falling due:				
In one year or less	96,472	95,629	96,472	95,629
Between one and two years	69,092	65,864	69,092	65,864
Between two and five years	132,017	510,265	132,017	510,265
In five years or more	<u>460,116</u>	<u>153,461</u>	<u>460,116</u>	<u>153,461</u>
	<u>757,697</u>	<u>825,219</u>	<u>757,697</u>	<u>825,219</u>

The CAF loan is repayable by September 2031 and is charged at 2.95% above base rate. The loan is secured by a charge on the assets and activities of the charity.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

25 The funds of the Group - current year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds: fixed assets	126,667	-	(11,915)	-	114,752
Endowment funds: appeals	98,267	81,595	-	19,801	199,663
Restricted funds	4,728,801	596,849	(627,160)	-	4,698,490
<i>Total restricted funds</i>	4,953,735	678,444	(639,075)	19,801	5,012,905
<u>Unrestricted funds</u>					
Designated funds	1,776,718	10,317	(16,066)	-	1,770,969
General funds	(1,353,905)	2,669,138	(2,765,632)	(19,801)	(1,470,200)
<i>Total unrestricted funds</i>	422,813	2,679,455	(2,781,698)	(19,801)	300,769
	5,376,548	3,357,899	(3,420,773)	-	5,313,674
26 The funds of the Group - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds: fixed assets	138,550	-	(11,883)	-	126,667
Endowment funds: appeals	-	98,267	-	-	98,267
Restricted funds	4,890,448	370,742	(530,389)	-	4,730,801
<i>Total restricted funds</i>	5,028,998	469,009	(542,272)	-	4,955,735
<u>Unrestricted funds</u>					
Designated funds	1,785,518	6,222	(15,021)	-	1,776,718
General funds	(1,199,539)	2,396,695	(2,551,062)	-	(1,353,905)
<i>Total unrestricted funds</i>	585,979	2,402,917	(2,566,083)	-	422,813
	5,614,977	2,871,926	(3,108,355)	-	5,378,548
27 The funds of the charity - current year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds: fixed assets	126,667	-	(11,915)	-	114,752
Endowment funds: appeals	98,267	81,595	-	19,801	199,663
Restricted funds	4,728,801	596,849	(627,160)	-	4,698,490
<i>Total restricted funds</i>	4,953,735	678,444	(639,075)	19,801	5,012,905
<u>Unrestricted funds</u>					
Designated funds	1,776,718	10,317	(16,066)	-	1,770,969
General funds	(1,723,117)	1,403,865	(1,652,982)	(19,801)	(1,992,035)
<i>Total unrestricted funds</i>	53,601	1,414,182	(1,669,048)	(19,801)	(221,066)
	5,007,336	2,092,626	(2,308,123)	-	4,791,839

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

28 The funds of the charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<i>Restricted funds</i>					
Endowment funds: fixed assets	138,550	-	(11,883)	-	126,667
Endowment funds: appeals	-	98,267	-	-	98,267
Restricted funds	4,890,448	370,742	(532,389)	-	4,728,801
<i>Total restricted funds</i>	5,028,998	469,009	(544,272)	-	4,953,735
<i>Unrestricted funds</i>					
Designated funds	1,785,518	6,222	(15,021)	-	1,776,718
General funds	(1,205,481)	1,016,954	(1,534,589)	-	(1,723,117)
<i>Total unrestricted funds</i>	580,037	1,023,175	(1,549,610)	-	53,601
	5,609,035	1,492,184	(2,093,882)	-	5,007,336

29 Designated funds: Group & Charity - current year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	1,776,718	10,317	(16,066)	-	1,770,969
	1,776,718	10,317	(16,066)	-	1,770,969

30 Designated funds: Group & Charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	1,785,518	6,222	(15,021)	-	1,776,718
	1,785,518	6,222	(15,021)	-	1,776,718

Fixed assets fund	Funds expended on fixed asset purchases. The balance of the fund represents the net book value of fixed assets not funded by restricted funds or loans. The movement on the fund represents the affect of additions, disposals and depreciation charges.
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31 Restricted funds: Group & Charity - current year	Opening balance £	Incoming resources £	Resources expended £	Transfers & adjustments £	Closing balance £
Collections	-	14,000	14,000	-	-
Archives	44,383	117,630	62,107	-	99,906
Benton End	77,842	108,099	77,380	-	108,561
Crescent Trust	10,000	-	-	-	10,000
Development	4,487,769	-	236,817	-	4,250,952
Education	46,783	76,600	82,661	-	40,722
Endowment and legacies	-	85,890	4,000	-	81,890
Exhibitions	15,000	19,000	15,000	-	19,000
Lambeth Green	(6,250)	151,630	84,932	-	60,448
Building, Infrastructure and Gardens	53,270	24,000	50,263	-	27,007
	4,728,801	596,849	627,160	-	4,698,490

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(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

32 Restricted funds: Group & Charity - prior year	Opening balance	Incoming resources	Resources expended	Transfers & adjustments	Closing balance
	£	£	£	£	£
Archives	22,671	65,000	43,288	-	44,383
Benton End	-	154,002	76,160	-	77,842
Crescent Trust	10,000	-	-	-	10,000
Development	4,723,939	-	236,170	-	4,487,769
Education	58,112	67,722	79,051	-	46,783
Exhibitions	-	17,000	2,000	-	15,000
Lambeth Green	36,365	8,500	51,115	-	(6,250)
Building, Infrastructure and Gardens	39,357	58,518	44,605	-	53,270
	<u>4,890,448</u>	<u>370,742</u>	<u>532,389</u>	<u>-</u>	<u>4,728,801</u>

Restricted funds (continued)

Projects financed by restricted funds are supported by unrestricted funding where necessary. This occurs where the funding is in arrears or the incidence of expenditure on the project occurs disproportionately at the beginning of the project compared to the income flows. Where restricted projects end the year with a deficit, this is met by after year-end restricted income or transfers from unrestricted funds.

Fund name	Purpose of restricted funds
<u>Collections</u>	Acquisitions as part of collections.
<u>Archives</u>	Funding the cost of the Archive of Garden Design including two Archivist roles and running and project costs.
<u>Benton End</u>	To fund the garden development, administrative work and business strategy for Benton End, Suffolk.
<u>Crescent Trust</u>	To fund the creation of a new film for the Archive of Garden Design.
<u>Development</u>	To fund the expansion of the Museum enabling the provision of enhanced facilities for Research, Conservation, Exhibitions and Events within the terms of the application to the Heritage Lottery Fund.
<u>Education</u>	Funds for Community, Science and Food Learning, including Clay for Dementia, and school visits.
<u>Endowment and legacies</u>	Recruitment of the new role of Development Manager: Endowment and Legacies, and associated campaign activities to establish and grow an endowment.
<u>Exhibitions</u>	Funding received for support of current and future Exhibitions – Frank Walter in 2022/23 and Lost Gardens of London in 2023/24.
<u>Lambeth Green</u>	Project to transform 5.3 acres of public realm adjacent to the Garden Museum into a series of new parks and interconnected public green spaces, and to build a landmark new public garden.
<u>Building, Infrastructure and Gardens</u>	To fund an annual Traineeship for a recent talented graduate in Horticulture and development of the Healing Garden in Old Paradise Gardens..

33 Net assets attributable to funds: Group - current year	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
Tangible fixed assets	1,775,737	4,250,952	114,752	6,141,441
Investments	-	-	-	-
Current assets	(316)	447,538	199,663	646,885
Current liabilities	(813,427)	-	-	(813,427)
Long term liabilities	<u>(661,225)</u>	<u>-</u>	<u>-</u>	<u>(661,225)</u>
Net assets represented by funds	<u>300,769</u>	<u>4,698,490</u>	<u>314,415</u>	<u>5,313,674</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2024

34 Net assets attributable to funds: Charity - current year	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
Tangible fixed assets	1,770,969	4,250,952	114,752	6,136,673
Investments	2	-	-	2
Current assets	(129,958)	447,538	199,663	517,243
Current liabilities	(1,200,853)	-	-	(1,200,853)
Long term liabilities	(661,225)	-	-	(661,225)
Net assets represented by funds	<u>(221,065)</u>	<u>4,698,490</u>	<u>314,415</u>	<u>4,791,840</u>
35 Net assets attributable to funds: Group - prior year	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
Tangible fixed assets	1,780,135	4,487,769	126,667	6,394,571
Investments	-	-	-	-
Current assets	105,328	241,032	98,267	444,627
Current liabilities	(743,060)	-	-	(743,060)
Long term liabilities	(719,590)	-	-	(719,590)
Net assets represented by funds	<u>422,813</u>	<u>4,728,801</u>	<u>224,934</u>	<u>5,376,548</u>
36 Net assets attributable to funds: Charity - prior year	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
Tangible fixed assets	1,776,718	4,487,769	126,667	6,391,154
Investments	2	-	-	2
Current assets	(30,546)	241,032	98,267	308,753
Current liabilities	(972,983)	-	-	(972,983)
Long term liabilities	(719,590)	-	-	(719,590)
Net assets represented by funds	<u>53,601</u>	<u>4,728,801</u>	<u>224,934</u>	<u>5,007,336</u>

37 Taxation

The holding company is a registered charity and does not trade or undertake non-charitable activities and therefore is exempt from tax under UK taxation law.

Tradescant Trading Company Limited is a trading company and is taxed on its profits at the prevailing small companies rate. Where funds allow, Tradescant Trading Company Limited donates its profits to The Garden Museum.

38 Post balance sheet events

There were no significant post balance sheet events.

39 Pension commitments

The charity contributes to employee's defined contribution stakeholder pension schemes. The assets of the schemes are held separately from those of the charity in an independently administered fund.

	2024	2023
The unpaid contributions outstanding at the year end were:	£ <u>74,773</u>	£ <u>89,139</u>

Notes to the Consolidated Accounts

for the year ended 31 March 2024

40 Transactions with trustees

At 31st March 2024, the charity owed Mark Fane, a trustee, £30,000 (2023: £48,000).

The Bryan and Sirkka Sanderson Foundation provided an interest free loan to the charity to meet its working capital requirements. The loan is repayable on demand. At 31st March 2024, the charity owed the foundation £15,000 (2023: £15,000).

In 2021/22 Dawnay Holdings PLC, a company controlled by Edward McMullan, a trustee, provided a loan of £85,500 at an interest rate of 1% per annum. The loan was provided to pay off the balance owed to Roof Ltd who were charging interest at 5.25% on the balance outstanding. Subsequent to the year-end, Edward McMullan personally made a donation to the Museum to cover the interest charged by his company, effectively making the loan cost free. The loan is repayable in 21 equal monthly installments. At 31 March 2024, the charity owed the company £15,901 (2023: £15,901).

During the year the charity paid £3,000 (2023: £Nil) to Hazel Gardiner Design, a floral studio owned by Hazel Gardiner, a trustee. The payments are for floral installations at Gardening Giverny, Winter Flowers week and speaking at the Literary Festival.

41 Contingent liabilities

The charitable group had no material contingent liabilities at 31 March 2024.

42 Related parties transactions

Apart from those detailed in note 40, there were no other related party transactions during the year.

43 Gifts in kind and volunteers

During the year, the charitable group benefited from unpaid work performed by volunteers.

44 Holding company status

The holding company is limited by guarantee and has no share capital. The guarantor's liability in the event the company is wound up is restricted to a maximum of £1 each.

THE GARDEN MUSEUM

England & Wales - Charity number 1088221

Accounts

The Garden Museum

(A Charity Group)

Audited Group Financial Statements

and

Report of the Trustees

for the year ended 31 March 2023

The Garden Museum

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The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2023

The trustees present their annual report and consolidated financial statements of The Garden Museum and its subsidiary for the year ended 31 March 2023. The financial statements comply with applicable accounting standards, the Companies Act 2006 and the Statement of Recommended Practice - Accounting and Reporting by Charities SORP FRS 102.

1) Reference and Administrative Details

1.1 Constitution

The Garden Museum Ltd changed its name from The Museum of Garden History by written special resolution dated 20 November 2008. It is a company limited by guarantee and a registered charity governed by its memorandum and articles of association adopted by special resolution on 25 April 2001 and amended by written resolution on 25 July 2001.

1.2 Trustees

The trustees of The Garden Museum, who are also directors of the charity company for the purpose of company law, during the year to 31 March 2023 and since that date have been:

Chairman:	Mark Fane* ** Rupert Tyler* **	- Resigned 7 June 2023 - Appointed 7 June 2023
Treasurer:	Michael Halcrow*	- Resigned 25 October 2022
Interim Treasurer:	Edward McMullan*	- Appointed 25 October 2022
Trustees:	Alexander Fortescue* Bridget Ann Pinchbeck Bryan Sanderson CBE Edward McMullan* Edwina Valentine Sassoon Emma Keswick Hazel Ann Gardiner Jane Ruffer* Jeremy Clay Lady Burlington Lady Ritblat Nicola Saunders* Sir Charles Saumarez-Smith* Tania Compton The Lady Egremont The Marchioness of Normanby Thomas Stuart-Smith	- Appointed 13 September 2023 - Appointed 8 June 2022 - Appointed 8 June 2022 - Resigned 8 June 2022 - Appointed 13 September 2023 - Resigned 11 October 2022

* = Executive committee member

** = Tradescant Trading Company Limited Director

After 12 years as Chair, this year Mark Fane announced his intention to retire from the Board of Trustees. In the year in review, the process of recruiting a new Chair began. The Garden Museum is extremely grateful to Mark Fane for everything he has done to develop and shape the organisation into what it is today.

1.3 Secretary

The constitution adopted by written special resolution on 20 November 2008 does not require the appointment of a company secretary.

1.4 Director and Chief Executive Officer

Christopher Woodward

1.5 Address and Registered Office:

The Garden Museum, Lambeth Place Road, London SE1 7LB.

1.6 Independent Auditors

Armstrong & Co, Chartered Accountants and Statutory Auditors, 4a Printing House Yard, Hackney Road, London E2 7PR.

1.7 Bankers

Bank of Scotland, 14-16 Cockspur Street, London SW1Y 5BL

Barclays Bank PLC, 108 Queensgate, London SW7 5LS

CAFBank Ltd, West Malling, Kent, ME19 4JQ

1.8 Solicitors

Womble Bond Dickinson (UK) LLP, Temple Quay, 3 Temple Back E, Redcliffe, Bristol BS1 6DZ

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2023

2) Structure, governance and management

2.1 Structure and governance

The Board of Directors (Trustees) is responsible for the governance, purpose, strategy and long-term planning of the Museum and meets four times each year.

The Board is advised by an Executive Committee, whose purpose is to be responsible for finance, performance to budget, administration, and human resources. Summaries of its detailed discussions are reported to the Board. The Committee meets every two months and is composed of the Chair, Treasurer, and two Trustees, with attendance by the Finance Manager and Director.

The Board of Trustees is structured to represent a range of expertise from museums to garden design, commercial income to fundraising. Appropriate Trustees are delegated to attend meetings on prioritised issues between Board meetings.

The Museum has a wholly owned subsidiary, the Tradescant Trading Company Limited, established in 1994. It is responsible for all substantial commercial income (the shop, venue hire and since 1 April 2019, the cafe). Its Directors must be Trustees of the Museum and are appointed by the Trustee Board. The Director at 31st March 2023 was Mark Fane (Chairman).

The Garden Visits Committee is a group of volunteers who organise seven visits to private gardens each year and is composed as follows:

- Andrea Fawcett-Philippart (Chair)
- Paula McWaters
- Karen Fitzsimon
- Angela Potter
- Victoria Newton
- Sophie Malpas
- Denise Swete

The Museum's Director continues to be Christopher Woodward, and the team of staff is supported by over 75 volunteers in Front of House, learning, curatorial and gardening.

3) Objectives and Activities

The objectives of the charity are:

- To advance education in all aspects of the study and teaching of gardening and its history;
- To maintain the churchyard of the church of St. Mary at Lambeth as a garden or open space for the benefit of the public;
- To repair and preserve the church of St. Mary at Lambeth and to finance its use for charitable purposes for the benefit of the public.

In order to achieve these objectives we undertake the activities described in "Achievements and Performance" below.

4) Achievements and Performance

4.1 Visitors and Exhibitions – Bea Olivier, Front of House Manager

This year was exceptionally busy in the Museum. From April 2022 to March 2023 35,787 visitors came to the Garden Museum to explore our collection and temporary exhibitions, attend events and festivals, or participate in our Learning Programme (excluding diners in the Garden Café, visitors to the churchyard, and attendees at private hire events). Previously in 2021-22, we welcomed 22,647 visitors to the museum, showing an increase of just over 13,000 visitors over one year.

Objectives in 2022 - 23:

- *Introduce volunteers to the Benton End Project with a formal visit*

In September 2022, we took a group of 20 of our volunteers to Benton End in Hadleigh, Suffolk, to introduce them to work happening on our Benton End Project and to see the house itself. The volunteers were given in depth tours and of the house and garden and were able to learn more about its history and previous residents, such as artist Cedric Morris and his partner Arthur Lett-Haines. This visit marked a reintroduction of volunteer visits and socials post-pandemic, with new trips and socials undertaken, including the reintroduction of an annual festive celebration for volunteers to thank them for their support throughout the year.

The Garden Museum

(A Charity Group)

Report of the Trustees

for the year ended 31 March 2023

- *Maintain and continue to improve upon high levels of visitor satisfaction*

Visitor surveys showed that we have maintained our 'Excellent' welcome on Front of House (94% describing it as 'Excellent' or 'Good', and a further 3% as 'Fair') and continue to maintain exceptional visitor satisfaction, and pride ourselves on our helpful and attentive welcome our Front of House team provides. As our footfall grows, we continue to provide the best possible visitor experience, introducing new and efficient ways to measure our increasing visitor numbers. This has helped us identify target audiences and improve our programme offerings, and curate exhibitions and events for new audiences, such as our family exhibition in the summer of 2022 based on the classic children's novel 'The Secret Garden'.

- *Improve upon advertisement and marketing of the medieval tower*

After introducing small advertising and marketing strategies, such as new signage outside the Museum highlighting tower-only admissions, we have already seen a significant increase in tower admissions purchased at the Museum. In 2021-22 we had just under 500 tower-only admissions, which increased to 1,123 tower-only admissions in 2022-23, continuing to gain more traction as time goes by.

- *Improve system and marketing for taking group bookings*

In preparation for becoming an Arts Council England National Portfolio Organisation (detailed later in this report) we have done extensive research on group bookings at the Garden Museum, including outreach to new potential groups and competitive analysis to see what some of our neighbours are offering to visiting groups. As we look towards the future, we hope to approach more groups both in and around London, and even further afield and welcome them to the museum, offering groups of 10 or more people a 20% discount on admission for a self-guided visits.

Objectives in 2023-24:

- *Introduce free entry for visitors to the Nave-only*
- *Provide more activities and crafts available to all visitors*
- *Introduce regularly occurring 'relaxed' mornings, allowing visitors to enjoy the museum with reduced sensory stimulation*
- *Facilitate our new 'Branch Out' programme, which introduces free, drop-in workshops weekly in the Nave*

4.2 Curatorial - Emma House, Curator

This year the Garden Museum mounted four major exhibitions in our exhibition gallery:

- *Wild & Cultivated: Fashioning the Rose* 16 March – 19 June 2022
- *The Secret Garden* 6 July – 4 September 2022
- *Lucian Freud: Plant Portraits* 14 October 2022 – 5 March 2023
- *Public & Private: Finding the Modern British Garden* 29 March – 25 June 2023

We also displayed a number of smaller exhibitions in our Nave and Magazine Space, including *Recent Acquisitions* to the collection, *Beatrice Hassel-McCosh: Of Silence and Slow Time*, *Tirthas: Thin Places* by Dana Westring, a London Craft Week display *Not all Roses are Romantic*, Project Giving Back's *Gardens for Good Causes* and *Phoebe Walsh: Flowers from the Front Line* amongst others.

Objectives 1st April 2022 – 31st March 2023

- *To explore the plant paintings of Lucian Freud*

The exhibition *Lucian Freud: Plant Portraits* curated by Giovanni Aloï reevaluated the role plants played in the artists work. The undisputed master of the modern nude, he was also a prolific painter of plants. This show detailed how integral plants were to Freud's work, exploring his ability to capture their elusive essence in original ways while giving them the same life as his human subjects.

- *To explore urban gardens through an exhibition curated in partnership with Liss Fine Art*

The exhibition *Private & Public: Finding the Modern British Garden* brought together over seventy works by British artists and explored the blurring boundaries between private and public spaces. It showcased the artist's delight in painting secret courtyards, public gardens and town squares as they captured the vogue for 'street haunting' as Virginia Woolf referred to the pleasure found in exploring urban scenes.

- *To continue to develop the museum's online exhibition content*

This year the museum put together three new online exhibitions. The first of these explored the work of Dana Westring. The second *Public & Private: Finding the Modern British Garden* expanded on themes and works illustrated in the museum's exhibition. The third online exhibition for *Lucian Freud: Plant Portraits* featured several films and articles that explored Freud's some of the paintings in the exhibition as key objects. A further film also introduced audiences to his cyclamen murals at Coombe Priory and Chatsworth. These important examples of Freud's work are in private residents and generally unseen by the public.

The Garden Museum

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Report of the Trustees for the year ended 31 March 2023

During London Craft Week a film was made of Jo Cope's collaboration with Kristina Pompano and made available online.

As part of *The Secret Garden* online resources we added a series of 'how to' videos with artist Katie Spragg to enable people to make a shoebox peephole gardens at home.

- *To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Beatrice Hassell-McCosh and a further exhibition of Dana Westring*

Artist Beatrice Hassell-McCosh grew up surrounded by plants in her childhood Cumbrian garden. When lockdown started in 2020, she found herself back in the garden, this time with her paints and sketchbooks in tow. This exhibition showcased a collection of monumental and beautiful paintings that emerged, together with a documentary film which explored her family garden and the flowers and plant-life she recorded them through the year.

Landscape gardener Dana Westring showcased his studies of Hindu temples and other Indian structures in the exhibition *Tirthas*.

- *To continue the programme of contemporary art and a celebration of community art through The Magazine Space*

For the exhibition 'Flowers from the Frontline' British jewellery designer Phoebe Walsh created a series of five miniature flower pressing books in recycled sterling silver, each containing a single war flower from the frontlines in Kyiv. The project began in March when a brave Kyivan artist Olga Morozova agreed to go searching for flowers as her city fell ablaze. Olga worked with Garden Museum volunteer Philip Norman to create a modern herbarium of flowers grown during the conflict. The project was developed in response to the Garden Museum's collection of wildflower pressings made by Jane Lindsay in 1956, and collected in the rubble of London's WWII bomb sites, along with the flowers picked from the Eastern Front on the battlefields by WWI soldier George Marr.

We also worked with craftsperson Jo Cope, who creates conceptual shoes as vessels for social activism. She uses her craft to support the homeless charity Shelter and explores issues around feminism and ageism within her work. Her installation for London Craft Week 'Not all Roses are Romantic' comprised three sculpted pieces that combined to create a hybrid rose/stiletto heeled shoe. It explored parallels made between the lifecycle of the rose (bud, bloom, decay), women's lives and being peri-menopausal herself. Jo Cope, florist Shane Connolly and dress historian Amy de la Haye collaborated with movement artist Kristina Pompano to perform a 'human plant hybrid' provocation involving figurative poses that blurred the boundaries between people, objects and their environments and provided a politicised commentary on female fertility, sexuality and female flower analogies.

Finally, Project Giving Back's exhibition *Gardens for Good Causes* showcased twelve gardens built by garden designers in collaboration with community groups, charities and foundations as part of Chelsea Flower Show in 2022. The exhibition illustrated how the gardens were designed for the needs of their users and repurposed for use by the causes that commissioned them from across the UK.

- *To continue to acquire works which illustrate the tradition of the artist-gardener*

Our display *Recent Acquisitions* in the Magazine Space offered visitors the opportunity to see the variety of items acquired for the collection in recent years. This was an incredibly popular display with visitors who were surprised by the range and breadth of things collected.

Items acquired this year include:

- Tim Walker, *Primrose Archer Dressed in Flowers from my Garden, Hackney*, archival print (limited edition of 10), 2020
- Frances Palmer, *Blue and white striped high fire translucent porcelain vase*
- Tessa Traeger, *Quince*, 2010, photographic print
- Beatrice Hassell McCosh, *Greenhouse*, watercolour on paper
- Constance Spry Vase, Fulham Pottery
- Hat worn by Graham Stuart Thomas
- Phoebe Walsh, *Flowers from the Frontline* miniature silver book

- *To continue to work with Google Arts developing stories that showcase the Museum's collections and work with the community*

We have continued to add works to Google Arts to provide a platform for global access to our collection. However, we have also developed greater focus on our own digital platforms creating more engaging content around exhibitions and the collection on Instagram and Facebook and through our online exhibitions hosted on our own website.

- *To develop family audiences, family exhibitions and events*

In July we opened our summer exhibition *The Secret Garden* with a family focused private view. The exhibition introduced families to Frances Hodgson Burnett's beloved classic children's book. The exhibition explored how different artists' illustrations from the past hundred years have brought the story to life. The exhibition also introduced Burnett's own gardens and explored the English garden which inspired her novel.

Artist Juliette Losq was commissioned to produce a contemporary installation. Her immersive work *Sanctorium* describes the borderlands at the edge of human habitation. Areas reclaimed by nature, that become refuges for wildlife, dens for children, and spaces of speculation and wonder.

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This summer we also launched a writing competition for children and young people inspired by our exhibition *The Secret Garden*. Entrants were tasked with getting creative over the summer holidays and writing on the theme of 'My Secret Garden'. The exhibition was also supported by creative workshops creating mini secret gardens, learning illustration techniques, cookery events which introduced the theme of healthy eating and wellbeing.

Objectives for 2023 – 24

- To explore the garden paintings of artist Jean Cooke
- To explore Antiquan Artist Frank Walter's work and life through an immersive exhibition
- To continue to develop the Museum's online exhibition content
- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Jean Marie Toulgouat and the gardens at Giverny and a further exhibition of Studio Coverdale
- To continue the programme of contemporary artwork and a celebration of community art through *The Magazine Space*
- To develop family audiences, family exhibitions and events
- To redisplay and reinterpret the Ark gallery and continue to introduce visitors to the Tradescant's collection
- To continue to acquire works which illustrate the art, history, design and impact of gardens and gardening
- To develop the Museum's collection displays in diverse and engaging ways

4.3 Fundraising – Molly Prentice, Development Manager

Objectives for 2022-23

- Continue to grow the Friends and Patrons groups

The Friends and Patrons groups have continued to go from strength to strength across the financial year. In 2022-23, we welcomed 361 new members to the Friends scheme; an 18% increase on the previous year.

We are delighted that the end of the financial year saw the Friends scheme topping at 1,450 members, up from 1,336 twelve months prior. Numbers for the Patron group also increased, with 8 new members of this scheme, bringing the group to 101 members at financial year end.

The most successful periods for Friends signing up continues to be at the launch of major exhibitions; *Lucian Freud: Plant Portraits* opened in October 2022, the busiest month for new members. We increasingly see gift memberships being purchased, with December being the second busiest month for new Friends, many on behalf of another person.

- To launch *The Design Circle*, a new Patrons group specifically for garden designers

This remains an ambition for the future and is now scheduled to take place from Spring 2024.

- To continue to expand our online events programme for Friends and Patrons around the country and world

Our Friends continue to enjoy a number of benefits, including free entry to our exhibitions, the Garden Museum Journal (which this year was dedicated to the archive of iconic plantswoman, Beth Chatto), and early booking for our Literary Festival and garden visits. This accompanied by numerous events for members to engage with throughout the year.

This year the Museum was back to full capacity with events for Friends and Patrons, following multiple years of being impacted by the pandemic, and having to enforce reduced numbers or restrictions. We hosted exclusive Private Views for Friends for major exhibitions such as *Lucian Freud: Plant Portraits*. This offered the opportunity to visit the Museum after hours, have private tours with the curatorial team, and to engage with 'behind the scenes' items from the Museum's stores and archive.

While a primarily philanthropic group, our Patrons enjoyed a visit to Crichel House in Devon to explore the stunning estate and parkland. 80 guests also joined us for the second annual President's Dinner, where Patrons and supporters were treated to a three course dinner prepared by the Garden Café and a talk from Garden Museum President Alan Titchmarsh. This event followed on from last year's inaugural edition, and is fast becoming a highlight of the Garden Museum calendar.

Objectives for 2023-24

- Continue to grow the Friends and Patrons groups
- To conduct a review of pricing structure for the Friends and Patrons schemes
- To formerly launch *The Design Circle*, a new Patrons group specifically for garden designers

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4.4 Education - Janine Nelson, Head of Learning

Learning continues to be the largest department in the Museum, and further expansion is at the heart of our vision of becoming an National Portfolio Organisation next year. This year has been exceptionally busy for our Learning team:

Objectives 1st April 2022 – 31st March 2023

- *To partner with Incredible Edible Lambeth and Botany Bay on a Squash and Pumpkin Festival.*

We partnered with Incredible Edible Lambeth, Botany Bay (Border Crossings/Origins – a project with indigenous people) and the Ubele Initiative/Black Roots (BiPOC food growers) on an event aimed at adults from the community and families in October 2022. This was our first in-person Squash & Pumpkin event since before the pandemic, and was free for the public. Food Educator Ceri Jones led 2 cooking sessions as part of the festival – a squash risotto demonstration for adults and a squash quesadilla hands on workshop for families. Both sessions were full. We had seed sowing activities, a children's craft table and film screenings. There were food growers on hand from IEL and Black Rootz to talk about and sell different varieties of pumpkins they had grown. There was also a storytelling session in the garden with Elki Guillen, an indigenous chef, grower and researcher of Mexican origin.

- *To provide engaging programmes for families and community groups linked to our exhibition programme, in particular, the summer family exhibition about the children's book Secret Gardens.*

The Museum ran 11 cookery sessions throughout July and August based around the Secret Garden exhibition, creating secret garden focaccias and cooking with produce that might have been grown in the kitchen gardens and orchards mentioned in the book, such as root vegetables, herbs, salad leaves and stone fruit. The theme of secret gardens lent to making peep-hole secret gardens in shoe boxes for display in the Museum over the duration of the exhibition. We chose two freelance artists to work with, Katie Spragg who works in clay and Laura X Carle who works with cardboard. Both artists ran family sessions at the Museum over weekends using plasticine, paper and cardboard, and Katie was also able to go into Evelina Hospital School. Due to health and safety restrictions, we were not able to go on to wards or to work with children directly in the hospital school but Katie was able to present two live online sessions using the school's green screen and IT set up, whilst children worked from their hospital beds. All the boxes created were then displayed on the Community Wall and in the Magazine Space inside the Museum. Outreach to Evelina Hospital School continued in autumn 2022 with sessions on the ward, monoprinting, linked to our Lucian Freud exhibition and the Lucian Freud exhibition provided a theme for community group sessions. Our 'Roses' exhibition also provided inspiration for sessions for families and community groups.

Our Wild Escape project, funded by the Art Fund, provided opportunities for families over February half term and Easter to make work which was included in a collaborative artwork displayed to the public on our Community Wall.

- *Continuation of the Sowing Roots legacy and relationships.*

The oral histories of the Sowing Roots participants were transcribed into an online exhibition and shared with the public. These will be collated next year into a Sowing Roots Journal.

The Museum team continued the legacy of the Sowing Roots project by answering multiple queries from interested parties and putting people in touch with Archives for sharing the oral histories recordings etc. We also liaised with BBC Gardener's World about a feature on one of the Sowing Roots participants, Ras Prince, and ITV over queries regarding the Windrush generation and Sowing Roots. Janine Nelson, Head of Learning, was invited to take part in Windrush Day at the National Maritime Museum.

- *To continue to develop wellbeing strands and Creative Health through food, art and gardening.*

In July and November the Museum ran two-, four- and six-week healthy cookery courses with participants 'social prescribed' the course by a social prescribing link worker working within the North Lambeth area. The courses focussed on basic cookery techniques and recipes to empower participants to repeat at home. An important aspect of the course was bringing people together for social interaction over a meal.

Community groups continued to visit for creative and wellbeing sessions including South London Cares, Southwark Women's Forum, Repaying the Kindness and additional carer groups. Coin Street's over 50s art group, over four visits, created artwork which was displayed on our Community Wall in two separate exhibitions – one linked to Secret Gardens and a second, of monoprints, to Freud. We held four more sessions in our award-winning Clay for Dementia series, which remains a key strand of our Creative Health programme.

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- *To continue to develop new science sessions for schools including the use of high spec microscopes. To promote these sessions through newsletters to schools.*

The Garden Museum is the only place in central London providing the opportunity for pupils aged 4-18 to study the Biology curriculum with living plants and state-of-the-art technology. New digital microscopes were utilized in both secondary and primary school session where they were enthusiastically received. Below are a selection of the science sessions delivered by Samia Qureshi, Science Educator, across the year in review:

- 33 school visits, from primary and secondary schools, predominantly from Lambeth
- Four GCSE Biology Easter revision sessions
- October children's half-term session on the life cycle of Ferns, spores viewed using digital microscopes and Hapa Zome technique used to create artistic imprints on cloth and paper
- A sessions as part of Superbloom season, a Historic Royal Palaces project, about the importance of pollinators in nature, biodiversity, carry out flower dissections, make insect hotels
- A collaboration with the Royal Institute, where a PhD research scientist on a placement at the RI collaborated on a pest and disease secondary school session by enhancing a practical activity and filming a technique for the website
- The Garden Museum's first Plant Science Lecture, which was aimed at sixth form pupils, horticulture students and the general public.
- The Art Fund's Wild Escape project, when the Museum led art and science school sessions with the underlying theme of biodiversity. The Museum was also able to establish a wormery, which, as well as being educational, supports our sustainability goals.
- *To develop new relationships and test new projects in Food Learning.*

This year Ceri Jones, Food Educator, led on the following new initiatives within Food Learning, our longstanding and groundbreaking educational programme generously funded by The Rothschild Foundation:

- Social prescribing project, including a new link with Lambeth North Patient Care Network
- We tested some drop-in outreach sessions at Evelina House, with mixed results in terms of scheduling in term time
- We built a new relationship with Ashdon Jazz Academy who provide mentoring for vulnerable and disengaged teenage girls in south Lambeth
- We created a programme of daytime cookery sessions for adults, priced at an affordable rate, in comparison with similar sessions at commercial cooking schools, which have been incredibly popular
- In March 2023 we started our Sow, Grow, Eat project – a cooking and horticulture project with monthly sessions for local teenagers, generously funded by The Bessemer Trust

Across the year we ran 57 Food Learning sessions:

- 17 families and children's classes for local families available to book via our website. Most sessions were focused on our exhibitions: rose related recipes, produce that might have been grown in The Secret Garden, and ingredient led cuisine based on Lucian Freud's fruit paintings
- 19 community classes working with invited in local groups (adults or kids)
- 9 paid for affordable adult classes for the general public, available to book via our website
- 9 masterclasses for the general public, taught by invited in specialist guest teachers. Our Masterclass series continues to constitute a mixture of themes related to temporary exhibitions, botanically inspired foods and international cuisine.
- Ceri also took part in the Plant Fair and Squash and Pumpkin Festival offering cooking sessions at both
- *To provide work experience opportunities for young people.*

Through Reed careers the Museum was able to organise several secondary school pupils to have a work experience placement for a week. The pupils helped to make items for the summer exhibition and work in the retail shop and Front of House. The pupils came from London schools that have high pupil premiums and were from disadvantaged settings.

- *To restore the number of school visits to pre-Covid numbers.*

There were thirty-three school visits during this time breaking down to thirty primary schools and three secondary schools attending plant science sessions. This is lower than in previous years owing to train strikes, cancellations owing to the hot weather and the teachers strike, staff jury service, and the impact which the period of mourning for the late Queen Elizabeth II had on visits and the area around the Museum. Teachers also told us that the cost-of-living crisis was hitting school budgets for trips.

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Objectives for 2023-24

- To continue to develop wellbeing strands and Creative Health through food, art and gardening linked to exhibitions
- To continue to develop our horticultural and cooking programme for local teenagers - Sow, Grow Eat.
- To provide engaging programmes for families and community groups linked to our exhibition programme, including the summer family exhibition, 'The Science of Gardening' and our Frank Walter exhibition
- To provide new family learning programmes including a consistent, year-round parent/carer and toddler programme and a consistent term-time, weekend family programme.
- To develop our family SEND and neurodiverse Learning offer
- To build further relationships with community family groups such as IRMO, a Spanish speaking, Lambeth based, refugee group.
- To continue to develop relationships with schools through newsletters for primary and secondary schools, and to develop the offer for secondary schools targeting enrichment opportunities

4.5 Archive - Ceri Lumley-Sim, Interim Archivist/Project Archivist

Objectives 1st April 2022 – 31st March 2023

- Install and De-install the Constance Villiers Stuart Archive Exhibition in the new Archive Display Area in the Nave.

The Constance Villiers Stuart Archive Exhibition was installed in May 2022 and de-installed in February 2023. The display was replaced by the Joy Larkcom Archive Exhibition which will be de-installed later in 2023.

- Host outreach events in the Clore Learning Space for a variety of groups including the Garden Conservancy.

This remains an objective for next year.

- Acquire additional archives of historical importance:

We acquired The Marney Hall Archive in February 2022 and the Dr. Silvia Landsberg Archive in March 2022. We have also received Joanna Fortnum's print collection of The Daily Telegraph Gardening Articles. Additional archive acquisitions in the year under review include:

- An accrual to the Garden Museum Archive of a Horticultural Trainee diary
- An accrual to the Alan Titchmarsh Archive
- An accrual to the Joy Larkcom Archive including material relating to her book *Oriental Vegetables*
- Begin cataloguing The Penelope Hobhouse Archive with the appointment of Project Archivist, Ceri Lumley-Sim

Thanks to generous funding from The John R Murray Charitable Trust, the Penelope Hobhouse Archive has been listed, repackaged with most of the material catalogued to file level. This work will continue, although, as the collection consists of significantly more material than first estimated, the cataloguing will initially be completed to a higher level than originally planned.

- Continue to make connections and broaden our audience through the Places, Plants and People Network

The Archive of Garden Design has continued its participation in the 'People, Places, Plants' Network attending regular meetings.

- Cultivate an online archive presence through The Russell Page Instagram account and regular newsletter features.

We continue to grow the online presence around the Russell Page Archive. In the year under review, we posted 9 new Instagram posts relating to different aspects of Page's work from the Russell Page Instagram account. In the year under review, we have published 5 blog posts on the subjects of the Pamplin Archive, Andrew Lawson, the Archive of William Shute Barrington and the Records at Risk grant.

- Complete the consultancy work for the Halliday Archive as part of the Records and Risk grant.

We appointed a Consultant Archivist who visited the Halliday Archive in situ and produced a detailed report on the condition and requirements of the material in March 2023. This report will be used to inform the immediate conservation needs of the archive and the identification of a suitable long-term repository.

- Continue working on Collections Level Descriptions to be made available online.

We have continued to work on creating Collections Level Descriptions for all our archive collections, adding to those already completed in the previous year.

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- Continue working on the Archives Accreditation application form.

We continue to work towards Archive Service Accreditation by implementing policies and procedures established in the previous year, building an evidence base to support the application form.

- To recruit volunteers to assist in the listing and repackaging of collections.

Volunteers have assisted the Archive team in the listing and repackaging of several collections including the Constance Villiers Stuart Archive, the Andrew Lawson Archive, the Malcolm Hillier Archive, and the Garden Museum's Institutional Archive.

- Promote the Archive of Garden Design through outreach including an Archive Open Day

The Archive team is planning an Archive Open Day as the first event in the Museum's 'Branch Out' programme. We will retrieve a selection of 'highlights' from the archive and allow visitors to repackage and preserve their own archive items. In March 2023 we hosted the Sydenham Gardens Young People's Project where members of the group attended a workshop in the archive to make their own postcards based on the collections which were then posted back to the Museum. These postcards will be put on display and will then be accessioned in to the Archive collection once the display is de-installed.

The Archivist has answered 135 enquiries in the year under review, has hosted 28 archive research appointments, 52 other visitors to the archive and welcomed 212 visitors to the archive through events, exhibitions and workshops. The Archive team has also supported and supervised 69 hours of volunteering during the year under review.

Objectives 1st April 2023 – 31st March 2024

- Complete the cataloguing of the Penelope Hobhouse Archive
- Install the Penelope Hobhouse Archive Exhibition
- Begin cataloguing the Andrew Lawson Archive
- Complete the consultancy work for the Halliday Archive as part of the Records at Risk grant.
- Complete work to set up the online module for our archive catalogue.
- To seek funding for further work to catalogue and make accessible collections in the archive.
- Continue working on the Archives Accreditation application form.
- Continue to make connections and broaden our audience through the Places, Plants and People Network.
- Continue to cultivate an online archive presence through The Russell Page Instagram account and regular newsletter features.
- To fundraise for a full time Archivist role

4.6 The Church Building and Gardens

Objectives for 2022-23

- To build a new community garden in Old Paradise Gardens designed by Dan Pearson
- To launch a community gardening project with local residents to improve access to green space and horticultural skills

Both objectives were achieved. This year the Garden Museum launched a new Healing Garden designed by Dan Pearson in Old Paradise Gardens – a neighbouring public park owned by Lambeth Council. Designed in consultation with our neighbours, the new gardens focuses on the medicinal and wellbeing benefits of gardening and takes the shape of a seed pod, with raised beds in the place of the 'seeds' acting like small allotments. Local residents are welcome to grow what they like in these beds, and harvest the fruit and flowers which grow in them. So far three raised beds have been built with the community, with the capacity for more to be built in future. This garden has been funded by The Tanner Trust and Lambeth Council, and is the first phase of our wider capital project to green our area, Lambeth Green.

The Healing Garden has this year been managed by a Community Gardener and a team of volunteers who meet on Fridays to expand and care for the garden. The team built the raised beds out of woven hazel, and have grown vegetables and herbs used by the Museum's cookery and science teachers for community and school sessions, as well as by our Head Chef in the restaurant. The Community Gardener post has been generously funded by Lambeth Council's Community Connections Fund.

Finally, a thorough conservation project took place to restore the Sealy Tomb to its former glory. The tomb is one of the finest neo-classical tombs in London, and a unique example of Lambeth's rich industrial past. The tomb is a Coade stone chest tomb, grade-II* listed memorial to the family of John Sealy, a former partner of Eleanor Coade. Thanks to funding from the Pilgrim Trust we were this year able to conserve the tomb over 3 weeks, which included:

- Cleaning of the entire exterior
- Sulfation removal
- Reattachment of damaged fragments
- Mortar repairs
- Application of shelter coat
- Toning and colour reintegration to approve overall appearance

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We are delighted to have been able to restore this important part of Lambeth history for future generations.

Objectives for 2023 - 24:

- To continue our ambitions for Lambeth Green with Dan Pearson and architect Mary Duggan
- To build additional beds in the Healing Garden to help accommodate demand.

4.7 Public Programmes – Christina McMahon, Deputy Director

Objectives for 2022-23

- Deliver the 2022 Literary Festival at Chatsworth

The 2022 Literary Festival took place at Chatsworth House, hosted by the Duke and Duchess of Devonshire. This was the latest in our series of boutique festivals which travel to magnificent gardens around the country, including Helmingham Hall (2021), Houghton Hall (2019), Boughton House (2017), Hatfield House (2015) and Petworth House (2014). A sold out event, this year's Literary Festival included talks from Alan Titchmarsh, Shane Connolly, Luciano Guibelli, Wesley Kerr, Jo Thompson, Lady Mary Keen and many, many more.

- Continue the themes explored in our Sowing Roots project in a new series of talks

Inspired by our Sowing Roots project which explored the gardening cultures brought to the UK by Londoners of Caribbean and African heritage, we invited horticulturist, writer and artist Edward Adonteng to curate this series of talks, *A Discourse on Spaces*. Across three events – roundhouses – Edward explored how we maintain space in an ever-changing world, and illuminated the realities around gentrification and the importance of space in the expression of humanity. He also celebrated the life of Mr Pink, of Lewisham, and his garden and home decorated in memory of his early life in Jamaica. All of Edward's events sold out.

- Further develop the Young Fronds events programme

This year we continued our programme of Lates with a British Flowers Week late night opening. The event sold out, as hundreds of people – the vast majority of whom are Young Fronds, members of our free under-35s scheme – enjoyed the floral installations while sipping a cocktail. Visitors were also treated to a performance by multi-instrumentalist Laura Misch, and invited to create a floral time capsule with Originary Arts.

We also expanded our series of workshops aimed at young Londoners. This included a partnership with London Drawing Group on Lucian Freud themed life drawing classes. A class like no other, model Lily posed amongst the Museum's houseplant collection, echoing Freud's portraits, for the group to draw. Again, these events sold out, and the partnership will continue into the future.

We also held our first poetry evening. Annie Freud, daughter of Lucian, read some of her father's favourite poems interspersed with highlights from her own bibliography.

- Expand the Green London series of events dedicated to urban gardening

Our Green London talks aim to bring together the groups, organisations and individuals working across the city to make it and keep it green. From guerrilla gardeners to tree growers, the talks are a place for sharing knowledge about how to get things done, where to start when it comes to greening your own neighbourhood and the people behind the successes that have resulted in London being the greenest city in the UK and Europe, and the world's first National Park City.

This year we held a number of Green London events. This included an evening with Ellen Miles, Andrew Vassallo, and Luke Greysmith looking at the motives behind guerilla gardening, and its progression to something more permanent. We also held two cycling tours, firstly around our Vauxhall and Lambeth green spaces, and then around Bankside. A first for the Museum, these tours gave attendees an opportunity to meet other people involved in the creation and upkeep of small green spaces in the big city, and inspiration.

Objectives for 2023 - 24:

- To deliver the 2023 Literary Festival at Parham House
- To mount a fifth iteration of our British Flowers Week exhibition
- To create a new festival, Winter Flowers Week, celebrating seasonal, sustainable floral design in the festive season
- To expand our programme of talks and lectures even further, and to discuss new and exciting themes and stories

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4.8 Benton End - Christopher Woodward, Director

Objectives for the period 2022 – 23:

- *To review fire safety for Benton End and take appropriate steps*
- *To incorporate the Benton End House and Garden Trust*
- *To appoint a Project Director and Head Gardener subject to funding*
- *To begin a series of informal community activities in the garden and to seek funding to begin activities in the house*

In an exceptional act of generosity by the Pinchbeck Charitable Trust (who acquired Benton End in 2018, in order that the house and garden be open to the public again, and a centre for learning) Benton End was transferred to the Garden Museum in FY 22. This was on the basis that the Museum develop an educational, artistic, horticultural and environmental vision, developing its programmes in a new context, and also working with the Hadleigh and Suffolk community on activities for a more local audience.

A grant from Babergh District Council of £22,000 funded the installation of a fire detection system which allows groups of up to 30 people to take part in learning activities inside the house.

In consequence, and also funded by Babergh District Council, a series of pilot programmes began: the first time Benton End has been used for teaching since the East Anglian School of Painting and Drawing closed in the 1970s. The team welcomed Hadleigh Scouts, Together Tuesday (a group of vulnerable elder people) and Hadleigh Environmental Action Group (to make bat boxes in the garden).

The Scouts' finds, including a champagne bottle and paint tubes, were added to the nascent collection and archive, which was also augmented by gifts including the old sign of 1939, when the School had a temporary home in Dedham.

In the spring of 2022, and funded by Trustees, Jo Wiltcher began as Project Director having completed a comparable project of the Amelia Centre in Tunbridge Wells, and set in motion the process of an application to the National Lottery Heritage Fund, and at the same time made great steps in sharing Benton End with the community. Sadly, Jo left for a new role at the end of the year under review.

In March 2023 James Horner joined as Head Gardener, in a role funded for 3 years by The Linbury Trust. James's first degree was in art and he was the first Christopher Lloyd Trainee at Great Dixter Garden, before establishing an admired practice as a gardener and plantsman.

A Gardens Committee was set up, with Trustees joining with Jim Marshall (formerly Deputy Head of Gardens for the National Trust) and Sarah Cook (the distinguished horticulturalist, known as the expert who revived Benton irises) to begin a process by which the walled garden will be renewed by the spring of 2026.

This has been boosted by the support of £5,000 p.a. from The Broadwalk Trust, and a further £35,000 from Project Giving Back and its Trustee Arne Maynard (also, a Trustee-elect of Benton End).

In the autumn of 2022 a Patrons' Group was set up, with 32 supporters donating £500 p.a. towards the core costs of the project, including the expenses of the property.

Benton End closed the year, therefore, in a positive position with work about to begin in the garden but with a much slower time-scale for the house itself. It was decided to put on hold the incorporation of the subsidiary Trust as advice received was that the NLHF would expect an application to be from the Garden Museum as an established charity with a track record. The appointment of a new Director was put on hold until a way forward with the NLHF was secure. As an interim measure, Benton End is being managed by Matthew Hodges, a gallerist resident in Hadleigh.

Finally, Nurture Landscapes announced their sponsorship of a show garden at the 2023 Chelsea Flower Show to be designed by Sarah Price Landscapes.

Objectives for 2023 – 24:

- *To begin the renewal of the walled garden at Benton to be opened to the public in the spring of 2026*
- *To commission the survey, Activity Plan and architectural appraisal required for an Expression of Interest to be submitted to the NLHF*
- *To submit an EOI to the NLHF*
- *To open Benton End to visits by specialist groups, and for 'Hidden Hadleigh'*
- *To purchase a safe so that the archive and collection is safe from fire and theft*
- *To maximise the impact of the Nurture Landscapes garden at the RHS Chelsea Flower Show*
- *To formalise the relationship with Babergh District Council in the bid to the NLHF*
- *To identify local champions for Benton End*
- *To address the risks posed by the possible changes of hands of adjacent properties*

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4.9 National Portfolio Organisation Status – Christina McMahon, Deputy Director

In November 2022 the Garden Museum was informed that its application to become one of Arts Council England's National Portfolio Organisations was successful. For the first time in its history the Museum will have regular core funding to support its ambitions. While the investment will only represent c.5% of our annual turnover, the impact it will have will be immeasurable, primarily supporting projects which cannot fund themselves and which therefore have never been possible. Through a programme of ambitious new initiatives the Museum will develop its audience in new and exciting ways.

Objectives for 2023 – 24:

- **Families:** We will introduce a new programme for London and Lambeth families for the first time, led by a dedicated Family Learning Officer. The programme will comprise of primarily free-of-charge sessions introducing children and adults to gardening, art, and the natural world. There will also be dedicated sessions for children and adults with neurodivergence, and for very young children. Finally, new resources for our permanent galleries and exhibitions will ensure that all families who visit the Museum have more to enjoy.
- **Festivals:** Investment will allow us to expand our programme of festivals and fairs, which bring thousands of Londoners to our corner of Lambeth across several weekends of the year. This will include our popular Plant Fair, British Flowers Week, Craft Fair, Festival of Fairytales, Houseplant Festival and community Neighbours' Day. It will also enable us to introduce a new addition, Winter Flowers Week, which will celebrate seasonality and sustainability in floral design during the festive period.
- **Opening Up:** For the first time, the Museum's central Nave space will be open to all for free, allowing people to explore our historic building without paying entry. We will also bring the space to life with free-of-charge pop up exhibitions for families, and a new weekly series titled Branch Out, introducing children and adults to new skills and ideas through talks, workshops, performances and more.

The Garden Museum is deeply grateful to Arts Council England for its investment and for welcoming us to the NPO scheme.

5) Group Financial Review

The group shows a deficit of £238,429 (2021/22: £745,002 surplus). The deficit is calculated after depreciation provisions of £265,955 (2021/22: £282,716).

Overall, income decreased to £2,871,926 (£3,403,621: 2021/22).

Income from donations and legacies declined to £837,842 (2021/22: £1,941,921). This is because the prior year included the £1,250,000 donation of 80% of the value of Benton End by the Pinchbeck Charitable Trust. Income from Charitable activities increased by 51% to £555,811 (2021/22: £367,018) and trading income grew by 26% to £1,379,607 (2021/22: £1,094,669).

Grants:

In 2022/23 the Museum has continued to receive strategic grants for its core activities. Grants income increased by 12% to £370,742 in the year (2021/22: £331,944). Notable successes include:

- A total of £154,002 received for Benton End including funding for the Project Director, Head Gardener and Garden development.
- Funding from the John and Catherine Armitage Foundation to cover Education core salary costs and expenses.
- Support from the John R Murray Trust to fund an archivist dedicated to cataloguing collections.

Funding streams:

In the prior year, the Endowment Fund comprised of restricted income applied to capital expenditure on projects before the 2015-17 Development project. This fund reduces annually by the depreciation applied to this expenditure. The balance on this non-cash element of the fund is currently £126,667 (2021/22: £138,550).

In addition, during the year the Museum launched an Endowment appeal which would be invested to generate interest / investment income for the Museum which would go towards funding its core operating costs. The capital sum is ring-fenced for this purpose. The appeal generated £98,267 of income in 2022/23.

Liquidity:

The Museum ended the year with a positive cash balance of £298,254 (2021/22: £255,653). Creditors within one year amounted to £743,060 (2021/22: £757,967). During the year the Dawnay Holdings loan due within one year reduced from £48,755 to £15,901 (see note 39).

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2023

Trading activities:

Trading activities have continued to go from strength to strength during the first financial year that has not been impacted by Covid since 2019/20. Venue hire rose by 24% to £343,291 (2021/22: £276,409) and Café sales by 31% to £872,678 (2021/22: £666,588). Shop income increased by 10% to £163,638 from £148,847 in the prior year.

Admissions income grew to £293,316 (2021/22: £187,600), boosted by the success of the *Lucian Freud: Plant Portraits* exhibition.

Conclusion:

The year under review was the first that has not been impacted by Covid since 2019/20 and it has seen significant growth in income from charitable and trading activities. In the year ahead, the group's financial performance will benefit from becoming an Arts Council National Portfolio Organisation.

6) Statement of Public Benefit

The public benefit of the Garden Museum is primarily based upon conservation and education, and Trustees agree the year's budget, programme and projects with these aims in mind.

The most basic conservation benefit is the preservation and opening up of the ancient church of St Mary's for all visitors – including paying visitors and those coming to use the café, or view the garden. In addition to its role as a Museum, the church building is a place of historic meaning and significant local interest, and in recent years the Learning programme has worked to reconnect the site to the local community of its ancient parish through a varied education programme based around green space, gardening, food, craft and more. The site also has a value to the wider environment: its juxtaposition with Lambeth Palace makes for an iconic London view, and the beautifully planted garden will provide an intimate oasis from hectic city life, which is of great importance to local residents, museum visitors and passers-by.

Our collection of objects and art relating to the history of gardens in Britain is unique, and a major public benefit of the Museum is the care, conservation and display of this national collection. Over 5,000 items embody the story of the relationship between British people and gardens. This is a new angle from which to tell old stories: of who we are, how we express ourselves, and how we interact with others and our own landscape.

Finally, our public programme has a value beyond the Museum in the appreciation and public awareness of gardens which are being rescued, restored or re-designed. There is an increasing recognition of the benefit of gardens and green space to individual well-being, especially in cities.

Our 2017 redevelopment project enabled the Museum to fulfil its potential and increase its benefit to its various publics in national and local terms by enabling it better to (1) support itself financially (through improved café and venue hire facilities, and exhibitions and displays which attract more visitors); (2) conserve the Museum's historic building through works undertaken as part of the project, and the opening up of heritage narratives within the new church interior and exterior, such as the church tower and memorials and monuments; and (3) directly undertake educational work more effectively through the much-expanded display of the collection, protection of the archive, and greatly increased educational spaces for teaching or private study. In the year under review the Museum was also leading two capital projects; Lambeth Green, our ongoing public realm project in partnership with Lambeth Council, and Benton End, which will revive the former home and art school of Sir Cedric Morris in Hadleigh, Suffolk, as a space for artistic and horticultural training. Both these projects take the Museum's charitable objectives beyond our walls, providing access to green space and education for more and more people.

7) Risk Register

The Trustees approved a new comprehensive Risk Register June 2023. The Director is responsible for reviewing this Register and informing the Executive Committee and Board of any necessary changes when required. Special monitoring procedures are put in place during critical periods and judgements are taken by the Board and as appropriate by Committees with delegated powers or the Executive about the risks of undertaking, or not undertaking, a certain course of action, and the ways in which such risks can be mitigated. Financial viability continues to be the principal risk facing the Museum, as we continue to operate as an independent charity. Other key risks which are regularly reviewed by Trustees are the governance and control of Benton End, and the significant and importance of the relationship with Lambeth Palace.

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2023

8) Trustees' Responsibilities in relation to the Financial Statements

The Trustees (who are also Directors of The Garden Museum for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Practice) as modified by the Financial Reporting Standard 102.

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

In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

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

9) Statement as to disclosure of information to auditors

In so far as the Trustees are aware, there is no relevant audit information of which the charitable company's auditor is unaware, and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

10) Museum Director and Chief Executive Office

This year the Museum introduced a new staffing structure to better support our growth in activity since our 2017 redevelopment. This included three new roles:

- Chief Executive Officer, Wayne Maxwell (joined May 2022)
- Deputy Director, Christina McMahon (promoted from Development Manager, July 2022)
- Benton End Project Director, Jo Wiltcher (joined June 2022)

These roles, along with the Director, comprise the new Senior Management Team.

11) Auditor

The statutory auditor, Anthony Armstrong FCA of Armstrong & Co, has indicated his willingness to be proposed for re-appointment in accordance with Section 485 of the Companies Act 2006.

The charitable company's accounts have been audited under the Companies Act 2006 for the period ended 31st March 2023. The charitable company is required to be audited under charities legislation.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The trustees acknowledge and confirm their responsibilities for preparing the financial statements and providing appropriate information to the auditors as detailed above.

This report was approved by the Board of Trustees and signed on their behalf on 18 December 2023 by:



Rupert Tyler
Chair, Trustee

**Independent Auditor's Report
to the Members and Trustees of The Garden Museum**

We have audited the financial statements (the 'financial statements') of The Garden Museum (the 'parent company') and its subsidiary (the 'group') for the year ended 31 March 2023 which comprise the group and parent company statement of financial activities, the group and parent company balance sheets and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, 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 of the parent charitable company's affairs as at 31 March 2023 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the 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 the provisions available for small entities, in the circumstances set out in Note 2 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other Information

The other information comprises the information in the annual report, but does not include the financial statements and our report of the auditors thereon. The trustees are responsible for the other information.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of other information. 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

**Independent Auditor's Report
to the Members and Trustees of The Garden Museum**

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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.

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

- We identified the legal and regulatory frameworks that are applicable to the group entity and determined that the most significant are those that relate to the specific business environment in which they operate, the reporting requirements they are obliged to adhere to and other legal and regulatory requirements applicable to operating entities in general.

These include the Companies Act 2006, the Charities Act 2011, FRS 102, the Charities SORP, GDPR and COVID-19 support schemes legislation. The charitable company operates locally and is not significantly impacted by international law or regulations.

Taxation law and regulations applicable to charities also apply to the charity group but it is not involved in any complex matters that increase the risk of non-compliance.

Each area of audit review includes in the audit documentation reference to potential non-compliance and awareness of potential non-compliance is embedded in our audit procedures.

- We assessed the risks of material misstatement in respect of fraud by enquiry of management, review of the charity's operations and direct review of significant and material transactions, including all non-standard or irregular journal adjustments. Our understanding of the organisation enables us to understand and identify transactions or areas that appear to present a risk of fraud. None were detected.

Our pre-audit questionnaire specifically makes enquires about fraud and this is supported by audit documentation. We also review Board minutes to identify any matters of concern or risk. None were identified.

The Garden Museum

(A Charity Group)

Independent Auditor's Report to the Members and Trustees of The Garden Museum

- The audit was conducted by a very experienced auditor who has a good knowledge of the client and no other assistance or support was required.
- The charity group is small, its activities are regular and consistent and are not complex and no special audit considerations apply, nor is external specialist assistance required.

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

Use of our report

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


Anthony Armstrong FCA (Senior Statutory Auditor)
for and on behalf of Armstrong & Co
Chartered Accountants & Statutory Auditors
18 December 2023

4a Printing House Yard
Hackney Road
London E2 7PR

The Garden Museum

(A Charity Group)

Consolidated Statement of Financial Activities incorporating an income and expenditure account for the year ended 31 March 2023

		2023			2022
		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	Notes	£	£	£	£
Income from:					
Donations and legacies	3	467,100	370,742	-	837,842
Charitable activities	4	555,811	-	-	555,811
Investments	5	399	-	-	399
Trading activities	6	1,379,607	-	-	1,379,607
Endowment income	7	-	-	98,267	98,267
Total income		2,402,917	370,742	98,267	2,871,926
Expenditure on:					
Raising funds					
- Museum activities	8	356,686	-	-	356,686
- Venue, gift shop & café	8	1,013,593	-	-	1,013,593
Charitable activities					
- Operating expenses	8	1,177,902	296,219	-	1,474,121
- Depreciation provisions	8,12	17,902	236,170	11,883	265,955
Total expenditure		2,566,083	532,389	11,883	3,110,355
Net surplus/(deficit) and movement in funds		(163,166)	(161,647)	86,384	(238,429)
Reconciliation of funds:					
Total funds brought forward		585,979	4,890,448	138,550	5,614,977
Total funds carried forward		422,813	4,728,801	224,934	5,614,977

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Charity Statement of Financial Activities incorporating an income and expenditure account for the year ended 31 March 2023

	2023			2022
	Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	£	£	£	£
Income from:				
Donations and legacies	467,100	370,742	-	837,842
Charitable activities	555,811	-	-	555,811
Investments	264	-	-	264
Endowments	-	-	98,267	98,267
Total income	1,023,175	370,742	98,267	1,492,184
Expenditure on:				
Raising funds	356,686	-	-	356,686
Charitable activities				
- Operating expenses	1,177,902	296,219	-	1,474,121
- Depreciation provisions	15,022	236,170	11,883	263,075
Total expenditure	1,549,610	532,389	11,883	2,093,882
Net surplus/(deficit) and movement in funds	(526,435)	(161,647)	86,384	(601,698)
Reconciliation of funds:				
Total funds brought forward	580,036	4,890,448	138,550	5,609,034
Total funds carried forward	53,601	4,728,801	224,934	5,609,034

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

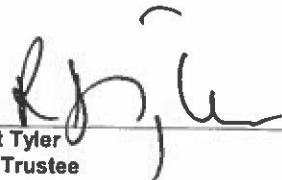
Consolidated and Charity Balance Sheets

as at 31 March 2023

	Notes	The Group		The Charity	
		2023	2022	2023	2022
		£	£	£	£
Fixed assets					
Tangible fixed assets	14,15	6,394,571	6,653,072	6,391,154	6,648,007
Investments	16,17	-	-	2	2
		<u>6,394,571</u>	<u>6,653,072</u>	<u>6,391,156</u>	<u>6,648,009</u>
Current assets					
Stocks	18	55,914	71,647	-	-
Debtors	19	90,459	201,588	68,575	192,455
Cash at bank and in hand		<u>298,254</u>	<u>255,653</u>	<u>240,178</u>	<u>184,098</u>
		<u>444,627</u>	<u>528,888</u>	<u>308,753</u>	<u>376,553</u>
Creditors: falling due within one year	20	<u>(743,060)</u>	<u>(757,967)</u>	<u>(972,983)</u>	<u>(606,512)</u>
Net current assets/(liabilities)		<u>(298,433)</u>	<u>(229,079)</u>	<u>(664,230)</u>	<u>(229,959)</u>
Total assets less current liabilities		<u>6,096,138</u>	<u>6,423,993</u>	<u>5,726,926</u>	<u>6,418,050</u>
Creditors: falling due after one year	22	<u>(719,590)</u>	<u>(809,016)</u>	<u>(719,590)</u>	<u>(809,016)</u>
Net assets		<u>5,376,548</u>	<u>5,614,977</u>	<u>5,007,336</u>	<u>5,609,034</u>
The funds of the charity					
General funds		(1,353,905)	(1,199,539)	(1,723,117)	(1,205,482)
Designated funds	28, 29	<u>1,776,718</u>	<u>1,785,518</u>	<u>1,776,718</u>	<u>1,785,518</u>
Total unrestricted funds		<u>422,813</u>	<u>585,979</u>	<u>53,601</u>	<u>580,036</u>
Restricted funds	30, 31	<u>4,728,801</u>	<u>4,890,448</u>	<u>4,728,801</u>	<u>4,890,448</u>
Endowment funds: Fixed assets		<u>126,667</u>	<u>138,550</u>	<u>126,667</u>	<u>138,550</u>
Endowment funds: Appeals		<u>98,267</u>	<u>-</u>	<u>98,267</u>	<u>-</u>
Total endowment funds		<u>224,934</u>	<u>138,550</u>	<u>224,934</u>	<u>138,550</u>
Total charity funds	24, 25, 26, 27	<u>5,376,548</u>	<u>5,614,977</u>	<u>5,007,336</u>	<u>5,609,034</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and with the Financial Reporting Standard 102.

The financial statements were approved by the Board of Trustees on 18 December 2023 and signed on its behalf by:


 Rupert Tyler
 Chair, Trustee

The notes on pages 24 to 34 form part of these accounts.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated Cash Flows for the year ended 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities:			
Net cash provided by/(used in) operating activities	1	170,956	1,410,436
Cash flows from investing activities:			
Dividends, interest and rents from investments		399	13
Purchase of property, plant and equipment		(7,454)	(1,611,279)
Net cash provided by/(used in) investing activities		(7,055)	(1,611,266)
Cash flows from financing activities:			
Net repayments of borrowing		(121,300)	-
Net inflows from borrowing		-	23,334
Net cash provided by/(used in) financing activities		(121,300)	23,334
Change in cash and cash equivalents in the reporting period		42,601	(177,496)
Cash and cash equivalents at the beginning of the reporting period	2	255,653	433,149
Cash and cash equivalents at the end of the reporting period	2	298,254	255,653

Notes to the Cash Flow Statement

	2023 £	2022 £
1) Reconciliation of net income/(expenditure) to net cash flow from operating activities		
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(238,429)	745,002
Adjustments for:		
Depreciation charges	265,955	285,685
Dividends, interest and rents from investments	(399)	(13)
(Increase)/decrease in stock and work in progress	15,733	(47,314)
(Increase)/decrease in debtors	111,129	(101,334)
Increase/(decrease) in creditors	16,967	528,410
Net cash provided by/(used in) operating activities	170,956	1,410,436
2) Analysis of cash and cash equivalents		
Funds in hand	298,254	255,653
Total cash and cash equivalents	298,254	255,653

Group Accounting Policies
for the year ended 31 March 2023

a. Accounting Convention

The financial statements have been prepared under the historical cost convention and in accordance with:

- a) Applicable UK accounting standards, including the provisions of section 1A (Small Entities) of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".
- b) Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102);
- c) the Companies Act 2006.
- d) the Charities Act 2011.

b. Group financial statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiary, Tradescant Trading Company Limited, on a line by line basis.

These consolidated accounts include the trading accounts, assets and liabilities of the group subsidiary company.

c. Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d. Going concern

The charity's income is derived from both non self-generated sources, such as donations, grants, service level agreements and other governmental or NGO sources and self-generated sources, such as entrance fees, hire income, cafe income, Friends and Patrons subscriptions, etc. The trustees consider that there are no material uncertainties about the likelihood that this support will continue, and accordingly, the accounts have been prepared on a going concern basis.

e. Income recognition

Voluntary income and donations (including legacies) are accounted for once the charity has entitlement to the income, it is probable the income will be received and the amount of income receivable can be reliably measured. Income from the recovery of tax on gift aided donations is accounted for once the tax reclaim has been applied for.

Income from grants is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably. Grant income with conditions attached to its receipt is recognised when those conditions have been fulfilled.

Legacies are accounted for in the period in which the charity becomes entitled to receipt.

Subscriptions are on a calendar year basis and the appropriate portion is treated as deferred income at the balance sheet date. Life subscriptions are brought into income over a period of ten years.

Income from art sales is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably.

Income in advance from venue and other hire is treated as deferred income until the event has occurred.

Interest from investments is included when received by the charity.

f. Expenditure recognition

Resources expended are included in the Statement of Financial Activities on an accruals basis.

Cost of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities include the opening of the Museum and gardens to the public, staging of exhibitions, events and seminars and a programme of educational activities. Costs of these activities includes those costs directly attributable to them together with a proportion of support costs.

Governance costs include costs incurred in the governance of the charity and its assets, and are primarily associated with compliance with constitutional, regulatory and statutory requirements.

Support costs include all central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, in proportion to the total of all direct costs attributed to each activity.

Group Accounting Policies
for the year ended 31 March 2023

g. Deferred income

Income received which is contractually or otherwise not expendable until a future period is deferred to the period in which it meets the criteria for income recognition.

h. Hire purchase and leasing commitments

The building occupied by the Museum, the deconsecrated church of St. Mary at Lambeth, is rented from the South London Church Fund and the Southwark Diocesan Board of Finance for a period of 99 years to 28th August 2079 at a rent of £1 a year. Rents payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease(s).

i. Pensions

The charity operates defined contribution schemes which are administered by outside independent pensions providers. Contributions payable for the year are charged to the Statement of Financial Activities.

j. Tangible Fixed Assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Phase 2	- 4% on cost
Land & buildings	- 2% on cost
Gallery	- 3% to 33% on cost
Furniture & fixtures	- 10% to 20% on cost
Office equipment	- 33% on cost
Collections	- Nil

k. Heritage Assets

It is the policy of the museum not to capitalise heritage assets.

l. Stocks

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

m. Investments

Investments are stated at market value at balance sheet date. The statement of financial activities includes net gains and losses arising on revaluations and disposals throughout the period. Investments in subsidiaries are held at cost.

n. Fund structure and accounting

Restricted funds are to be used for specified purposes as laid down by the funder. Direct and support expenditure which meets these criteria are identified to the fund together with a fair allocation of other costs.

Endowment funds are restricted funds which are capital in nature. Permanent endowments exist where there is no power to convert the capital into income. The funds can reduce where there are decreases in value, either by losses or depreciation, of assets represented by the funds.

Designated funds are general funds that the trustees have formally set aside for specific purposes. Apart from set asides for specific projects, the trustees have also set up a designated fund to represent the net book value of fixed assets financed out of general funds. The purpose of this is to represent the amount of general funds that are not available to the charity as they have been expended on assets that sit on the balance sheet.

General funds are funds received which have no restrictions placed on their use and are available for all purposes of the charity.

o. Foreign Currencies

Transactions in foreign currencies are recorded at the rates applying at the date of the transactions.

The Garden Museum
(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2023

1 FRC Ethical Standard - Provisions available for small entities

In common with many other entities of our size and nature we use our auditors to assist with the preparation of the financial statements and to provide advice relating to statutory and regulatory compliance.

2 Net outgoing resources

Net outgoing resources are stated after charging:

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Auditor's fees - audit services	9,000	9,000	7,000	7,000
Auditor's fees - other services	4,800	4,800	3,800	3,800
Depreciation - owned assets	265,955	290,287	263,075	290,287

The incoming resources and surplus are attributable to the principal activities of the charity group.

Trustees' emoluments

Emoluments include salaries, fees, bonuses, expense allowances and estimated non-cash benefits receivable. All trustees serve in a voluntary capacity and do not receive payment for their services.

3 Donations and legacies	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Donations	173,049	-	173,049	278,062	-	278,062
Donations in kind: land & property	-	-	-	1,250,000	-	1,250,000
Friends & patrons subscriptions	72,571	-	72,571	59,237	-	59,237
Legacies	216,480	-	216,480	-	3,000	3,000
Grants & trust income	-	370,742	370,742	154,000	177,944	331,944
CJRS grant	-	-	-	-	4,678	4,678
Corporate & sponsorship income	5,000	-	5,000	15,000	-	15,000
	467,100	370,742	837,842	1,756,299	185,622	1,941,921

4 Charitable activities	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Education	112,770	-	112,770	1,947	1,928	3,875
Public programmes	102,500	-	102,500	119,116	1,013	120,129
Admissions	293,316	-	293,316	187,600	-	187,600
Other	47,225	-	47,225	55,334	80	55,414
	555,811	-	555,811	363,997	3,021	367,018

5 Investments	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Bank & other interest	399	-	399	13	-	13
	399	-	399	13	-	13

6 Trading activities	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Tradescant Trading Company Limit						
Gift shop sales	163,638	-	163,638	148,847	-	148,847
Venue hire fees	343,291	-	343,291	276,409	-	276,409
Café sales	872,678	-	872,678	666,588	-	666,588
CJRS grant	-	-	-	2,825	-	2,825
	1,379,607	-	1,379,607	1,094,669	-	1,094,669

The Garden Museum
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Notes to the Consolidated Accounts
for the year ended 31 March 2023

7	Endowment income	2023 Total £	2022 Total £
	Endowment Appeal	98,267	-
		<u>98,267</u>	<u>-</u>

During the year the Museum launched an Endowment appeal which would be invested to generate interest / investment income for the Museum which would go towards funding its core operating costs. The capital sum is ring-fenced for this purpose.

8	Expenditure on:	Raising funds £	Charitable activities £	2023 Total £	2022 Total £
	Staff costs	697,017	634,788	1,331,805	1,116,317
	Other direct costs	550,181	566,124	1,116,305	965,824
	Support costs	125,961	524,402	650,363	564,595
		<u>1,373,159</u>	<u>1,725,314</u>	<u>3,098,473</u>	<u>2,646,736</u>

9	Analysis of support costs	Raising funds £	Charitable activities £	2023 Total £	2022 Total £
	Premises	48,888	203,629	252,517	196,700
	Operating	58,974	245,387	304,361	245,885
	Finance and IT	18,099	75,386	93,485	122,010
		<u>125,961</u>	<u>524,402</u>	<u>650,363</u>	<u>564,595</u>

10	Charitable activities	Staff costs £	Other direct costs £	Support £	2023 Total £	2022 Total £
	Museum, garden and public opening	514,978	485,413	425,377	1,425,768	1,100,059
	Events, lectures and seminars	50,537	67,485	41,770	159,792	189,988
	Education	69,273	13,226	57,255	139,754	119,398
		<u>634,788</u>	<u>566,124</u>	<u>524,402</u>	<u>1,725,314</u>	<u>1,409,445</u>

11	Charitable activity support costs	Premises £	Operating £	Finance and IT £	2023 Total £	2022 Total £
	Museum, garden and public opening	165,195	199,025	61,157	425,377	309,377
	Events, lectures and seminars	16,212	19,556	6,002	41,770	71,021
	Education	22,222	26,806	8,227	57,255	53,333
		<u>203,629</u>	<u>245,387</u>	<u>75,386</u>	<u>524,402</u>	<u>433,731</u>

12	Endowment expenses	2023 Total £	2022 Total £
	<u>Depreciation provisions</u>	£	£
	The Ernest Cook Trust	277	277
	Education Fund	255	255
	Gallery Project	9,650	9,650
	Gallery projects donations	468	468
	The Weston Foundation	1,233	1,233
		<u>11,883</u>	<u>11,883</u>

The Garden Museum
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13 Staff costs	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Staff salaries	1,159,870	963,976	662,225	567,424
Staff social security	101,138	84,906	62,871	49,481
Staff pensions	70,796	67,435	62,092	59,263
	<u>1,331,804</u>	<u>1,116,317</u>	<u>787,188</u>	<u>676,168</u>
Employees paid in excess of £60,000 during the current year and previous year:	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>
Average number of employees during the year was:	<u>46</u>	<u>44</u>	<u>25</u>	<u>23</u>

The charity considers its key management personnel to be the trustees and the executive director. The total employment benefits (including employer pension contributions) of the key management personnel were £102,019 (2022: £94,569).

14 Tangible fixed assets: Group	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2022	6,007,608	489,761	1,623,305	331,647	54,954	8,507,275
Additions	-	-	-	3,467	3,987	7,454
As at 31 March 2023	<u>6,007,608</u>	<u>489,761</u>	<u>1,623,305</u>	<u>335,114</u>	<u>58,941</u>	<u>8,514,729</u>
Depreciation						
As at 1 April 2022	1,194,196	292,550	10,209	305,668	51,580	1,854,203
Charge for the year	240,304	16,914	151	6,641	1,945	265,955
As at 31 March 2023	<u>1,434,500</u>	<u>309,464</u>	<u>10,360</u>	<u>312,309</u>	<u>53,525</u>	<u>2,120,158</u>
Net book value						
As at 31 March 2023	<u>4,573,108</u>	<u>180,297</u>	<u>1,612,945</u>	<u>22,805</u>	<u>5,416</u>	<u>6,394,571</u>
As at 31 March 2022	<u>4,813,412</u>	<u>197,211</u>	<u>1,613,096</u>	<u>25,979</u>	<u>3,374</u>	<u>6,653,072</u>

15 Tangible fixed assets: Charity	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2022	6,007,608	489,761	1,623,305	327,447	50,489	8,498,610
Additions	-	-	-	2,844	3,378	6,222
As at 31 March 2023	<u>6,007,608</u>	<u>489,761</u>	<u>1,623,305</u>	<u>330,291</u>	<u>53,867</u>	<u>8,504,832</u>
Depreciation						
As at 1 April 2022	1,194,196	292,550	10,209	303,187	50,461	1,850,603
Charge for the year	240,304	16,914	151	4,556	1,150	263,075
As at 31 March 2023	<u>1,434,500</u>	<u>309,464</u>	<u>10,360</u>	<u>307,743</u>	<u>51,611</u>	<u>2,113,678</u>
Net book value						
As at 31 March 2023	<u>4,573,108</u>	<u>180,297</u>	<u>1,612,945</u>	<u>22,548</u>	<u>2,256</u>	<u>6,391,154</u>
As at 31 March 2022	<u>4,813,412</u>	<u>197,211</u>	<u>1,613,096</u>	<u>24,260</u>	<u>28</u>	<u>6,648,007</u>
Fundwise allocation of the NBV of charity assets at 31 March 2023						
Designated	102,115	36,854	1,612,945	22,548	2,256	1,776,718
Endowment	-	126,667	-	-	-	126,667
Restricted	4,470,993	16,776	-	-	-	4,487,769
Total	<u>4,573,108</u>	<u>180,297</u>	<u>1,612,945</u>	<u>22,548</u>	<u>2,256</u>	<u>6,391,154</u>

Included in Other land & buildings additions is a property, Benton End, which was sold to the Museum at undervalue in the previous year. The fair value of the property was £1.6m and was purchased for £350K. The difference between the fair value and purchase price has been treated as a donation in kind (Note 3).

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16 Investments

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Market Value at 31 March 2019				
Equities	-	-	2	2
	-	-	2	2

	Type	Units	Unit value	Total
Investment in Tradescant Trading Company Ltd	Equities	2	1.000	2
Total market value at year end				2

17 Investments in subsidiary: Charity

At 31 March 2023, the aggregate share capital and reserves of Tradescant Trading Company Limited amounted to a surplus of £369,219 (2022: surplus of £5,950) and an operating surplus before tax for the period of £363,269 (2022: £60,619 deficit).

The Tradescant Trading Company Limited is wholly owned by the Charity and operates a gift shop for museum visitors and venue hire for the general public. The subsidiary has been valued at cost in the accounts of the charity.

The results of Tradescant Trading Company Limited are

		2023	2022
		£	£
Balance sheet at 31 March:	Tangible fixed assets	3,418	5,065
	Current assets	585,157	152,772
		588,575	157,837
	Current liabilities: due within one year	(219,356)	(151,887)
		369,219	5,950
Represented by:	Share capital	2	2
	Retained profits	369,217	5,948
		369,219	5,950
Profit and loss account	Turnover	1,379,607	1,091,844
	Cost of sales	(403,275)	(337,305)
	Gross profit	976,332	754,539
	Other income	5,000	2,825
	Administration expenses	(618,198)	(696,748)
	Interest receivable	135	3
	Net profit/(loss) for year	363,269	60,619
	Retained profit/(loss) brought forward	5,948	(54,671)
	Retained profit/(loss) carried forward	369,217	5,948

18 Stocks

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Goods for resale	55,914	71,647	-	-
	55,914	71,647	-	-

19 Debtors: amounts falling due within one year

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Operating debtors	21,380	8,731	1,815	1,863
Staff wages	559	621	559	621
Prepayments	68,520	180,301	66,201	178,036
Accrued income	-	11,935	-	11,935
	90,459	201,588	68,575	192,455

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20 Creditors: amounts falling due within one year	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Operating creditors	242,670	275,993	159,342	218,553
Sundry creditors	11,650	9,475	-	-
Amount due to subsidiary	-	-	449,270	432
VAT liability	43,050	24,251	43,050	24,251
PAYE	31,739	24,566	31,739	24,566
Pension fund	89,139	9,307	89,139	9,307
Accrued expenses	25,611	52,018	16,441	49,019
Deferred income	203,572	234,857	88,373	152,884
Private loan	33,000	33,000	33,000	33,000
CAF bank loan	36,728	35,745	36,728	35,745
Barclays Bounce Back loan	10,000	10,000	10,000	10,000
Dawnay Holdings loan	15,901	48,755	15,901	48,755
	<u>743,060</u>	<u>757,967</u>	<u>972,983</u>	<u>606,512</u>

During 2021/22 the Trustees became aware of a potential under-payment in employer's contributions in respect of the Director and a provision of £35,000 was made in the accounts as an accrued expense. Any under-payment could incur an ancillary claim against the Museum for loss resulting from the failure to make payments as and when they fell due. The exact liability is under review and is yet to be determined but a further £35,000 has been accrued in 2022/23 taking the total pension provision to £70,000. Pending the outcome of the review the Trustees have agreed to make additional payments of £2,000 per month into the Director's pension from May 2023 to March 2026 in respect of the contractual shortfall and any consequential loss.

21 Deferred income reconciliation	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Balance as at 1 April 2022	234,857	162,364	152,884	78,767
Amount released to income earned from charitable activities	(234,857)	(162,364)	(152,884)	(78,767)
Amount deferred in year	203,572	234,857	88,373	152,884
Balance as at 31 March 2023	<u>203,572</u>	<u>234,857</u>	<u>88,373</u>	<u>152,884</u>

22 Creditors: amounts falling due after one year	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Private loan	30,000	48,000	30,000	48,000
CAF bank loan	312,090	344,850	312,090	344,850
Barclays Bounce Back loan	27,500	37,500	27,500	37,500
Deferred purchase payment	350,000	350,000	350,000	350,000
Dawnay Holdings loan	-	28,666	-	28,666
	<u>719,590</u>	<u>809,016</u>	<u>719,590</u>	<u>809,016</u>

23 Maturity of loans	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Amount falling due:				
In one year or less	95,629	127,500	95,629	127,500
Between one and two years	65,864	93,517	65,864	93,517
Between two and five years	510,265	525,033	510,265	525,033
In five years or more	153,461	190,466	153,461	190,466
	<u>825,219</u>	<u>936,516</u>	<u>825,219</u>	<u>936,516</u>

The CAF loan is repayable by September 2031 and is charged at 2.95% above base rate. The loan is secured by a charge on the assets and activities of the charity.

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	Opening balance	Resources arising	Resources utilised	Other movements	Closing balance
24 The funds of the Group - current year	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds: fixed assets	138,550	-	(11,883)	-	126,667
Endowment funds: appeals	-	98,267	-	-	98,267
Restricted funds	4,890,448	370,742	(530,389)	-	4,730,801
<i>Total restricted funds</i>	<u>5,028,998</u>	<u>469,009</u>	<u>(542,272)</u>	<u>-</u>	<u>4,955,735</u>
<u>Unrestricted funds</u>					
Designated funds	1,785,518	6,222	(15,021)	-	1,776,718
General funds	(1,199,539)	2,396,695	(2,551,062)	-	(1,353,905)
<i>Total unrestricted funds</i>	<u>585,979</u>	<u>2,402,917</u>	<u>(2,566,083)</u>	<u>-</u>	<u>422,813</u>
	<u>5,614,977</u>	<u>2,871,926</u>	<u>(3,108,355)</u>	<u>-</u>	<u>5,378,548</u>
25 The funds of the Group - prior year	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds	150,433	-	(11,883)	-	138,550
Restricted funds	5,223,087	188,643	(521,282)	-	4,890,448
<i>Total restricted funds</i>	<u>5,373,520</u>	<u>188,643</u>	<u>(533,165)</u>	<u>-</u>	<u>5,028,998</u>
<u>Unrestricted funds</u>					
Designated funds	197,444	1,608,407	(20,333)	-	1,785,518
General funds	(700,990)	1,606,571	(2,105,120)	-	(1,199,539)
<i>Total unrestricted funds</i>	<u>(503,546)</u>	<u>3,214,978</u>	<u>(2,125,453)</u>	<u>-</u>	<u>585,979</u>
	<u>4,869,974</u>	<u>3,403,621</u>	<u>(2,658,618)</u>	<u>-</u>	<u>5,614,977</u>
26 The funds of the charity - current year	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds: fixed assets	138,550	-	(11,883)	-	126,667
Endowment funds: appeals	-	98,267	-	-	98,267
Restricted funds	4,890,448	370,742	(530,389)	-	4,730,801
<i>Total restricted funds</i>	<u>5,028,998</u>	<u>469,009</u>	<u>(542,272)</u>	<u>-</u>	<u>4,955,735</u>
<u>Unrestricted funds</u>					
Designated funds	1,785,518	6,222	(15,021)	-	1,776,718
General funds	(1,205,482)	1,016,954	(1,534,589)	-	(1,723,117)
<i>Total unrestricted funds</i>	<u>580,036</u>	<u>1,023,175</u>	<u>(1,549,610)</u>	<u>-</u>	<u>53,601</u>
	<u>5,609,034</u>	<u>1,492,184</u>	<u>(2,091,883)</u>	<u>-</u>	<u>5,009,336</u>
27 The funds of the charity - prior year	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds: fixed assets	150,433	-	(11,883)	-	138,550
Endowment funds: appeals	-	-	-	-	-
Restricted funds	5,223,087	188,643	(521,282)	-	4,890,448
<i>Total restricted funds</i>	<u>5,373,520</u>	<u>188,643</u>	<u>(533,165)</u>	<u>-</u>	<u>5,028,998</u>
<u>Unrestricted funds</u>					
Designated funds	197,444	1,608,407	(20,333)	-	1,785,518
General funds	(646,314)	679,073	(1,238,240)	-	(1,205,481)
<i>Total unrestricted funds</i>	<u>(448,870)</u>	<u>2,287,480</u>	<u>(1,258,573)</u>	<u>-</u>	<u>580,037</u>
	<u>4,924,650</u>	<u>2,476,123</u>	<u>(1,791,738)</u>	<u>-</u>	<u>5,609,035</u>

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	Opening balance	Resources arising	Resources utilised	Transfers & adjustments	Closing balance
28 Designated funds: Group & Charity - current year	£	£	£	£	£
Fixed assets fund	1,785,518	6,222	(15,021)	-	1,776,718
	<u>1,785,518</u>	<u>6,222</u>	<u>(15,021)</u>	<u>-</u>	<u>1,776,718</u>
29 Designated funds: Group & Charity - prior year	Opening balance	Resources arising	Resources utilised	Transfers & adjustments	Closing balance
	£	£	£	£	£
Fixed assets fund	197,444	1,608,407	(20,333)	-	1,785,518
	<u>197,444</u>	<u>1,608,407</u>	<u>(20,333)</u>	<u>-</u>	<u>1,785,518</u>

Fixed assets fund

Funds expended on fixed asset purchases. The balance of the fund represents the net book value of fixed assets not funded by restricted funds or loans. The movement on the fund represents the affect of additions, disposals and depreciation charges.

	Opening balance	Incoming resources	Resources expended	Transfers & adjustments	Closing balance
30 Restricted funds: Group & Charity - current year	£	£	£	£	£
Archives	22,671	65,000	43,288	-	44,383
Benton End	-	154,002	76,160	-	77,842
Crescent Trust	10,000	-	-	-	10,000
Development	4,723,939	-	236,170	-	4,487,769
Education	58,112	67,722	79,051	-	46,783
Exhibitions	-	17,000	2,000	-	15,000
Lambeth Green	36,365	8,500	51,115	-	(6,250)
Building, Infrastructure and Gardens	39,357	58,518	44,605	-	53,270
	<u>4,890,448</u>	<u>370,742</u>	<u>532,389</u>	<u>-</u>	<u>4,728,801</u>
31 Restricted funds: Group & Charity - prior year	Opening balance	Incoming resources	Resources expended	Transfers & adjustments	Closing balance
	£	£	£	£	£
Collections	1,432	450	1,882	-	-
Archives	70,434	13,567	61,330	-	22,671
Benton End	15,214	29,509	44,723	-	-
Caribbean Heritage	22,957	25,511	48,469	-	-
Crescent Trust	-	10,000	-	-	10,000
Development	4,974,439	-	250,500	-	4,723,939
Education	5,950	87,428	35,266	-	58,112
Furlough	-	4,678	4,678	-	-
Lambeth Green	65,451	3,000	32,086	-	36,365
Building, Infrastructure and Gardens	67,205	14,500	42,348	-	39,357
	<u>5,223,087</u>	<u>188,643</u>	<u>521,282</u>	<u>-</u>	<u>4,890,448</u>

Notes to the Consolidated Accounts
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Restricted funds (continued)

Projects financed by restricted funds are supported by unrestricted funding where necessary. This occurs where the funding is in arrears or the incidence of expenditure on the project occurs disproportionately at the beginning of the project compared to the income flows. Where restricted projects end the year with a deficit, this is met by after year-end restricted income or transfers from unrestricted funds.

Fund name	Purpose of restricted funds
Collections	Acquisitions as part of collections.
Archives	
Lennox Hannay	To fund the cost of an archivist of the Garden Design Archive.
National Archives	To fund the cost of cataloguing Beth Chatto's archives.
RPAC	To fund the cost of caring for and sharing the drawings of Russell Page, including a donation by Madison Cox in memory of Anne Bass.
The Stutz Trust	To fund the sharing of Russell Page's legacy.
The Ark	The ongoing maintenance and enhancement of the gallery dedicated to John Tradescant.
Benton End	To fund the administrative work and business strategy for the purchase of Benton End House, Suffolk.
Caribbean Heritage	A project to explore and record gardens made by citizens of the Windrush generation in South London.
Crescent Trust	To fund the creation of a new film for the Archive of Garden Design.
Development	To fund the expansion of the Museum enabling the provision of enhanced facilities for Research, Conservation, Exhibitions and Events within the terms of the application to the HLF.
Education	Funds for community learning for those with Dementia, and for the post of Food Learning.
Events	Normanby Trust - to fund and support the Public Programmes Manager and events.
Exhibitions	
Mollie Fund	An annual garden memoir competition in memory of our founding president, The Marchioness of Salisbury, Charles Cecil.
Derek Jarman	To fund and support the exhibition of Derek Jarman (Linbury Trust and Art Fund).
Furlough	Government grant scheme to fund employees during Covid-19 pandemic.
HLF - Corporate Growth	Funds for the development of corporate sponsorship.
Building, Infrastructure and Gardens	
Horticultural	To fund an annual Traineeship for a recent talented graduate in Horticulture.
IT upgrade	Funding the systems upgrade to Office 365.
Sealy Tomb	Restoration of Sealy tomb.

32 Net assets attributable to funds: Group - current year	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
Tangible fixed assets	1,780,135	4,487,769	126,667	6,394,571
Investments	-	-	-	-
Current assets	105,328	241,032	98,267	444,627
Current liabilities	(743,060)	-	-	(743,060)
Long term liabilities	(719,590)	-	-	(719,590)
Net assets represented by funds	<u>422,813</u>	<u>4,728,801</u>	<u>224,934</u>	<u>5,376,548</u>

33 Net assets attributable to funds: Charity - current year	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
Tangible fixed assets	1,776,718	4,487,769	126,667	6,391,154
Investments	2	-	-	2
Current assets	(30,546)	241,032	98,267	308,753
Current liabilities	(972,983)	-	-	(972,983)
Long term liabilities	(719,590)	-	-	(719,590)
Net assets represented by funds	<u>53,601</u>	<u>4,728,801</u>	<u>224,934</u>	<u>5,007,336</u>

Notes to the Consolidated Accounts
for the year ended 31 March 2023

	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
34 Net assets attributable to funds: Group - prior year				
Tangible fixed assets	1,790,583	4,723,939	138,550	6,653,072
Investments	-	-	-	-
Current assets	362,375	166,509	-	528,884
Current liabilities	(722,963)	-	-	(722,963)
Long term liabilities	(809,016)	-	-	(809,016)
Net assets represented by funds	<u>620,979</u>	<u>4,890,448</u>	<u>138,550</u>	<u>5,649,977</u>
35 Net assets attributable to funds: Charity - prior year				
Tangible fixed assets	1,785,518	4,723,939	138,550	6,648,007
Investments	2	-	-	2
Current assets	210,040	166,509	-	376,549
Current liabilities	(571,508)	-	-	(571,508)
Long term liabilities	(809,016)	-	-	(809,016)
Net assets represented by funds	<u>615,036</u>	<u>4,890,448</u>	<u>138,550</u>	<u>5,644,034</u>

36 Taxation

The holding company is a registered charity and does not trade or undertake non-charitable activities and therefore is exempt from tax under UK taxation law.

Tradescant Trading Company Limited is a trading company and is taxed on its profits at the prevailing small companies rate. Where funds allow, Tradescant Trading Company Limited donates its profits to The Garden Museum.

37 Post balance sheet events

There were no significant post balance sheet events.

38 Pension commitments

The charity contributes to employee's defined contribution stakeholder pension schemes. The assets of the schemes are held separately from those of the charity in an independently administered fund.

The unpaid contributions outstanding at the year end were:

	2023	2022
£	89,139	£ 9,307

39 Transactions with trustees

At 31st March 2023, the charity owed Mark Fane, a trustee, £48,000 (2022: £66,000).

The Bryan and Sirkka Sanderson Foundation provided an interest free loan to the charity to meet its working capital requirements. The loan is repayable on demand. At 31st March 2023, the charity owed the foundation £15,000 (2022: £15,000).

During the year Dawnay Holdings PLC, a company controlled by Edward McMullan, a trustee, provided a loan of £85,500 at an interest rate of 1% per annum. The loan was provided to pay off the balance owed to Roof Ltd who were charging interest at 5.25% on the balance outstanding. Subsequent to the year-end, Edward McMullan personally made a donation to the Museum to cover the interest charged by his company, effectively making the loan cost free. The loan is repayable in 21 equal monthly installments. At 31 March 2023, the charity owed the company £15,901 (2022: £77,421).

40 Contingent liabilities

The charitable group had no material contingent liabilities at 31 March 2023.

41 Related parties transactions

There were no related party transactions during the year.

42 Gifts in kind and volunteers

During the year, the charitable group benefited from unpaid work performed by volunteers.

43 Holding company status

The holding company is limited by guarantee and has no share capital. The guarantor's liability in the event the company is wound up is restricted to a maximum of £1 each.

THE GARDEN MUSEUM

England & Wales - Charity number 1088221

Accounts

The Garden Museum

(A Charity Group)

Audited Group Financial Statements

and

Report of the Trustees

for the year ended 31 March 2022

The Garden Museum

(A Charity Group)

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The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2022

The trustees present their annual report and consolidated financial statements of The Garden Museum and its subsidiary for the year ended 31 March 2022. The financial statements comply with applicable accounting standards, the Companies Act 2006 and the Statement of Recommended Practice - Accounting and Reporting by Charities SORP FRS 102.

1) Reference and Administrative Details

1.1 Constitution

The Garden Museum Ltd changed its name from The Museum of Garden History by written special resolution dated 20 November 2008. It is a company limited by guarantee and a registered charity governed by its memorandum and articles of association adopted by special resolution on 25 April 2001 and amended by written resolution on 25 July 2001.

1.2 Trustees

The trustees of The Garden Museum, who are also directors of the charity company for the purpose of company law, during the year to 31 March 2022 and since that date have been:

Chairman:	Mark Fane* **	
Treasurer:	Michael Halcrow*	- Resigned 25 October 2022
	Edward McMullan*	- Appointed 25 October 2022
Trustees:	Barry Newton	- Resigned 8 June 2022
	Bridget Ann Pinchbeck	- Appointed 8 June 2022
	Bryan Sanderson CBE	
	Edward McMullan*	
	Edwina Valentine Sassoon	- Appointed 8 June 2022
	Emma Keswick	- Resigned 8 June 2022
	Hazel Ann Gardiner	
	Jeremy Clay	
	Lady Burlington	
	Lady Ritblat	
	Nicola Saunders*	- Appointed 23 June 2021
	Sir Charles Saumarez-Smith*	
	Tania Compton	
	The Lady Egremont	
	The Marchioness of Normanby	
	Thomas Stuart-Smith	

* = Executive committee member

** = Tradescant Trading Company Limited Director

1.3 Secretary

The constitution adopted by written special resolution on 20 November 2008 does not require the appointment of a company secretary.

1.4 Director and Chief Executive Officer

Christopher Woodward

1.5 Address and Registered Office:

The Garden Museum, Lambeth Place Road, London SE1 7LB.

1.6 Independent Auditors

Armstrong & Co, Chartered Accountants and Statutory Auditors, 4a Printing House Yard, Hackney Road, London E2 7PR.

1.7 Bankers

Bank of Scotland, 14-16 Cockspur Street, London SW1Y 5BL

Barclays Bank PLC, 108 Queensgate, London SW7 5LS

CAFBank Ltd, West Malling, Kent, ME19 4JQ

1.8 Solicitors

Womble Bond Dickinson (UK) LLP, Temple Quay, 3 Temple Back E, Redcliffe, Bristol BS1 6DZ

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2022

2) Structure, governance and management

2.1 Structure and governance

The Board of Directors (Trustees) is responsible for the governance, purpose, strategy and long-term planning of the Museum and meets four times each year.

The Board is advised by an Executive Committee, whose purpose is to be responsible for finance, performance to budget, administration, and human resources. Summaries of its detailed discussions are reported to the Board. The Committee meets every two months and is composed of the Chair, Treasurer, and two Trustees, with attendance by the Finance Manager and Director.

The Board of Trustees is structured to represent a range of expertise from museums to garden design, commercial income to fundraising. Appropriate Trustees are delegated to attend meetings on prioritised issues between Board meetings.

The Museum has a wholly owned subsidiary, the Tradescant Trading Company Limited, established in 1994. It is responsible for all substantial commercial income (the shop, venue hire and since 1 April 2019, the cafe). Its Directors must be Trustees of the Museum and are appointed by the Trustee Board. The Directors at 31st March 2022 were Mark Fane (Chairman), Michael Halcrow (Treasurer) and Nicola Saunders.

The Garden Visits Committee is a group of volunteers who organise seven visits to private gardens each year and is composed as follows:

- Andrea Fawcett-Philippart (Chair)
- Paula McWaters
- Karen Fitzsimon
- Angela Potter
- Victoria Newton
- Sophie Malpas
- Denise Swete

The Museum's Director continues to be Christopher Woodward, and the team of staff is supported by over 75 volunteers in Front of House, learning, curatorial and gardening.

3) Objectives and Activities

The objectives of the charity are:

- To advance education in all aspects of the study and teaching of gardening and its history;
- To maintain the churchyard of the church of St. Mary at Lambeth as a garden or open space for the benefit of the public;
- To repair and preserve the church of St. Mary at Lambeth and to finance its use for charitable purposes for the benefit of the public.

In order to achieve these objectives we undertake the activities described in "Achievements and Performance" below.

4) Achievements and Performance

4.1 Visitors and Exhibitions – Bea Olivier, Front of House Manager

22,647 people visited the Garden Museum to see the collection and exhibitions, or attend a formal learning event, in addition to those using the café or churchyard garden. This exceeded our expectations, particularly as the Museum was forced to remain closed until May 2021 owing to Covid-19 governmental restrictions.

Objectives in 2021 - 22:

- *To install the new case dedicated to the history of the church*

We created a new case exploring the history of the building, including the parish of St-Mary-at-Lambeth, the founding of the Museum of Garden History by Rosemary and John Nicholson and its redevelopment as the Garden Museum. This story is told through a number of objects, including W. Hollar's 1647 *Prospect of Lambeth*.

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2022

- *To review the displays in Tradescant's Ark, as loans from partner museums become due for renewal*

The Ark gallery explores the life and collection of John Tradescant (c.1580–1638), the gardener who founded Britain's first museum open to the public at his Lambeth house. It currently contains a number of loans which are to be renewed or returned, including a whale and a crocodile from the Natural History Museum, paintings from the Natural Portrait Gallery, and a collection of historic shells from the Oxford Museum of Natural History. Curator and researcher Emily Fuggle is currently undertaking a research project to better understand how the Tradescants' travels were funded, and to receive new loans. These will include a quiver and arrow from West Africa and an ornate 17th century basket from India, both on loan from the Pitt Rivers Museum, as well as further new loans from the Oxford Museum of Natural History. This redisplay is set to begin in late 2022.

- *To continue to develop the festival(s) programme*

Our Houseplant Festival, art fair Supernature, Plant Fair, Craft Fair and new festival, Herbival, continue to draw thousands of people to our site on weekends.

- *To continue to develop digital visits.*

With the introduction of online exhibitions in the past few years, and the expansion of this programme (fully outlined in 4.2) visitors from around the world no longer need to come to Lambeth to experience our work.

Our 2022 survey revealed that our Visitor Welcome was regarded as 'Excellent' by 90% of visitors. We also made improvements to reporting admission figures which allow us to gauge our footfall for exhibitions and the museum programme more accurately.

Objectives in 2022-23:

- *Introduce volunteers to the Benton End Project with a formal visit*
- *Maintain and continue to improve upon high levels of visitor satisfaction*
- *Improve upon advertisement and marketing of the medieval tower*
- *Improve system and marketing for taking group bookings*

4.2 Curatorial - Emma House, Curator

This year the Garden Museum mounted four major exhibitions in our exhibition gallery:

Constance Spry and the Fashion for Flowers, 17th May – 26th September

Elizabeth Blackadder: Favourite Flowers, 19th October – 21st November

The Botanical World of Raymond Booth, 2nd December – 6th February

Wild & Cultivated: Fashioning the Rose, From 16th March

We also displayed a number of smaller exhibitions in our Nave and Magazine Space, including *Sowing Roots* and *Kate Friend: Botanical Portraits*, amongst others.

Objectives for 2021 - 22:

- *To explore the life and work of floral designer Constance Spry*

In May 2021 we opened our *Constance Spry and the Fashion for Flowers* exhibition which celebrated the life and work of floral designer and writer Spry, guest curated by Shane Connolly. The Royal Horticultural Society lent over one hundred, never-before seen exhibits which explored her business relationships which, combined with personal items from private lenders, gave visitors a unique insight into her work and life.

Through an innovative exhibition design and accompanying events programme, a new generation of floral designers rediscovered her ground-breaking approach to the art of flowers: seasonal, natural, yet unconfined by tradition and rules.

- *To continue to develop the museum's online exhibition content*

The Museum added four new online exhibitions to the website: *Constance Spry and the Fashion for Flowers*; *The Botanical World of Raymond Booth*; *Sowing Roots*; *Wild and Cultivated: Fashioning the Rose*. Each online exhibition is available indefinitely and is full of new stories and interactive elements not available in the physical exhibition, bringing our work to those around the country and globe.

The Garden Museum

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Report of the Trustees for the year ended 31 March 2022

- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of *Elizabeth Blackadder* and a further exhibition of *Raymond Booth*

Elizabeth Blackadder: Favourite Flowers became one of our most financially successful selling exhibitions ever and helped to support our educational programme. The display of etchings, watercolours and screenprints explored Blackadder's diverse artistic style, her research trips to Japanese gardens and her wide-ranging interest in plants.

The Botanical World of Raymond Booth introduced visitors to the somewhat forgotten genius of Raymond Booth, one of Britain's greatest twentieth century botanical artists. As a skilled plantsman, he grew many rare and diverse plant specimens, studying their native habitats and collaborating with botanists abroad.

- To continue the programme of contemporary art through *The Magazine Space*

Kate Friend, Botanical Portraits as chosen by ... explored the favourite flowers of well-known horticulturists and artists, and *Hugo Rittson Thomas: Wild Flower's for the Queen* celebrated the project to reintroduce wildflowers to Britain in 2013 and to champion their rich botanical heritage and biodiversity.

- To explore the role roses have played in fashion and textile industry

Through our *Wild & Cultivated: Fashioning the Rose* exhibition and accompanying catalogue, curator and dress historian Amy de la Haye and set designer Simon Costin explored how the rose has formed part of our cultural history and influenced fashion and fashion designers. Roses, like fashion, are a luxury and are ephemeral. They are both 'shown' seasonally, their appeal is multi-sensorial, and they each incite passion and obsession. The exhibition explored the use of roses in fashion from the Victorian era to today, with designs from Alexander McQueen, Philip Treacy, Vivienne Westwood and Comme des Garçons amongst other historic and modern collections, as well as photography by Tim Walker and Nick Knight.

- To continue with the *Caribbean Horticultural Heritage of south London project*, and to reflect what we discover in the collection and archive

After a pilot in summer 2020, the delayed NLHF funded Caribbean Garden Heritage project began in earnest in April 2021. The freelance team of an oral historian, two curators and a photographer worked with the Head of Learning over the course of the project. Young people were recruited from Lambeth Young Carers, Loughborough Farm's network and through other contacts in order to interview 15 older people of Caribbean descent living in southeast London. Their oral history interviews were recorded for the Museum's archive. The participants were photographed in their gardens, homes and growing spaces. The project curators worked with designers Displayways to create the exhibition *Sowing Roots* which used the walls and floor area of the nave and the Community Wall. The exhibition ran from November 2021 to March 2022 with an accompanying programme of events and activities. It was seen by 3,345 people which exceeded our expectations. The Head of Learning worked with an evaluator on the evaluation process and the draft evaluation was prepared by the end of March 2022 for submission to NLHF in April.

- To continue to acquire works which illustrate the art, history, design and impact of gardens and gardening:

The Museum has continued to acquire works which illustrate the tradition of the artist-gardener and the history of gardening:

- Sixteen posters published by London Underground Ltd. exploring London's gardens and parks and horticultural tourism.
- Lulu Guinness, rose handbag
- Ted Baker Flowerpot handbag, watering can handbag, carrot keyring, and tomato keyring
- Royal International Horticultural Exhibition poster, 1912
- Gothic Terrarium with earthenware tiles by A Pugin for Minton, c.1860
- Cecil Beaton, *Cutting Garden Flowers*, oil on canvas, c.1960, with generous support from The Art Fund and V&A Purchase Fund
- Love and Roses T-Shirt, collected from the Museum's collaboration with Next
- Cup, saucer and side plate decorated with the *Garden* design by Eric Ravilious for Wedgwood
- Lemonade jug, designed by Eric Ravilious for Wedgwood
- A group of drawings and watercolours by artists from the Great Bardfield School
- To continue to work with Google Arts developing stories that showcase the museum's collections and work with the community

We have added a further 1,100 collection items to the platform allowing users globally to find out more about our collection. This included a story about contemporary wood turner Darren Appiagyei and his work, and another centred on the ceramics, garden and Ghanaian heritage of Sybil Phoenix.

The Garden Museum

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Report of the Trustees for the year ended 31 March 2022

- To develop a project with Arts Council England building on the success of Lambeth Wilds

Our funding application was unsuccessful but it still remains an objective.

Objectives for 2022-23:

- To explore the plant paintings of Lucian Freud
- To explore urban gardens through an exhibition curated in partnership with Liss Fine Art
- To continue to develop the museum's online exhibition content
- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Beatrice Hassell-McCosh and a further exhibition of Dana Westring
- To continue the programme of contemporary and a celebration of community art through The Magazine Space
- To continue to acquire works which illustrate the tradition of the artist-gardener
- To continue to work with Google Arts developing stories that showcase the museum's collections and work with the community
- To develop family audiences, family exhibitions and events

4.3 **Fundraising – Christina McMahon, Development Manager**

Objectives for 2021-22

- To utilise the re-opening and exhibitions programme to further expand the Friends and Patrons groups

The Friends and Patrons groups continued to grow throughout the financial year. We welcomed 305 new Friends (20% higher than the year prior, when we welcomed 254), with membership at its highest in the closing month of Constance Spry and the Fashion For Flowers. Retention continued to improve, rising from 75% in 2020-21 to 83% this financial year (a significant departure from 2019-20 when only 66% of Friends renewed each year). Similarly, our Patrons group continued to expand, with eleven new Patrons joining the group across the year – a new record! As a result we ended the year with 1,336 Friends and Patrons, nearly 10% more than a year ago – a great achievement for the team. As always, the Garden Museum is extremely thankful for each of our Friends and Patrons for their ongoing support.

- To continue to grow the Young Fronds scheme

Established in 2018, our Young Fronds scheme is a free-to-join membership for under 35s. Membership has continued to expand, and we now have just under 1,500 Fronds. This year our Fronds enjoyed a series of events and updates, including our Lates programme celebrating Constance Spry and British Flowers Week, the annual Houseplant Festival – where 2,000 people gathered at the Museum for a weekend of indoor horticulture – and a talk from James Wong on living with plants in aid of UNICEF's Ukraine appeal. Our quarterly Young Fronds e-updates this year included recipes from our Food Learning Officer and an extract from Ellen Miles' *Nature is a Human Right*, amongst other exclusive treats.

- To launch The Design Circle, a new Patrons group specifically for garden designers

This remains an ambition for the future.

- To restart our programme of events for Friends and Patrons following the pandemic

This year we were able to restart our Friends and Patrons programmes in earnest following the pandemic.

Our Friends continue to enjoy a number of benefits, including free entry to our exhibitions, the Garden Museum Journal (which this year was dedicated to Russell Page's landscape design in America), and early booking for our Literary Festival and garden visits. We were also able to somewhat restart Friends private views of our exhibitions. Unfortunately this did not include Constance Spry and the Fashion for Flowers owing to restrictions on events throughout the summer, but Friends did enjoy a lovely exclusive evening with Elizabeth Blackadder: *Favourite Flowers*.

While a primarily philanthropic group, our Patrons too enjoyed a visit to Rousham to explore the garden paintings of artist Francis Hamel, and our inaugural President's Dinner, where Patrons and supporters were treated to a three course dinner prepared by the Garden Café and a talk from Garden Museum President Alan Titchmarsh. This event was so successful that it will now be annual.

The Garden Museum

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Report of the Trustees for the year ended 31 March 2022

Objectives for 2022-23

- Continue to grow the Friends and Patrons groups
- To launch The Design Circle, a new Patrons group specifically for garden designers
- To continue to expand our online events programme for Friends and Patrons around the country and world

4.4 Education - Janine Nelson, Head of Learning

Objectives 1st April 2021 – 31st March 2022

- Develop online provision for schools

The need to provide online material for schools was superseded by the need to host schools.

In this period we welcomed a total of 6 secondary schools and 20 primary school groups; this was much lower than 2019/20, when 70 schools visited, owing to the effects of the pandemic and the difficulty for schools to organise visits offsite, felt by museums across the country. Several schools also cancelled in June as Covid-19 cases were increasing within the school population, affecting both pupils and teachers.

New sessions were created, including ones on moss and lichen and another on terrarium making and the history of the Wardian Case. The latter included the creation of a new film. The Learning Department partnered with Botany Bay/Origins on a schools project about indigenous people with whom we co-hosted three days of sessions, including a science-related session in the Clore Learning Space and activities with indigenous artists which included performance and live music in the Museum. A project led by the Museum Archivist about Beth Chatto led to the development of secondary school resources on climate change for a secondary school session, delivered to a group in September 2021 and put online.

- Devise a strategy and targets for the next three years of activities, now that we have completed the Activity Plan funded by the NLHF as part of our re-development

A new Learning strategy for the coming three years was devised in partnership with consultant Anna Cullum.

- To respond to the pandemic with online sessions for our vulnerable groups (Clay for Dementia and Young Lambeth Carers)

Our award-winning Clay for Dementia series went online from April 2020 until July 2021. These worked well for the majority of carers and people with dementia. At the end of August 2021, a hybrid session was held at the Museum with most participants attending in-person with four families attending on Zoom. From October 2021, the programme paused due to our freelance artist's maternity leave.

The *Sowing Roots* Caribbean Garden Heritage project involved working with Lambeth Young Carers and other young people. Oral history interviews were conducted in person where possible but also online. All oral history training sessions were delivered online.

- To create a regular e-newsletter with input from all the Learning team – food, art, science, the Museum collection etc.

The Learning Team collaborated on Learning monthly e-newsletters during 2021 finishing in December. Each month took a different theme and included food, science and art or gardening related content. The resources created were added to the Museum website as a permanent resource for the public. We had a request from one company to share the content with their employees for use with their families. Since January 2022, the Learning newsletter has been sent out with content related to the exhibitions and learning programme.

- To embed well-being into the programme including physical and mental well-being across ages

This is an ongoing aim. The community programme, food learning programme and family programme all offer opportunities for embedding well-being through making and doing.

- To continue to develop Food Learning and to integrate with our plans for Lambeth Green

In this period 33 food learning sessions were run for 267 participants. May 2021 was the tail end of our online programme over zoom which we established during lockdown (briefly returned in December 2022), and in June 2021 we slowly began to bring back our in-person sessions which had been in abeyance since March 2020.

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Report of the Trustees for the year ended 31 March 2022

The 33 sessions breakdown included:

- 16 families and children's classes for local families available to book via our website.
- 11 community classes working with invited in local groups (adults or kids) such as Oasis Nature Garden and Lambeth Carers,
- 6 paid for masterclasses for the general public and invited in guest teachers.
- Ceri also took part in the Festival of Fairly Tales in the summer 2021 cooking pea guacamole with over 50 participants in one day.

Cooking classes focused on Caribbean foods to coincide with our Caribbean horticultural heritage project as well as roses related recipes, pizzas and seasonal vegetables. New sessions were developed for unaccompanied young people from the age of 8. This was partly a response to adaptations made post lockdown to class size and age groups.

Objectives 1st April 2022 – 31st March 2023

- To partner with Incredible Edible Lambeth and Botany Bay on a Squash and Pumpkin Festival.
- To provide engaging programmes for families and community groups linked to our exhibition programme, in particular, the summer family exhibition about the children's book *Secret Gardens*.
- Continuation of the Sowing Roots legacy and relationships.
- To continue to develop wellbeing strands and Creative Health through food, art and gardening.
- To continue to develop new science sessions for schools including the use of high spec microscopes. To promote these sessions through newsletters to schools.
- To develop new relationships and test new projects in food learning.
- To provide work experience opportunities for young people.
- To restore the number of school visits to pre-Covid numbers.

4.5 Archive - Rosie Vizor, Archivist

Objectives 1st April 2021 – 31st March 2022

- Publish the Russell Page Journal and three Russell Page projects online

We published the Russell Page in the USA journal which was sent out to our Friends, Patrons and those who contributed. It was also put on sale in the shop. The quality of research by Dr. Lucy Inglis received great praise. The Russell Page Online Research Resource is now complete, with 25 of his key garden design projects uploaded to the website. We also continued to add to our weekly posts on the Russell Page Archive Instagram account, which has received positive feedback from followers.

- Continue working on Collections Level Descriptions to be made available online

We have continued to work on creating Collections Level Descriptions for all 40 archive collections. Several are now ready to be made available online.

- Continue to support Joy Larkcom with the preparation of her archive material relating to her book *Oriental Vegetables*

We have continued to support Joy Larkcom in preparing the parts of her archive which relate to her book, *Oriental Vegetables*. We received this tranche of the archive in July 2022, and we are in regular contact with Joy to continue this project including discussing ways to create online engagement resources using the Stanley Smith Horticultural Trust grant.

- Complete the Beth Chatto Archive Cataloguing Project, including hosting the celebratory event. Publish the Beth Chatto Journal in Spring 2022

The Project Archivist has completed the Archives Revealed funded project to catalogue the Beth Chatto Archive. The majority of the archive is now fully catalogued to item level and accessible to researchers. We hosted a celebratory event to mark the end of the project and invited all those who contributed to its success. A catalogue is available online through The National Archives Discovery platform. There were a number of associated outreach and engagement outputs with this project, including online articles published on our website and in the weekly newsletter, an online exhibition and workshops devised and delivered with the Learning Team for GCSE Science students. The Beth Chatto Journal was published albeit a little behind schedule due to image rights research taking longer than expected. This will be sent out to Friends, Patrons, and those who contributed to its creation.

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2022

- *Install and de-install the Beth Chatto Archive Exhibition in the new Archive Display Area in the Nave.*

We curated and installed the Beth Chatto Archive exhibition in the nave. This attracted 6837 in total in the year under review and was well received. This exhibition has since been de-installed, and it provided a good model for future archive exhibitions.

- *Acquire the Constance Villiers Stuart Archive in March 2022*

We acquired the Constance Villiers Stuart archive in May 2022, a bit later than anticipated due to the Archivist going part-time in February. During the year under review, we have also acquired:

- The Shirley Evans Archive
- The Robin Whalley Photographic Archive
- A small accrual to the Russell Page Collection
- The Caribbean Garden Heritage Project Oral History Collection
- The William Shute Barrington Archive
- An accrual to the Garden Museum Horticultural Trainee Diaries
- The Malcolm Hillier Garden Design Archive

- *Continue working on the Archives Accreditation application form.*

We continue to work towards Archive Service Accreditation by creating the necessary policies, plans and procedures to meet their required professional standards.

- *To seek funding for further work to catalogue and make accessible collections in the archive.*

We have received funding from the John Murray Trust which will, for a period of three years, pay for a Project Archivist to focus on cataloguing the archive. This grant includes funds to create an online module for our catalogue enabling the public to search for themselves to see our holdings. It also includes funding to improve the furniture in the Study Room, which will make it a more useable space for staff, volunteers and researchers.

We have also received a Records at Risk grant from The National Archives and the British Records Association, to pay for a consultant to create a records survey of the Halliday Archive; a Victorian/Edwardian glasshouse manufacturing company whose archive is at risk of degradation due to poor storage in a barn/hayloft in Shrewsbury. The grant will also go towards any urgent conservation or repackaging deemed necessary by the consultant. Both of these activities will make it easier for potential repositories, including the Garden Museum, to assess this archive for potential acquisition.

The Archive of Garden Design was also part of a successful funding bid to The National Archives for a Networks for Change grant this year. 'People, Places, Plants' is a network of archives with holdings on living landscapes, plants and their place in communities. It covers major collections of botanical, agricultural and horticultural archives, plus records of landscape preservation, landscape architecture and land management. The Royal Botanical Gardens Kew and The Museum of English Rural Life are the leading partners. 'People, Places, Plants' will: promote the visibility and use of archives in this subject area; encourage joint working to enhance understanding of the subject area; involve improved co-ordination of acquisitions and rescues; work to improve accessibility and findability through cross-domain classification and taxonomy, and act as a forum for research collaborations.

The Archivist has answered 215 enquiries in the year under review, has hosted 28 archive research appointments, 112 attendees to archive workshops and 213 other visitors to the archive. The Archivist has also supported and supervised 405 hours of volunteering during the year under review.

Objectives 1st April 2022 – 31st March 2023

- *Install and De-install the Constance Villiers Stuart Archive Exhibition in the new Archive Display Area in the Nave.*
- *Host outreach events in the Clore Learning Space for a variety of groups including the Garden Conservancy.*
- *Acquire the following archives of historical importance: The Marney Hall Archive, The Dr. Silvia Landsberg Archive, Joanna Fortnum's print collection of The Daily Telegraph Gardening Articles.*
- *Begin cataloguing The Penelope Hobhouse Archive with the appointment of Project Archivist, Ceri Lumley.*
- *Continue to make connections and broaden our audience through the Places, Plants and People Network.*
- *Cultivate an online archive presence through The Russell Page Instagram account and regular newsletter features.*
- *Complete the consultancy work for the Halliday Archive as part of the Records and Risk grant*
- *Continue working on Collections Level Descriptions to be made available online.*
- *Continue working on the Archives Accreditation application form.*

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(A Charity Group)

Report of the Trustees for the year ended 31 March 2022

- *To seek funding for further work to catalogue and make accessible collections in the archive.*

4.6 The Church Building and Gardens

Objectives 1st April 2021 – 31st March 2022

- *To apply to The Pilgrim Trust for funds to stabilise the Sealy Tomb*

The Museum successfully applied for funding from The Pilgrim Trust to stabilise and improve interpretation of The Sealy Tomb. Works will begin in October 2022.

- *To continue to develop the plans for Lambeth Green, a new 5.3-acre public realm adjacent to the Museum to be developed in partnership with Lambeth Council and Transport for London, including a new pavilion at the entrance to St Mary's Gardens, for horticulture and horticultural training, and to develop the Lambeth Green masterplan with Dan Pearson Studio*

Plans for Lambeth Green have continued to develop. After an architectural competition to find a design for the new pavilion dedicated to horticultural training – which 128 firms and individuals entered – and Mary Duggan Architects were appointed. Duggan's design for London's first recycled building impressed the panel of judges, and it will be further developed in the next financial year. Dan Pearson's designs for the landscape of Lambeth Green have also developed, specifically plans for the new community garden in Old Paradise Gardens. Construction will begin in winter 2022. Dan also began landscaping the pavements around the Museum in partnership with TFL and Lambeth Council and the first new beds of street planting have been created.

- *To apply for a Green Flag award for Old Paradise Gardens*

Old Paradise Gardens was awarded a Green Flag award by Lambeth Council. The judging panel said they were particularly impressed with the capital and landscape improvements made to the park by the Garden Museum, specifically by Head Gardener Matt Collins and Community Gardener Gabby Boraston.

Objectives for 2022 - 23:

- *To build a new community garden in Old Paradise Gardens designed by Dan Pearson*
- *To launch a community gardening project with local residents to improve access to green space and horticultural skills*

4.7 Events

Objectives 1st April 2021 – 31st March 2022

- *Create and develop a new festival for a new audience at the Museum*

Our newest festival, Herbival, took place in June 2021, aimed at urban gardeners with a keen interest in growing and using herbs. A programme of foraging walks, herb pressing, and aromatherapy, together with a market of stalls, delighted visitors and introduced new faces to the Museum.

- *Continue to develop the Young Frond programme*

Our programme of Lates and workshops continues to draw hundreds of under 35s each year to our spaces. The development of the Fronds programme remains an ambition despite disruption by Covid this year.

- *Continue to produce and develop the online public programme through livestreaming and the Film Library*

Our weekly Tuesday lectures were livestreamed to audiences around the world this year. Online audiences outweighed in-person attendees by roughly 2:1 across the year, and particularly during periods when the Covid-19 infection rate rose. We also began to sell our recordings online after they took place, enabling the Museum to generate income from talks long after they have passed. This has proven quite popular, and our Film Library now has over 30 films available for purchase.

- *Deliver the delayed Literary Festival at Helmingham Hall*

Our 2021 Literary Festival was held in July at Helmingham Hall, generously hosted by Edward and Sophie Tollemache. Speakers included Tom Stuart-Smith, Sarah Cook, Kim Wilkie, Fergus Garrett, Anna Pavord, and Emma Tennant amongst many others. The event was another sell out success.

Objectives for 2022 - 23:

- *Deliver the 2022 Literary Festival at Chatsworth*

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- *Continue the themes explored in our Sowing Roots project in a new series of talks*
- *Further develop the Young Fronds events programme*
- *Expand the Green London series of events dedicated to urban gardening*

4.8 Benton End- Christopher Woodward

During the year under review the Trustees accepted the majority gift of Benton End from The Pinchbeck Charitable Trust, and the exceptional generosity of Rob and Bridget Pinchbeck was applauded at the President's Dinner.

This was the culmination of a process of outline business planning, risk assessment and vision scoping by the Trustees and staff, and a formal vote was taken at the Board meeting in June 2021. The transfer is on condition of a consideration of £350,000 to be paid to the PCT by 2024; a figure which is less than 25% of the current value of the property. This is a major new chapter: the chance to create a place of art, horticulture and learning which revives the spirit of Cedric Morris and Arthur Lett-Haines, to extend the work of the Museum in this new context – with the art of the garden being a key theme – and to fuse that with a value to the Suffolk community.

The Trustees commissioned the charity team at Womble Bond Dickinson to advise the Trustees on charitable objectives of the subsidiary Trust, and during the current year draft articles were approved by the Trustees. Benton End will be delivered and managed through a subsidiary charity, both to protect the GM from risk and in order to invite local energy and ideas.

Objectives for the period 2022 – 23:

- *To review fire safety for Benton End and take appropriate steps*
- *To incorporate the Benton End House and Garden Trust*
- *To appoint a Project Director and Head Gardener subject to funding*
- *To begin a series of informal community activities in the garden and to seek funding to begin activities in the house*

5) Group Financial Review

The Group shows a surplus of £745,003 (£380,773: 2020/21) with income of £3,403,621 (£2,118,613: 2020/21).

The most significant factor in the surplus was the donation of 80% of the value of Benton End by the Pinchbeck Charitable Trust. This figure of £1,250,000 (see Note 14) is considered as Unrestricted as by the terms of the transfer the Garden Museum is able to dispose of the property except for the consideration of £350,000 also noted in these accounts if the vision for the house and garden proves unrealisable.

Grants:

In 2020/21 the Museum was fortunate to receive emergency grants in response to the pandemic. In the year under review we returned to strategic grants for core activities. Notable successes include:

- The renewal of support by the Rothschild Foundation to fund the Food Learning programme for a second period of 3 years
- A 3-year grant by the John R Murray Trust to fund an archivist dedicated to cataloguing collections
- A grant of £40,000 per year for 3 years by the John and Catherine Armitage Foundation towards our learning work

Each of these grants is of exceptional generosity towards realising our Forward Plan.

The Director completed a sponsored swim from Newlyn to Tresco in April 2022. Further donations totalled £27,323 in addition to £497,296 in 2020/21.

Funding streams:

The Endowment Fund is comprised of restricted income applied to capital expenditure on projects before the 2015-17 Development project. This fund reduces annually by the depreciation applied to this expenditure. The balance on this non-cash fund is currently £138,550 (2020/21: £150,433).

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2022

Trading activities:

The year under review followed a year of three lockdowns and activity was limited until mid-May when Covid-19 restrictions ended. There was, therefore a material impact on all public-facing activities, including the loss of much of our busiest period for venue hire.

Nevertheless, venue hire rose to £276,409 after a year of negligible income, and café sales to £666,588 (£161,840 in 2020/21). Admissions were £187,600, comparable to the pre-Covid year of 2019/20. Shop income rose to £148,847 as opposed to £119,192 in that pre-Covid year. A major factor in ticket sales was the success of the exhibition dedicated to Constance Spry.

Liquidity:

The Museum ended the year with a positive cash balance of £255,649. Creditors within one year amounted to £757,963 an increase from £522,263 at the end of FY 20/21. Included in this figure is the balance on our project construction cost of £48,755; as per Note 37 this debt to Roof Ltd was transferred to a loan from Dawney Holdings PLC.

Conclusion:

The year under review was one of transition owing to the emergence of Covid but the group's financial position strengthened. In the year ahead a key factor will be the outcome of our application for Arts Council national Portfolio Organisation status.

6) Statement of Public Benefit

The public benefit of the Garden Museum is primarily based upon conservation and education, and Trustees agree the year's budget, programme and projects with these aims in mind.

The most basic conservation benefit is the preservation and opening up of the ancient church of St Mary's for all visitors – including paying visitors and those coming to use the café, or view the garden. In addition to its role as a Museum, the church building is a place of historic meaning and significant local interest, and in recent years the Outreach programme has worked to reconnect the site to the local community of its ancient parish through a varied education programme based around green space, gardening and growing. The site also has a value to the wider environment: its juxtaposition with Lambeth Palace makes for an iconic London view, and the beautifully planted garden will provide an intimate oasis from hectic city life, which is of great importance to local residents, museum visitors and passers-by.

Our collection of objects and art relating to the history of gardens in Britain is unique, and a major public benefit of the Museum is the care, conservation and display of this national collection. Although it is not yet a comprehensive history of design and style, over 5,000 items embody the story of the relationship between British people and their gardens. This is a new angle from which to tell old stories: of who we are, how we express ourselves, and how we interact with others and our own landscape.

Finally, our public programme has a value beyond the Museum in the appreciation and public awareness of gardens which are being rescued, restored or re-designed. There is an increasing recognition of the benefit of gardens and green space to individual well-being, especially in cities.

The Development project has enabled the Museum to fulfil its potential and increase its benefit to its various publics in national and local terms by enabling it better to (1) support itself financially (through improved café and venue hire facilities, and a doubling of numbers), meaning more time is spent undertaking work to fulfil our charitable objectives, and less time fundraising simply in order to survive; (2) conserve the Museum's historic building through works undertaken as part of the project, and the opening up of heritage narratives within the new church interior and exterior, such as the church tower and newly visible memorials and monuments; and (3) directly undertake educational work more effectively through the much-expanded display of the collection, protection of the archive, and greatly increased educational spaces for teaching or private study.

During the year under review the Museum began to explore a major new project. The Pinchbeck Charitable Trust, set up by Rob and Bridget Pinchbeck, two Patrons of the Museum, acquired Benton End, a Tudor Manor House and walled garden in Hadleigh, Suffolk, which was the home and art school of Cedric Morris and Arthur Lett-Haines from its purchase in 1940 to Morris's death in 1982.

They wish to restore Benton End as a centre of art exhibiting and learning, and a garden, in partnership with the Garden Museum and have made an exceptionally generous proposal that the property will be transferred if the Museum can provide 25% of its value (approximately £350,000) at an agreed point in the future. The Trustees have decided to pursue this possibility subject to:

- A Business Plan
- A charitable structure which protects the core charity from risk

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Report of the Trustees for the year ended 31 March 2022

- The likelihood of planning consent
- A compelling programme
- Support by the Suffolk community

To this end, a Restricted Fund has been set up with an initial gift of £25,000 from Henry and Sara Bedford to fund the work necessary to explore these questions.

7) Risk Register

The Trustees approved a comprehensive Risk Register in 2006, and the Director is responsible for reviewing this Register and informing the Executive Committee and Board of any necessary changes when required. Special monitoring procedures are put in place during critical periods and judgements are taken by the Board and as appropriate by Committees with delegated powers or the Executive about the risks of undertaking, or not undertaking, a certain course of action, and the ways in which such risks can be mitigated.

Financial viability continues to be the principal risk facing the Museum, as we continue to operate as an independent charity with no regular public funding and no core income from an endowment or property. The development plans has succeeded in mitigating this risk by greatly increasing our ability to raise income through work which supports our charitable aims.

8) Trustees' Responsibilities in relation to the Financial Statements

The Trustees (who are also Directors of The Garden Museum for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Practice) as modified by the Financial Reporting Standard 102.

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

In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

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

9) Statement as to disclosure of information to auditors

In so far as the Trustees are aware, there is no relevant audit information of which the charitable company's auditor is unaware, and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

10) Museum Director and Chief Executive Office

The Director's emoluments are disclosed in note 12 to the accounts.

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Report of the Trustees for the year ended 31 March 2022

11) Auditor

The statutory auditor, Anthony Armstrong FCA of Armstrong & Co, has indicated his willingness to be proposed for re-appointment in accordance with Section 485 of the Companies Act 2006.

The charitable company's accounts have been audited under the Companies Act 2006 for the period ended 31st March 2022. The charitable company is required to be audited under charities legislation.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The trustees acknowledge and confirm their responsibilities for preparing the financial statements and providing appropriate information to the auditors as detailed above.

This report was approved by the Board of Trustees and signed on their behalf on 7 December 2022 by:

Mark Fane

Mark Fane
Chair, Trustee

The Garden Museum

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Independent Auditor's Report to the Members and Trustees of The Garden Museum

We have audited the financial statements (the 'financial statements') of The Garden Museum (the 'parent company') and its subsidiary (the 'group') for the year ended 31 March 2022 which comprise the group and parent company statement of financial activities, the group and parent company balance sheets and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, 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 of the parent charitable company's affairs as at 31 March 2022 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the 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 the provisions available for small entities, in the circumstances set out in Note 2 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information in the annual report, but does not include the financial statements and our report of the auditors thereon. The trustees are responsible for the other information.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of other information. 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Independent Auditor's Report to the Members and Trustees of The Garden Museum

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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.

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

- We identified the legal and regulatory frameworks that are applicable to the group entity and determined that the most significant are those that relate to the specific business environment in which they operate, the reporting requirements they are obliged to adhere to and other legal and regulatory requirements applicable to operating entities in general.

These include the Companies Act 2006, the Charities Act 2011, FRS 102, the Charities SORP, GDPR and COVID-19 support schemes legislation. The charitable company operates locally and is not significantly impacted by international law or regulations.

Taxation law and regulations applicable to charities also apply to the charity group but it is not involved in any complex matters that increase the risk of non-compliance.

Each area of audit review includes in the audit documentation reference to potential non-compliance and awareness of potential non-compliance is embedded in our audit procedures.

- We assessed the risks of material misstatement in respect of fraud by enquiry of management, review of the charity's operations and direct review of significant and material transactions, including all non-standard or irregular journal adjustments. Our understanding of the organisation enables us to understand and identify transactions or areas that appear to present a risk of fraud. None were detected.

Our pre-audit questionnaire specifically makes enquires about fraud and this is supported by audit documentation. We also review Board minutes to identify any matters of concern or risk. None were identified.

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(A Charity Group)

Independent Auditor's Report to the Members and Trustees of The Garden Museum

- The audit was conducted by a very experienced auditor who has a good knowledge of the client and no other assistance or support was required.
- The charity group is small, its activities are regular and consistent and are not complex and no special audit considerations apply, nor is external specialist assistance required.

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

Use of our report

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

Anthony Armstrong

Anthony Armstrong FCA (Senior Statutory Auditor)
for and on behalf of Armstrong & Co
Chartered Accountants & Statutory Auditors
7 December 2022

4a Printing House Yard
Hackney Road
London E2 7PR

The Garden Museum

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Consolidated Statement of Financial Activities incorporating an income and expenditure account for the year ended 31 March 2022

		2022			2021
		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	Note	£	£	£	£
Income from:					
Donations and legacies	3	1,756,299	185,622	-	1,941,921
Charitable activities	4	363,997	3,021	-	367,018
Investments	5	13	-	-	13
Trading activities	6	1,094,669	-	-	1,094,669
Total income		3,214,978	188,643	-	3,403,621
Expenditure on:					
Raising funds					
- Museum activities	7	370,411	-	-	370,411
- Venue, gift shop & café	7	866,880	-	-	866,880
Charitable activities					
- Operating expenses	7	867,829	270,782	-	1,138,611
- Depreciation provisions	7,11	20,333	250,500	11,883	282,716
Total expenditure		2,125,453	521,282	11,883	2,658,618
Net surplus/(deficit) and movement in funds		1,089,525	(332,639)	(11,883)	745,003
Reconciliation of funds:					
Total funds brought forward		(503,546)	5,223,087	150,433	4,869,974
Total funds carried forward		585,979	4,890,448	138,550	5,614,977

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Charity Statement of Financial Activities

incorporating an income and expenditure account

for the year ended 31 March 2022

	2022			2021
	Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	£	£	£	£
Income from:				
Donations and legacies	1,923,472	185,622	-	2,109,094
Charitable activities	363,997	3,021	-	367,018
Investments	10	-	-	10
Total income	2,287,479	188,643	-	2,476,122
Expenditure on:				
Raising funds	370,411	-	-	370,411
Charitable activities				
- Operating expenses	867,829	270,782	-	1,138,611
- Depreciation provisions	20,333	250,500	11,883	282,716
Total expenditure	1,258,573	521,282	11,883	1,791,738
Net surplus/(deficit) and movement in funds	1,028,906	(332,639)	(11,883)	684,384
Reconciliation of funds:				
Total funds brought forward	(448,870)	5,223,087	150,433	4,924,650
Total funds carried forward	580,036	4,890,448	138,550	5,609,034

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated and Charity Balance Sheets

as at 31 March 2022

	Notes	The Group		The Charity	
		2022	2021	2022	2021
		£	£	£	£
Fixed assets					
Tangible fixed assets	13,14	6,653,072	5,327,478	6,648,007	5,322,316
Investments	15,16	-	-	2	2
		<u>6,653,072</u>	<u>5,327,478</u>	<u>6,648,009</u>	<u>5,322,318</u>
Current assets					
Stocks	17	71,647	24,333	-	-
Debtors	18	201,588	100,254	192,455	190,203
Cash at bank and In hand		<u>255,649</u>	<u>433,148</u>	<u>184,094</u>	<u>324,072</u>
		528,884	557,735	376,549	514,275
Creditors: falling due within one year	19	<u>(757,963)</u>	<u>(522,263)</u>	<u>(606,508)</u>	<u>(418,967)</u>
Net current assets/(liabilities)		<u>(229,079)</u>	<u>35,472</u>	<u>(229,959)</u>	<u>95,308</u>
Total assets less current liabilities		6,423,993	5,362,950	6,418,050	5,417,626
Creditors: falling due after one year	20	<u>(809,016)</u>	<u>(492,976)</u>	<u>(809,016)</u>	<u>(492,976)</u>
Net assets		<u>5,614,977</u>	<u>4,869,974</u>	<u>5,609,034</u>	<u>4,924,650</u>
The funds of the charity					
General funds		<u>(1,199,539)</u>	<u>(700,990)</u>	<u>(1,205,482)</u>	<u>(646,314)</u>
Designated funds	26	<u>1,785,518</u>	<u>197,444</u>	<u>1,785,518</u>	<u>197,444</u>
Total unrestricted funds		585,979	(503,546)	580,036	(448,870)
Restricted funds	28	4,890,448	5,223,087	4,890,448	5,223,087
Fixed asset endowment funds		<u>138,550</u>	<u>150,433</u>	<u>138,550</u>	<u>150,433</u>
Total charity funds	22, 23, 24, 25	<u>5,614,977</u>	<u>4,869,974</u>	<u>5,609,034</u>	<u>4,924,650</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and with the Financial Reporting Standard 102.

The financial statements were approved by the Board of Trustees on 7 December 2022 and signed on its behalf by:

Mark Fane

Mark Fane
Chair, Trustee

Edward McMullan

Edward McMullan
Treasurer, Trustee

The notes on pages 22 to 33 form part of these accounts.

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2022

a. Accounting Convention

The financial statements have been prepared under the historical cost convention and in accordance with:

- a) Applicable UK accounting standards, including the provisions of section 1A (Small Entities) of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".
- b) Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102);
- c) the Companies Act 2006.
- d) the Charities Act 2011.

b. Group financial statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiary, Tradescant Trading Company Limited, on a line by line basis.

These consolidated accounts include the trading accounts, assets and liabilities of the group subsidiary company.

c. Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d. Going concern

The charity's income is derived from both non self-generated sources, such as donations, grants, service level agreements and other governmental or NGO sources and self-generated sources, such as entrance fees, hire income, cafe income, Friends and Patrons subscriptions, etc. The trustees consider that there are no material uncertainties about the likelihood that this support will continue, and accordingly, the accounts have been prepared on a going concern basis.

e. Income recognition

Voluntary income and donations (including legacies) are accounted for once the charity has entitlement to the income, it is probable the income will be received and the amount of income receivable can be reliably measured. Income from the recovery of tax on gift aided donations is accounted for once the tax reclaim has been applied for.

Income from grants is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably. Grant income with conditions attached to its receipt is recognised when those conditions have been fulfilled.

Legacies are accounted for in the period in which the charity becomes entitled to receipt.

Subscriptions are on a calendar year basis and the appropriate portion is treated as deferred income at the balance sheet date. Life subscriptions are brought into income over a period of ten years.

Income from art sales is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably.

Income in advance from venue and other hire is treated as deferred income until the event has occurred.

Interest from investments is included when received by the charity.

f. Expenditure recognition

Resources expended are included in the Statement of Financial Activities on an accruals basis.

Cost of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities include the opening of the Museum and gardens to the public, staging of exhibitions, events and seminars and a programme of educational activities. Costs of these activities includes those costs directly attributable to them together with a proportion of support costs.

Governance costs include costs incurred in the governance of the charity and its assets, and are primarily associated with compliance with constitutional, regulatory and statutory requirements.

Support costs include all central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, in proportion to the total of all direct costs attributed to each activity.

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2022

g. Deferred income

Income received which is contractually or otherwise not expendable until a future period is deferred to the period in which it meets the criteria for income recognition.

h. Hire purchase and leasing commitments

The building occupied by the Museum, the deconsecrated church of St. Mary at Lambeth, is rented from the South London Church Fund and the Southwark Diocesan Board of Finance for a period of 99 years to 28th August 2079 at a rent of £1 a year. Rents payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease(s).

i. Pensions

The charity operates defined contribution schemes which are administered by outside independent pensions providers. Contributions payable for the year are charged to the Statement of Financial Activities.

j. Tangible Fixed Assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Phase 2	- 4% on cost
Land & buildings	- 2% on cost
Gallery	- 3% to 33% on cost
Furniture & fixtures	- 10% to 20% on cost
Office equipment	- 33% on cost
Collections	- Nil

k. Heritage Assets

It is the policy of the museum not to capitalise heritage assets.

l. Stocks

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

m. Investments

Investments are stated at market value at balance sheet date. The statement of financial activities includes net gains and losses arising on revaluations and disposals throughout the period. Investments in subsidiaries are held at cost.

n. Fund structure and accounting

Restricted funds are to be used for specified purposes as laid down by the funder. Direct and support expenditure which meets these criteria are identified to the fund together with a fair allocation of other costs.

Endowment funds are restricted funds which are capital in nature. Permanent endowments exist where there is no power to convert the capital into income. The funds can reduce where there are decreases in value, either by losses or depreciation, of assets represented by the funds.

Designated funds are general funds that the trustees have formally set aside for specific purposes. Apart from set asides for specific projects, the trustees have also set up a designated fund to represent the net book value of fixed assets financed out of general funds. The purpose of this is to represent the amount of general funds that are not available to the charity as they have been expended on assets that sit on the balance sheet.

General funds are funds received which have no restrictions placed on their use and are available for all purposes of the charity.

o. Foreign Currencies

Transactions in foreign currencies are recorded at the rates applying at the date of the transactions.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

1 FRC Ethical Standard - Provisions available for small entities

In common with many other entities of our size and nature we use our auditors to assist with the preparation of the financial statements and to provide advice relating to statutory and regulatory compliance.

2 Net incoming resources	Group		Charity	
	2022	2021	2022	2021
<i>Net incoming resources are stated after charging:</i>	£	£	£	£
Auditor's fees - audit services	9,000	9,000	7,000	7,000
Auditor's fees - other services	4,800	4,800	3,800	3,800
Depreciation - owned assets	285,685	290,287	282,715	290,287

The incoming resources and surplus are attributable to the principal activities of the charity group.

Trustees' emoluments

Emoluments include salaries, fees, bonuses, expense allowances and estimated non-cash benefits receivable. All trustees serve in a voluntary capacity and do not receive payment for their services.

3 Donations and legacies			2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Donations	278,062	-	278,062	539,859
Donations in kind: land & property	1,250,000	-	1,250,000	-
Friends & patrons subscriptions	59,237	-	59,237	61,194
Legacies	-	3,000	3,000	33,387
Grants & trust income	154,000	177,944	331,944	755,274
CJRS grant	-	4,678	4,678	91,044
Corporate & sponsorship income	15,000	-	15,000	-
	1,756,299	185,622	1,941,921	1,480,758

4 Charitable activities			2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Education	1,947	1,928	3,875	(132)
Public programmes	119,116	1,013	120,129	40,932
Admissions	187,600	-	187,600	106,054
Other	55,334	80	55,414	25,719
	363,997	3,021	367,018	172,573

5 Investments			2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Bank & other interest	13	-	13	22
	13	-	13	22

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

			2022	2021		
6	Trading activities	Unrestricted	Restricted	Total	Total	
		£	£	£	£	
<u>Tradescant Trading Company Limited:</u>						
	Gift shop sales	148,847	-	148,847	96,233	
	Venue hire fees	276,409	-	276,409	13,598	
	Café sales	666,588	-	666,588	161,840	
	CJRS grant	2,825	-	2,825	193,589	
		<u>1,094,669</u>	<u>-</u>	<u>1,094,669</u>	<u>465,260</u>	
		Raising funds	Charitable activities	2022 Total	2021 Total	
		£	£	£	£	
7	Expenditure on:					
	Staff costs	588,762	527,555	1,116,317	912,398	
	Other direct costs	517,665	448,159	965,824	525,673	
	Support costs	130,864	433,731	564,595	287,886	
		<u>1,237,291</u>	<u>1,409,445</u>	<u>2,646,736</u>	<u>1,725,957</u>	
		Raising funds	Charitable activities	2022 Total	2021 Total	
		£	£	£	£	
8	Analysis of support costs					
	Premises	45,592	151,108	196,700	122,644	
	Operating	56,992	188,893	245,885	81,318	
	Finance and IT	28,280	93,730	122,010	83,245	
		<u>130,864</u>	<u>433,731</u>	<u>564,595</u>	<u>287,207</u>	
		Other direct costs	Support	2022 Total	2021 Total	
		£	£	£	£	
9	Charitable activities					
	Museum, garden and public opening	386,335	404,347	309,377	1,100,059	852,216
	Events, lectures and seminars	80,654	38,313	71,021	189,988	86,338
	Education	60,566	5,499	53,333	119,398	77,034
		<u>527,555</u>	<u>448,159</u>	<u>433,731</u>	<u>1,409,445</u>	<u>1,015,588</u>
		Premises	Operating	Finance and IT	2022 Total	2021 Total
		£	£	£	£	£
10	Charitable activity support costs					
	Museum, garden and public opening	107,784	134,736	66,857	309,377	203,728
	Events, lectures and seminars	24,743	30,930	15,348	71,021	20,370
	Education	18,581	23,227	11,525	53,333	18,177
		<u>151,108</u>	<u>188,893</u>	<u>93,730</u>	<u>433,731</u>	<u>242,275</u>
		2022 Total	2021 Total			
		£	£			
11	Endowment expenses					
	<u>Depreciation provisions</u>					
	The Ernest Cook Trust			277		277
	Education Fund			255		255
	Gallery Project			9,650		9,650
	Gallery projects donations			468		468
	The Weston Foundation			1,233		1,233
				<u>11,883</u>		<u>11,883</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

12 Staff costs	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Staff salaries	963,976	823,718	567,424	462,165
Staff social security	84,906	61,830	49,481	34,489
Staff pensions	67,435	26,851	59,263	21,146
	<u>1,116,317</u>	<u>912,399</u>	<u>676,168</u>	<u>517,800</u>
Employees paid in excess of £60,000 during the current year and previous year:	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>
Average number of employees during the year was:	<u>44</u>	<u>45</u>	<u>23</u>	<u>28</u>

The charity considers its key management personnel to be the trustees and the executive director. The total employment benefits (including employer pension contributions) of the key management personnel were £94,569 (2021: £87,301).

13 Tangible fixed assets: Group	Courtyard Building	Gallery	Other Land & buildings	Furniture & fixtures	Office equipment	Total
	£	£	£	£	£	£
Cost						
As at 1 April 2021	6,007,608	489,761	16,372	329,174	53,082	6,895,997
Additions	-	-	1,606,933	2,473	1,873	1,611,279
As at 31 March 2022	<u>6,007,608</u>	<u>489,761</u>	<u>1,623,305</u>	<u>331,647</u>	<u>54,955</u>	<u>8,507,276</u>
Depreciation						
As at 1 April 2021	953,892	275,636	10,058	279,250	49,683	1,568,519
Charge for the year	240,304	16,914	151	26,418	1,898	285,685
As at 31 March 2022	<u>1,194,196</u>	<u>292,550</u>	<u>10,209</u>	<u>305,668</u>	<u>51,581</u>	<u>1,854,204</u>
Net book value						
As at 31 March 2022	<u>4,813,412</u>	<u>197,211</u>	<u>1,613,096</u>	<u>25,979</u>	<u>3,374</u>	<u>6,653,072</u>
As at 31 March 2021	<u>5,053,716</u>	<u>214,125</u>	<u>6,314</u>	<u>49,924</u>	<u>3,399</u>	<u>5,327,478</u>

14 Tangible fixed assets: Charity	Courtyard Building	Gallery	Other Land & buildings	Furniture & fixtures	Office equipment	Total
	£	£	£	£	£	£
Cost						
As at 1 April 2021	6,007,608	489,762	16,372	325,974	50,489	6,890,205
Additions	-	-	1,606,933	1,473	-	1,608,406
As at 31 March 2022	<u>6,007,608</u>	<u>489,762</u>	<u>1,623,305</u>	<u>327,447</u>	<u>50,489</u>	<u>8,498,611</u>
Depreciation						
As at 1 April 2021	953,892	275,637	10,058	278,845	49,457	1,567,889
Charge for the year	240,304	16,914	151	24,342	1,004	282,715
As at 31 March 2022	<u>1,194,196</u>	<u>292,551</u>	<u>10,209</u>	<u>303,187</u>	<u>50,461</u>	<u>1,850,604</u>
Net book value						
As at 31 March 2022	<u>4,813,412</u>	<u>197,211</u>	<u>1,613,096</u>	<u>24,260</u>	<u>28</u>	<u>6,648,007</u>
As at 31 March 2021	<u>5,053,716</u>	<u>214,125</u>	<u>6,314</u>	<u>47,129</u>	<u>1,032</u>	<u>5,322,316</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

Fundwise allocation of the NBV of charity assets at 31 March 2022

Designated	107,443	40,691	1,613,096	24,260	28	1,785,518
Endowment	-	138,550	-	-	-	138,550
Restricted	4,705,969	17,970	-	-	-	4,723,939
Total	<u>4,813,412</u>	<u>197,211</u>	<u>1,613,096</u>	<u>24,260</u>	<u>28</u>	<u>6,648,007</u>

Included in Other land & buildings additions is a property, Benton End, which was sold to the Museum at undervalue in the year. The fair value of the property was £1.6m and was purchased for £350K. The difference between the fair value and purchase price has been treated as a donation in kind (Note 3).

15 Investments

	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Market Value at 31 March 2019				
Equities	-	-	2	2
	<u>-</u>	<u>-</u>	<u>2</u>	<u>2</u>

	Type	Units	Unit value	Total
Investment in Tradescant Trading Company Ltd	Equities	2	1.000	2
Total market value at year end				<u>2</u>

16 Investments in subsidiary: Charity

At 31 March 2022, the aggregate share capital and reserves of Tradescant Trading Company Limited amounted to a surplus of £5,950 (2021: deficit of £54,669) and an operating surplus before tax for the period of £60,619 (2021: £54,693 deficit).

The Tradescant Trading Company Limited is wholly owned by the Charity and operates a gift shop for museum visitors and venue hire for the general public. The subsidiary has been valued at cost in the accounts of the charity.

The results of Tradescant Trading Company Limited are

	2022	2021
	£	£
Balance sheet at 31 March 2022:		
Tangible fixed assets	5,065	5,162
Current assets	<u>152,772</u>	<u>146,333</u>
	157,837	151,495
Current liabilities: due within one year	<u>(151,887)</u>	<u>(206,164)</u>
	5,950	(54,669)
Represented by:		
Share capital	2	2
Retained profits	<u>5,948</u>	<u>(54,671)</u>
	<u>5,950</u>	<u>(54,669)</u>
Profit and loss account		
Turnover	1,091,844	271,671
Cost of sales	<u>(337,305)</u>	<u>(97,480)</u>
Gross profit	754,539	174,191
Administration expenses	<u>(693,920)</u>	<u>(228,884)</u>
Net profit/(loss) for year	60,619	(54,693)
Retained profit/(loss) brought forward	<u>(54,671)</u>	<u>22</u>
Retained profit/(loss) carried forward	<u>5,948</u>	<u>(54,671)</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

17 Stocks	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Goods for resale	71,647	24,333	-	-
	<u>71,647</u>	<u>24,333</u>	<u>-</u>	<u>-</u>

18 Debtors: amounts falling due within one year	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Operating debtors	8,731	938	1,863	510
Staff wages	621	21,066	621	21,066
Amount due from subsidiary	-	-	-	102,867
Prepayments	180,301	54,250	178,036	41,760
Accrued income	11,935	24,000	11,935	24,000
	<u>201,588</u>	<u>100,254</u>	<u>192,455</u>	<u>190,203</u>

19 Creditors: amounts falling due within one year	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Operating creditors	275,993	231,482	218,553	225,285
Sundry creditors	9,475	10,500	-	-
Amount due to subsidiary	-	-	432	-
VAT liability	24,251	24,091	24,251	24,086
PAYE	24,566	4,818	24,566	4,818
Pension fund	9,307	3,517	9,307	3,517
Accrued expenses	52,014	15,285	49,015	12,288
Deferred income	234,857	162,364	152,884	78,767
Private loan	33,000	33,000	33,000	33,000
CAF bank loan	35,745	34,706	35,745	34,706
Barclays Bounce Back loan	10,000	2,500	10,000	2,500
Dawnay Holdings loan	48,755	-	48,755	-
	<u>757,963</u>	<u>522,263</u>	<u>606,508</u>	<u>418,967</u>

20 Creditors: amounts falling due after one year	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Private loan	48,000	66,000	48,000	66,000
CAF bank loan	344,850	379,476	344,850	379,476
Barclays Bounce Back loan	37,500	47,500	37,500	47,500
Deferred purchase payment	350,000	-	350,000	-
Dawnay Holdings loan	28,666	-	28,666	-
	<u>809,016</u>	<u>492,976</u>	<u>809,016</u>	<u>492,976</u>

21 Maturity of loans	Group		Charity	
	2022	2021	2022	2021
	£	£	£	£
Amount falling due:				
In one year or less	127,500	70,206	127,500	70,206
Between one and two years	93,517	63,780	93,517	63,780
Between two and five years	525,033	192,117	525,033	192,117
In five years or more	190,466	237,078	190,466	237,078
	<u>936,516</u>	<u>563,182</u>	<u>936,516</u>	<u>563,182</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

The CAF loan is repayable by September 2031 and is charged at 2.95% above base rate. The loan is secured by a charge on the assets and activities of the charity.

22 The funds of the Group - current year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	150,433	-	(11,883)	-	138,550
Restricted funds	5,223,087	188,643	(521,282)	-	4,890,448
<i>Total restricted funds</i>	<u>5,373,520</u>	<u>188,643</u>	<u>(533,165)</u>	<u>-</u>	<u>5,028,998</u>
<u>Unrestricted funds</u>					
Designated funds	197,444	1,608,407	(20,333)	-	1,785,518
General funds	(700,990)	1,606,571	(2,105,120)	-	(1,199,539)
<i>Total unrestricted funds</i>	<u>(503,546)</u>	<u>3,214,978</u>	<u>(2,125,453)</u>	<u>-</u>	<u>585,979</u>
	<u>4,869,974</u>	<u>3,403,621</u>	<u>(2,658,618)</u>	<u>-</u>	<u>5,614,977</u>
23 The funds of the Group - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	162,316	-	(11,883)	-	150,433
Restricted funds	5,411,515	300,586	(489,014)	-	5,223,087
<i>Total restricted funds</i>	<u>5,573,831</u>	<u>300,586</u>	<u>(500,897)</u>	<u>-</u>	<u>5,373,520</u>
<u>Unrestricted funds</u>					
Designated funds	216,603	1,543	(20,702)	-	197,444
General funds	(1,301,233)	1,816,484	(1,216,241)	-	(700,990)
<i>Total unrestricted funds</i>	<u>(1,084,630)</u>	<u>1,818,027</u>	<u>(1,236,943)</u>	<u>-</u>	<u>(503,546)</u>
	<u>4,489,201</u>	<u>2,118,613</u>	<u>(1,737,840)</u>	<u>-</u>	<u>4,869,974</u>
24 The funds of the charity - current year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	150,433	-	(11,883)	-	138,550
Restricted funds	5,223,087	188,643	(521,282)	-	4,890,448
<i>Total restricted funds</i>	<u>5,373,520</u>	<u>188,643</u>	<u>(533,165)</u>	<u>-</u>	<u>5,028,998</u>
<u>Unrestricted funds</u>					
Designated funds	197,444	1,608,407	(20,333)	-	1,785,518
General funds	(646,314)	679,073	(1,238,240)	-	(1,205,482)
Revaluation reserve	-	-	-	-	-
<i>Total unrestricted funds</i>	<u>(448,870)</u>	<u>2,287,479</u>	<u>(1,258,573)</u>	<u>-</u>	<u>580,036</u>
	<u>4,924,650</u>	<u>2,476,122</u>	<u>(1,791,738)</u>	<u>-</u>	<u>5,609,034</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

25 The funds of the charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	162,316	-	(11,883)	-	150,433
Restricted funds	5,411,515	300,586	(489,014)	-	5,223,087
<i>Total restricted funds</i>	5,573,831	300,586	(500,897)	-	5,373,520
<u>Unrestricted funds</u>					
Designated funds	216,603	1,543	(20,702)	-	197,444
General funds	(1,301,250)	1,351,224	(696,288)	-	(646,314)
<i>Total unrestricted funds</i>	(1,084,647)	1,352,767	(716,990)	-	(448,870)
	4,489,184	1,653,353	(1,217,887)	-	4,924,650

26 Designated funds: Group & Charity - current year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	197,444	1,608,407	(20,333)	-	1,785,518
	197,444	1,608,407	(20,333)	-	1,785,518

27 Designated funds: Group & Charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	216,603	1,543	(20,702)	-	197,444
	216,603	1,543	(20,702)	-	197,444

Fixed assets fund	Funds expended on fixed asset purchases. The balance of the fund represents the net book value of fixed assets not funded by restricted funds or loans. The movement on the fund represents the affect of additions, disposals and depreciation charges.
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28 Restricted funds: Group & Charity - current year	Opening balance £	Incoming resources £	Resources expended £	Transfers & adjustments £	Closing balance £
Collections	1,432	450	1,882	-	-
Archives	70,434	13,567	61,330	-	22,671
Benton End	15,214	29,509	44,723	-	-
Caribbean Heritage	22,957	25,511	48,469	-	-
Crescent Trust	-	10,000	-	-	10,000
Development	4,974,439	-	250,500	-	4,723,939
Education	5,950	87,428	35,266	-	58,112
Furlough	-	4,678	4,678	-	-
Lambeth Green	65,451	3,000	32,086	-	36,365
Property	67,205	14,500	42,348	-	39,357
	5,223,087	188,643	521,282	-	4,890,448

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(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2022

29 Restricted funds: Group & Charity - prior year	Opening balance	Incoming resources	Resources expended	Transfers & adjustments	Closing balance
	£	£	£	£	£
Collections	5,136	15,483	19,187	-	1,432
Archives	45,642	63,579	38,787	-	70,434
Benton End	20,949	700	6,435	-	15,214
Caribbean Heritage	23,305	-	348	-	22,957
Development	5,225,696	-	251,257	-	4,974,439
Education	10,036	15,000	19,086	-	5,950
Events	-	23,756	23,756	-	-
Exhibitions	-	21,373	21,373	-	-
Furlough	-	91,044	91,044	-	-
Lambeth Green	70,485	-	5,034	-	65,451
Property	10,265	69,651	12,711	-	67,205
	5,411,515	300,586	489,014	-	5,223,087

Restricted funds (continued)

Projects financed by restricted funds are supported by unrestricted funding where necessary. This occurs where the funding is in arrears or the incidence of expenditure on the project occurs disproportionately at the beginning of the project compared to the income flows. Where restricted projects end the year with a deficit, this is met by after year-end restricted income or transfers from unrestricted funds.

Fund name	Purpose of restricted funds
<u>Collections</u>	Acquisitions as part of collections.
<u>Archives</u> Lennox Hannay National Archives RPAC The Stutz Trust The Ark	To fund the cost of an archivist of the Garden Design Archive. To fund the cost of cataloguing Beth Chatto's archives. To fund the cost of caring for and sharing the drawings of Russell Page, including a donation by Madison Cox in memory of Anne Bass. To fund the sharing of Russell Page's legacy. The ongoing maintenance and enhancement of the gallery dedicated to John Tradescant.
<u>Benton End</u>	To fund the administrative work and business strategy for the purchase of Benton End house, Suffolk.
<u>Caribbean Heritage</u>	A project to explore and record gardens made by citizens of the Windrush generation in South London.
<u>Crescent Trust</u>	To fund Sir John's Shute House filming.
<u>Development</u>	To fund the expansion of the Museum enabling the provision of enhanced facilities for Research, Conservation, Exhibitions and Events within the terms of the application to the HLF.
<u>Education</u>	Funds for community learning for those with Dementia, and for the post of Food Learning.
<u>Events</u>	Normanby Trust - to fund and support the Public Programmes Manager and events.
<u>Exhibitions</u> Mollie Fund Derek Jarman	An annual garden memoir competition in memory of our founding president, The Marchioness of Salisbury, Charles Cecil. To fund and support the exhibition of Derek Jarman (Linbury Trust and Arts Fund).
<u>Furlough</u>	Government grant scheme to fund employees during Covid-19 pandemic.
<u>HLF - Corporate Growth</u>	Funds for the development of corporate sponsorship.
<u>Lambeth Green</u>	A project for the greening of the public realm adjacent to the Museum and associated training, and environmental enhancement.

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Notes to the Consolidated Accounts

for the year ended 31 March 2022

Property	
Horticultural IT upgrade Sealy Tomb	To fund an annual Traineeship for a recent talented graduate in Horticulture. Funding the systems upgrade to Office 365. Restoration of Sealy tomb.

	Unrestricted funds	Restricted funds	Endowment funds	Total
30 Net assets attributable to funds: Group - current year	£	£	£	£
Tangible fixed assets	1,790,583	4,723,939	138,550	6,653,072
Investments	-	-	-	-
Current assets	362,375	166,509	-	528,884
Current liabilities	(722,963)	-	-	(722,963)
Long term liabilities	(809,016)	-	-	(809,016)
Net assets represented by funds	620,979	4,890,448	138,550	5,649,977
31 Net assets attributable to funds: Charity - current year	£	£	£	£
Tangible fixed assets	1,785,518	4,723,939	138,550	6,648,007
Investments	2	-	-	2
Current assets	210,040	166,509	-	376,549
Current liabilities	(571,508)	-	-	(571,508)
Long term liabilities	(809,016)	-	-	(809,016)
Net assets represented by funds	615,036	4,890,448	138,550	5,644,034
32 Net assets attributable to funds: Group - prior year	£	£	£	£
Tangible fixed assets	202,606	4,974,439	150,433	5,327,478
Investments	-	-	-	-
Current assets	309,087	248,648	-	557,735
Current liabilities	(522,259)	-	-	(522,259)
Long term liabilities	(492,976)	-	-	(492,976)
Net assets represented by funds	(503,542)	5,223,087	150,433	4,869,978
33 Net assets attributable to funds: Charity - prior year	£	£	£	£
Tangible fixed assets	197,444	4,974,439	150,433	5,322,316
Investments	2	-	-	2
Current assets	265,627	248,648	-	514,275
Current liabilities	(418,967)	-	-	(418,967)
Long term liabilities	(492,976)	-	-	(492,976)
Net assets represented by funds	(448,872)	5,223,087	150,433	4,924,649

Notes to the Consolidated Accounts

for the year ended 31 March 2022

34 Taxation

The holding company is a registered charity and does not trade or undertake non-charitable activities and therefore is exempt from tax under UK taxation law.

Tradescant Trading Company Limited is a trading company and is taxed on its profits at the prevailing small companies rate. Where funds allow, Tradescant Trading Company Limited donates its profits to The Garden Museum.

35 Post balance sheet events

There were no significant post balance sheet events.

36 Pension commitments

The charity contributes to employee's defined contribution stakeholder pension schemes. The assets of the schemes are held separately from those of the charity in an independently administered fund.

	2022	2021
The unpaid contributions outstanding at the year end were:	£ 9,307	£ 3,517

37 Transactions with trustees

At 31st March 2022, the charity owed Mark Fane, a trustee, £66,000 (2021: £84,000).

The Bryan and Sirkka Sanderson Foundation provided an interest free loan to the charity to meet its working capital requirements. The loan is repayable on demand. At 31st March 2022, the charity owed the foundation £15,000 (2021: £15,000).

During the year Dawnay Holdings PLC, a company owned by Edward McMullan, a trustee, provided a loan of £85,500 at an interest rate of 1% per annum. The loan was provided to pay off the balance owed to Roof Ltd who were charging interest at 5.25% on the balance outstanding. Subsequent to the year-end, Edward McMullan personally made a donation to the Museum to cover the interest charged by his company, effectively making the loan cost free. The loan is repayable in 21 equal monthly installments. At 31 March 2022, the charity owed the company £77,421 (2021: £Nil).

38 Contingent liabilities

An under-payment in employer's contribution to the pension of one member of staff (the Director) was identified, approximating to £5,000 in the year under review. The Treasurers are currently investigating whether or not the variance extends further back.

39 Related parties transactions

There were no related party transactions during the year.

40 Gifts in kind and volunteers

During the year, the charitable group benefited from unpaid work performed by volunteers.

41 Holding company status

The holding company is limited by guarantee and has no share capital. The guarantor's liability in the event the company is wound up is restricted to a maximum of £1 each.

THE GARDEN MUSEUM

England & Wales - Charity number 1088221

Accounts

The Garden Museum

(A Charity Group)

Audited Group Financial Statements

and

Report of the Trustees

for the year ended 31 March 2021

The Garden Museum

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The Garden Museum

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Report of the Trustees for the year ended 31 March 2021

The trustees present their annual report and consolidated financial statements of The Garden Museum and its subsidiary for the year ended 31 March 2021. The financial statements comply with applicable accounting standards, the Companies Act 2006 and the Statement of Recommended Practice - Accounting and Reporting by Charities SORP FRS 102.

1) Reference and Administrative Details

1.1 Constitution

The Garden Museum Ltd changed its name from The Museum of Garden History by written special resolution dated 20 November 2008. It is a company limited by guarantee and a registered charity governed by its memorandum and articles of association adopted by special resolution on 25 April 2001 and amended by written resolution on 25 July 2001.

1.2 Trustees

The trustees of The Garden Museum, who are also directors of the charity company for the purpose of company law, during the year to 31 March 2021 and since that date have been:

Chairman:	Mark Fane* **	
Treasurer:	Jonathan Lester*	- Resigned 18 November 2020
	Michael Halcrow* **	- Appointed 3 March 2021
Trustees:	Emma Keswick	
	Lady Ritblat	
	Tania Compton	
	The Lady Egremont	
	Thomas Stuart-Smith	
	Alan Titchmarsh, MBE VMH DL	- Resigned 24 June 2020
	The Marchioness of Normanby	
	Bryan Sanderson CBE	
	Barry Newton	
	Sir Charles Saumarez-Smith*	
	Lady Burlington	
	David Morrison*	- Resigned 7 November 2020
	Edward McMullan*	- Appointed 3 March 2021
	Nicola Saunders* **	- Appointed 23 June 2021
	Jeremy Clay	- Appointed 1 December 2021
	Hazel Ann Gardiner	- Appointed 1 December 2021

* = Executive committee member

** = Tradescant Trading Company Limited Director

1.3 Secretary

The constitution adopted by written special resolution on 20 November 2008 does not require the appointment of a company secretary.

1.4 Director and Chief Executive Officer

Christopher Woodward

1.5 Address and Registered Office:

The Garden Museum, Lambeth Place Road, London SE1 7LB.

1.6 Independent Auditors

Armstrong & Co, Chartered Accountants and Statutory Auditors, 4a Printing House Yard, Hackney Road, London E2 7PR.

1.7 Bankers

Bank of Scotland, 14-16 Cockspur Street, London SW1Y 5BL

Barclays Bank PLC, 108 Queensgate, London SW7 5LS

CAFBank Ltd, West Malling, Kent, ME19 4JQ

1.8 Solicitors

Womble Bond Dickinson (UK) LLP, Temple Quay, 3 Temple Back E, Redcliffe, Bristol BS1 6DZ

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2021

2) Structure, governance and management

2.1 Structure and governance

The Board of Directors (Trustees) is responsible for the governance, purpose, strategy, and long-term planning of the Museum and meets four times each year.

The Board is advised by an Executive Committee, whose purpose is to be responsible for finance, performance to budget, administration, and human resources. Summaries of its detailed discussions are reported to the Board. The Committee meets every two months and is composed of the Chair, Treasurer and other Trustees, with attendance by the Head of Finance and other Heads of Department in addition to the Director.

The Board of Trustees is structured to represent a range of expertise from museums to garden design, commercial income to fundraising. Appropriate Trustees are delegated to attend meetings on prioritised issues between Board meetings.

During the year a review of Trustee representation was undertaken and it was decided to recruit three new Trustees with experience in the following areas, reflecting the growing size of the Museum:

- Corporate Governance
- A Trustee representing younger urban audiences with an awareness of diversity
- A Trustee with a background in Museum commerce, who would also join the Board of the Tradescant Trading Company

The Museum has a wholly owned subsidiary, the Tradescant Trading Company Limited, established in 1994. It is responsible for all substantial commercial income (the shop, venue hire and the cafe). Its Directors must be Trustees of the Museum and are appointed by the Trustee Board. The current Directors are Mark Fane (Chairman), Michael Halcrow (Treasurer) and Nicola Saunders.

During the year under review the Trustees reviewed Terms of Reference for the Board and for the Executive Committee. The Board introduced new policies on diversity and on whistleblowing. The Executive Committee reviewed the financial controls and risk management.

The Garden Visits Committee is a group of volunteers who organise visits to private gardens each year and is composed as follows:

- Andrea Fawcett-Philippart (Chair)
- Paula McWaters
- Denny Swete
- Angela Potter
- Victoria Newton
- Sophie Malpas

The Museum's Director continues to be Christopher Woodward who leads a team of 20 permanent staff and is supported by over 50 volunteers in Front of House, Learning, Curatorial and Gardening.

During the year under review the Museum continued its dialogue with The Pinchbeck Charitable Trust on the proposed transfer to the Museum of Benton End, the Suffolk home of the artist and gardener Cedric Morris. It was agreed to respond to this exceptionally generous gift by setting up a subsidiary charity. The transfer of the Benton End property to the museum was completed in September 2021.

3) Objectives and Activities

The objectives of the charity are:

- To advance education in all aspects of the study and teaching of gardening and its history.
- To maintain the churchyard of the church of St. Mary at Lambeth as a garden or open space for the benefit of the public.
- To repair and preserve the church of St. Mary at Lambeth and to finance its use for charitable purposes for the benefit of the public.

In order to achieve these objectives, we undertake the activities described in "Achievements and Performance" below.

The Garden Museum

(A Charity Group)

Report of the Trustees for the year ended 31 March 2021

4) Achievements and Performance

4.1 Visitors and Exhibitions

Objectives in 2020 - 21

- To continue to improve the visitor experience through FOH staff and volunteers.
- To install a new display on the history of the building and interpretation of the tombs in the churchyard.
- To develop diversity through the Caribbean Heritage project funded by the NLFH.
- To develop the Museum as a Festival space.

The Museum began the year in 'lockdown' but on 4th July 2020 was the first Museum in London to be re-opened to the public. Covid-19 lockdown restrictions reduced opening days to 162 days in 2020-21. The success of *Derek Jarman: My garden's boundaries are the horizon*, attracted visitors in number close to maximum operating capacity. In addition, a significantly enhanced digital visitor experience was made available.

A new display case on the history of the church funded by The Tanner Trust was commissioned.

The external interpretation was deferred as the funds for this purpose from the National Heritage Lottery Fund were transferred to emergency core costs during the early days of lockdown.

The project to record Windrush heritage through Sowing Roots was postponed because of the Covid-19 pandemic.

Objectives in 2021 - 22:

- To install the new case dedicated to the history of the church.
- To review the displays in Tradescant's Ark, as loans from partner museums become due for renewal.
- To continue to develop the Festival(s) programme.
- To continue to develop digital visits.

4.2 Exhibitions and Collection

Emma House, Curator

Objectives for 2020 - 21:

- To continue the programme exploring the relationship between an artist and a garden with an exhibition dedicated to Derek Jarman and his garden at Prospect Cottage, Dungeness.
- To continue the programme of family exhibitions through an exhibition exploring 'The Secret Garden' and illustrations of the novel.
- To continue the programme of landscape and garden design exhibitions with an exhibition of Geoffrey Jellicoe RA VMH (1900 – 1996).
- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Elizabeth Blackadder.
- To continue the programme of contemporary art through The Magazine Space.
- To continue with the Caribbean Horticultural Heritage of south London project, and to reflect what we discover in the collection and archive.
- To continue to acquire works which illustrate the tradition of the artist-gardener.
- To continue to work with Google Arts developing stories that showcase the museum's collections and work with the community.
- To develop our relationship with Arts Council England with a project building on the success of Lambeth Wilds.

Exhibition Achievements in 2020-21

In line with Government requirements for museums to close during certain periods of 2020 -21 the museum's exhibition programme was reorganised to maximise resources and offer visitors the best experience during the closure period and throughout the months we were permitted to open.

The museum continued its programme of exhibitions to explore the relationship between artists and gardens and opened *Derek Jarman: My garden's boundaries are the horizon* 7 July – 12 December 2020 (postponed from April 2020). The exhibition explored how gardening, nature and landscape influenced Derek Jarman's life and work. He purchased Prospect Cottage in

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Report of the Trustees for the year ended 31 March 2021

1987 just months after being diagnosed as HIV positive and the exhibition investigated how the garden was fundamental in assisting him to cope with that diagnosis and provided a catalyst for creating new work. The exhibition was nationally recognised, receiving the Museum + Heritage Awards Exhibition of the Year award. The judging panel stated that "At any time it would have been remarkable but in this particular venue, during a pandemic, it was all the more so. An incredibly accurate representation of the original, it was atmospheric, poignant and moving." The exhibition also received excellent press attention. "In spite of the coronavirus lockdown," wrote The Guardian's Oliver Wainwright, "a little bit of the magic has now been transposed to the Garden Museum in south London, where a fragment of the late film-maker's cottage has been recreated, along with some of his tools, artworks and excerpts from his films."

Jarman left a legacy so rich, complex and well-articulated that it cannot be ignored as an essential story of twentieth century gardening. A generation of gardeners and writers has been guided by his books, including the beautiful diary *Modern Nature*. Prospect Cottage continues to be a pilgrimage site for Jarman fans and gardeners alike. While a new generation of young artists and filmmakers have taken inspiration from his bold, autobiographical and unapologetic creative output. Thanks to the generosity of lenders including the Keith Collins Memorial Trust, our exhibition displayed numerous works of art and films alongside some of Jarman's personal artefacts borrowed from inside Prospect Cottage.

The exhibition was designed by Jeremy Herbert and produced by the museum's curator Emma House. This was one of the most successful and popular exhibitions in our history. Its messages of escape and healing through nature had particular resonance during the pandemic, and we were touched by the exceptionally positive feedback we received. The exhibition attracted a vast assortment of visitors; from Friends of the Museum to our neighbours, to garden enthusiasts, to members of the LGBTIQ+ community, art lovers and film enthusiasts.

We recognised that many people who wanted to see the exhibition would be unable to due to the pandemic, whether because of shielding, travel restrictions, or simply a hesitation about visiting public spaces. We were determined to share the exhibition's message during such a horrible time and with additional funding from the Art Fund we were able to create an online version of the exhibition which will be available on our website indefinitely. 'Jarman Online' showcased new stories, films and interviews expanding upon the themes of the physical exhibition, including the inspiration Gerard's Herball had on Jarman, and conversations with gardener Johnny Bruce, artist Richard Porter and others about the importance of Prospect Cottage and Jarman's work. This has been enjoyed 300,000 times.

The museum was requested to shut in December 2020 as part of the Governments measures to reduce the spread of Covid-19, therefore, the remainder of the museum's programming was rescheduled.

Due to Covid-19 closures, the exhibition programme was rearranged with the deferral of the Elizabeth Blackadder exhibition until late 2021 and the Geoffrey Jellicoe exhibition planned for 2023.

Collection Achievements for 2020 – 21

Acquisitions and Donations

The museum has continued to acquire works which illustrate the tradition of the artist-gardener and the history of gardening.

- 7 slides of gardens in Kenley, Surrey
- Humphry Repton, North-east view of Norman Court showing a proposal for classical north front, c1810, watercolour, supported by the Art Fund and ACE/V&A Purchase Grant Fund
- 73 glass slides, c1920, Sheffield allotment corporation
- Slides of Derry and Toms roof garden
- Medal for merit in horticulture presented to Mr Knowles by Amateur Gardening in 1957 and family photographs
- Edward Bawden, Covent Garden, 1968, lithograph
- Susan Campbell, 16 original pen and ink drawings for 'A History of Kitchen Gardening'
- Marie-Louise von Motesiczky, 'Golders Hill Park', 1981, oil, pastel and charcoal on canvas
- Three slides, stills from 'The Secret Garden' film 1993
- A selection of plant catalogues from 1950s
- John Nash, 'Salvia Coccinea', 1970s, watercolour on paper
- Concertina peep show of an English garden, c1820-30, printed and hand coloured.

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Google Arts and Culture

The museum continued to work with Google Arts and Culture developing stories that showcase the museum's collections exploring; the history of lawns and their care, Vita Sackville-West and Sissinghurst, botanical artist John Sebastian Miller, an exploration of the development of garden tools to water plants, a celebration of Future Flowers a new business initiative to train and support non-white people entering the floristry industry, Captain Bligh and the introduction of Breadfruit to the Caribbean. There are now 13 stories and 1,000 collection items for people to explore online. A further 20 stories will go live when Google Arts and Culture launches Gardens United later in 2021.

Relationship with Arts Council England

During 2020-2021 the Arts Council England primarily focused its funding on assisting museums to respond to Covid-19. The museum will now work to develop a project with the floral installation artist Rebecca Louise Law.

Objectives for 2021-22:

- To explore the life and work of floral designer Constance Spry.
- To continue to develop the museum's online exhibition content.
- To continue the programme of selling exhibitions in support of the Museum's learning work through an exhibition of Elizabeth Blackadder and a further exhibition of Raymond Booth.
- To continue the programme of contemporary art through The Magazine Space.
- To explore the role roses have played in the fashion and textile industries.
- To continue with the Caribbean Horticultural Heritage of south London project, and to reflect what we discover in the collection and archive.
- To continue to acquire works which illustrate the tradition of the artist-gardener.
- To continue to work with Google Arts developing stories that showcase the museum's collections and work with the community.
- To develop a project with Arts Council England building on the success of Lambeth Wilds.

4.3 Archive

Rosie Vizor, Archivist

Objectives for 2020-21:

- To finish this stage of the Russell Page project by publishing a total of 25 projects online.
- To deposit the next tranche of material from the Joy Larkcom Archive.
- To publish the next Museum Journal about the Elphick & Son Ltd Archive.
- To appoint a Project Archivist to catalogue the Beth Chatto Archive and support the associated outreach objectives of the project.
- To write collections level descriptions for the Archive of Garden Design holdings and make these available online.
- To establish a Digital Preservation Strategy for the Archive of Garden Design, putting in place policies, plans and procedures.
- To develop the archive service's audiences, piloting sessions with school groups through the Beth Chatto Archive Project and establishing links with further horticultural courses and interest groups.
- To trial an archive display area in the Nave, beginning with the Constance Villiers Stuart Archive.
- Start building an evidence base for an Archive Service Accreditation application.

In consultation with the Geraldine Stutz Trust, who have funded the Russell Page project, we adjusted our objectives for 2020-2021 to reach a wider audience. Dr. Lucy Inglis has researched and published 22 of Russell Page's key garden design projects online to date, alongside digital reproductions of his drawings, notes and photographs. The final three projects will be published by 31st October 2021.

On 18th February 2021 we launched our Russell Page Archive Instagram account, which now has 448 followers, with weekly postings. Engagement is high, with positive feedback in the comments. This medium makes the archive accessible in a 'bitesize' format, with eye catching images and informative interpretation.

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In December 2020, we began work on our latest Museum Journal: 'Russell Page in America'. Funded by the Stutz Trust, this journal will achieve the aim of writing a detailed publication about Page's work. In the year under review, Dr. Lucy Inglis completed the research and first draft of the journal, while the Archivist completed the digitization of plans for the publication.

Owing to the Covid-19 pandemic only limited progress was possible with the Joy Larkcom archive.

While we have not yet received the final tranche of material, in October 2020 a student from the UCL Archives and Records Management MA completed a placement within the Archive, during which time she catalogued the second tranche of Joy's material to item level and rehoused it into archival packaging, thanks to funding from the Stanley Smith Horticultural Trust.

The series of articles about the Joy Larkcom Archive published on our website and in the newsletter have raised its profile, resulting in an increase in enquiries and research visits about this collection.

Whilst we have not yet received the third deposit from Joy's archive, we have acquired several other exciting collections during the year under review:

- 27 July 2020 - Accrual to the Joy Larkcom Archive, material relating to the 'Grand Vegetable Tour' of 1976.
- 19 October 2020 – Accrual to the Pamplin Archive, letters from Harriet Dench (1774-1837) to William Pamplin (1768 – 1844), during their long-distance courtship, engagement and the establishment of the nursery on the King's Road, Chelsea.
- 25 October 2020 – Accrual to the Paul Miles Archive - Suffolk Gardens Trust special issue newsletter on 'A Short History on the 20th Anniversary' (2020), featuring description of Paul Miles' contribution to the publication over the years.
- 14 December 2020 – Small archive relating to the poet Richard Church, including letters from Vita Sackville-West.

The Museum Journal about Elphick & Son Ltd was published in Winter 2020 and sent out to all our Friends and Supporters. It is still selling well in the shop and online. Having read the journal, Rough Trade books were inspired by the graphic design of the Elphick's catalogue covers and partnered with the Museum to create a series of pamphlets on the idea of the garden, with covers paying homage to Elphick's.

We have also created postcards and prints featuring Elphick's imagery to sell in our Museum Shop. These outputs have all helped to raise the profile of the Elphick's archive, increasing the amount of enquires and research visits for this collection.

In November 2020, Jane Harrison joined the team as the Beth Chatto Project Archivist; part of the Archives Revealed programme funded by The National Archives, The Pilgrim Trust and The Wolfson Foundation. During the period under review, Jane catalogued the Beth Chatto Archive to file level and rehoused it into archival packaging, making the archive accessible to researchers for the first time, and preserved for posterity. She wrote a series of articles which feature on our website, newsletter, and social media accounts. The response from readers was so positive that we decided to extend her contract so Jane can adapt the articles into a future Museum Journal.

Jane also supported the associated outreach objectives of the project by working with the Science Learning Officer and Archivist to select material for the learning workshops and exhibition.

The Archivist has been working on writing collections level descriptions for the Archive of Garden Design holdings and making these available online by communicating with The National Archives, AIM25, Archives Hub and CI+ about setting up the online platforms. This is an ongoing target.

During the year under review, the Archivist gained a place on The National Archives' 'Plugged In, Powered Up' digital preservation mentoring scheme. She was paired with a digital mentor from The National Archives, who met weekly over a period of a year to help the Archivist establish a Digital Preservation Strategy for the Archive of Garden Design, putting in place policies, plans and procedures. The Archivist also completed training through the Digital Preservation Coalition and the Digital Archives Learning Exchange. She was invited to speak at their online conference on 16th March 2020, about the Garden Museum's digital preservation strategy.

The Beth Chatto Project Archivist worked with the Archivist and School Science Learning Officer to select relevant material from the Beth Chatto Archive to be used in learning workshops. The Archivist met with staff from Capel Manor College to devise workshops for horticultural students based on the design and planting elements within Beth's archive. The other stream of workshops was devised by the School Science Learning Officer, using material from the archive relating to Beth's ecological planting philosophy in climate change sessions for GCSE science pupils, tying in with the national curriculum. We worked in collaboration with the team at the Beth Chatto Gardens to create these workshops, building a lasting relationship. They donated

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plants from the Gardens which will be looked after by our team of gardeners and examined by students under microscopes for plant adaptations. These workshops have opened the archive up to new audiences, raising the profile of the service and increasing access.

We have set up an archive display area in the Nave for a rolling programme of archive exhibitions. After monitoring the light levels, we installed a conservation-grade blind to protect light-sensitive archive material on display. The Archivist and Project Archivist began work on the first exhibition, which forms part of the Beth Chatto Cataloguing Project, funded by Archives Revealed. The Beth Chatto Project Archivist helped to select material from the archive for this exhibition, highlighting Beth Chatto's ecological planting philosophy. Curated by the Archivist, with design by Webb and Webb, there is also an online counterpart on our website to improve access. Positioned next to the entrance, the display attracts visitors, making good use of the space.

Due to the Covid-19 pandemic, we have not yet acquired the Constance Villiers Stuart Archive.

The Archivist has read all the guidance for Archive Service Accreditation and has started filling out the application and collecting the necessary data. Submitting the application will be a long-term aim, (within the next five years) due to the scale of the application and the archive service.

Objectives for 2021 - 22:

- *Publish the Russell Page Journal.*
- *Publish the final three Russell Page projects online.*
- *Continue working on Collections Level Descriptions to be made available online.*
- *Continue to support Joy Larkcom with the preparation of her archive material relating to her book Oriental Vegetables.*
- *Complete the Beth Chatto Archive Cataloguing Project, including hosting the celebratory event.*
- *Install and de-install the Beth Chatto Archive Exhibition in the new Archive Display Area in the Nave.*
- *Publish the Beth Chatto Journal in Spring 2022.*
- *Acquire the Constance Villiers Stuart Archive in March 2022.*
- *Continue working on the Archives Accreditation application form.*
- *To seek funding for further work to catalogue and make accessible collections in the archive.*

4.4 The Church Building and Gardens

The Church Building

Objectives for 2020 - 21:

- *To undertake the work to stabilise the condition of the Sealy Tomb, having identified funds from grant-givers or from core income.*

The Museum was awarded a grant from The Pilgrim Trust for Cliveden Conservation, who specialise in Coade stone repair, to assess the condition of this exceptional composition of neo-classical design, erected in 1806 and listed Grade II*. Cliveden recommend a minimal spend of £14,000 for immediate stabilisation.

In 2019 the Diocese of Southwark, freeholders of the redundant church in which the Museum has been built, approached the Museum to establish an Eco-Church in the building. Active discussions about this proposal were started, including the potential requirements to adapt the Museum's lease.

Objectives for 2021 - 22:

- *To apply to The Pilgrim Trust for funds to stabilise the Sealy tomb*
- *To continue to develop the plans for Lambeth Green, a new 5.3-acre public realm adjacent to the Museum to be developed in partnership with Lambeth Council and Transport for London, including a new pavilion at the entrance to St Mary's Gardens, for horticulture and horticultural training*

Gardens

Objectives for 2020 - 21:

- *To continue the Horticultural Traineeship*
- *To continue the role of the Head Gardener in developing the designs for Lambeth Green, as the Museum will maintain the new plantings in the public realm*

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- To develop plantings in Old Paradise Gardens as funds allow and in dialogue with the residents
- To develop the potential of the cutting garden in St Mary's Gardens

In the year under review our Horticultural Trainee was Thomas Rutter, funded by the National Gardens Scheme, Mr Bertie Lefmann, and the Friends of the Museum in Leicestershire & Rutland.

Raised beds were installed in Old Paradise Gardens, and a weekly Gardening Club was set up with local residents.

Objectives for 2021 - 22:

- To develop the Lambeth Green masterplan with Dan Pearson Studio
- To apply for a Green Flag award for Old Paradise

4.5 Events

Objectives for 2020 - 21:

- To hold the seventh Festival of Garden Literature at Helmingham Hall in Suffolk, hosted by Ed and Sophie Tollemache.
- To continue to add to our programme of Festivals and invite new ideas for new themes and disciplines from external curators.
- To reflect on whether to hold a third Neighbours Day.
- To continue with the partnership on garden history with The Gardens Trust and to develop an academic role as a venue for conferences such as that dedicated to the 500th Anniversary of Lord Burghley.
- To curate a compelling and original programme as part of our Caribbean Heritage in South London project.

The seventh Literary Festival at Helmingham Hall was postponed from 2020 to 2021.

Throughout the pandemic and multiple lockdowns, the Public Programme was brought online through livestreaming, zoom talks and commissioned films.

Livestreaming is now a permanent feature for all Nave events as our international audience has grown.

The film library was created and includes recordings of livestreamed events, archive films and commissioned films.

Three commissioned films were made in 2020 and 2021, with two featuring as part of a public programme talk in the Nave. Roy Strong on leaving The Laskett, Sue Stuart-Smith on her new book, The Well-Gardened Mind and Charles Aldington on landscape design.

The Houseplant Festival returned for its second year; this time spread out over 3 days to allow for social distancing - 892 people came to this edition of the festival.

The Beautiful and Useful Craft Fair went online for the first time due Covid-19 restrictions.

Objectives for 2021 - 22:

- Create and develop a new festival for a new audience at the Museum.
- Continue to develop the Young Frond programme.
- Continue to produce and develop the online public programme through livestreaming and the Film Library.
- Deliver the delayed Literary Festival at Helmingham Hall

4.6 Education

Janine Nelson, Head of Learning:

Objectives for 2020 - 21:

- Develop online provision for schools. Carry over previous objective, not met, of online school provision in the form of resources. Developing video content for the website and for sharing through newsletters and social media and to explore reaching schools through online/digital sessions.
- Devise a strategy and targets for the next three years of activities, now that we have completed the Activity Plan funded by the NLHF as part of our re-development.

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- *To respond to the pandemic with online sessions for our vulnerable groups (Clay for Dementia and Young Lambeth Carers).*
- *To create a regular e-newsletter with input from all the Learning team – food, art, science, the museum collection, etc.*
- *To embed well-being into the programme including physical and mental well-being across ages.*
- *To continue to develop Food Learning and to integrate with our plans for Lambeth Green.*

During the period under review the Learning team were on furlough and/or part furlough.

The Learning team from October 2020, have been collaborating on a monthly newsletter topic which is collated by our Food Learning Officer and sent to the Learning email list monthly and the museum newsletter occasionally. The resources include factual information about science, recipes, food learning videos, art/gardening activities, images from the museum archive and collection. These are arranged on the website as a seasonal and permanent resource - [Online Learning through the Seasons - Garden Museum](#). Whilst aimed at a family audience, our Science Learning Officer has also been sending the newsletter to primary school teachers.

Another new resource on the website on bees was developed by Samia Qureshi, our Science Learning Officer. This was primarily for people with Dementia and took the form of an online Dementia Café (during lockdown) but is also a suitable resource for schools. Samia is working with the Archive team on a funded project to develop a new learning resource for schools, linked to Beth Chatto, which focuses on climate change and plant adaption. Samia has experimented with homemade teaching videos but is keen to make them look more professional. She would like to work with a professional filmmaker. Samia was involved for the first time in an online Careers Fair for the London Borough of Hounslow.

The Garden Museum produced a number of videos showcasing the different career roles at the museum. The museum had a virtual stand whereby pupils could access these videos and ask questions. The virtual careers fair had 2472 students attending on the day and 129 exhibitors which led to over 200 conversations between students and employers. The exhibitor videos remained on the platform for 90 days. It was funded by the GLA as part of the careers cluster activity in Hounslow. Samia has established contact with the Enterprise coordinator for Lambeth for future opportunities.

The Learning team worked with Anna Cullum on devising a new three-year Learning Policy and strategy. She created a Learning Programme Activity Plan which for the first time pulls together all the strands of Science learning, Food learning and Creative Learning with agreed and shared objectives.

Lambeth Young Carers and Lambeth (adult) Carers

The Food Learning Officer (Ceri Jones) ran 5 online sessions from her home kitchen for young carers, and 3 online sessions for adult carers.

During the Lockdown periods the science club sessions for Lambeth Young Carers were transferred online for both primary and secondary school age children. After an enthusiastic start the numbers attending the science club dwindled during the second Lockdown for the secondary school aged pupils. A range of experiments were performed with a general science theme with equipment that was easy to obtain and of low cost to enable greater participation.

Families during lockdown

Ceri maintained family sessions throughout the year up to 31st March 2021 running 19 online sessions on select Saturday mornings and in the school holidays. The sessions were very popular with more families able to join each session than in person due to nature of Zoom. The total number of participants for all online cooking sessions from June 2020 to 31st March 2021 was 230. Ceri created a herbs recipe book resource following the summer 2020 sessions.

Clay for Dementia

From April 2020, Clay for Dementia sessions went online with artist teacher Katie Spragg leading the sessions. We found that using Zoom worked for the majority of the participants who were grateful to have activities and social contact during lockdown. After the first six sessions, participants were keen to continue without too much of a break, so we started up again with another six sessions. This pattern continued for much of the year. In the autumn, Arts 4 Dementia approached us with a request to accept six new participants to join. These participants all knew each other through Chatty Wednesdays, an A4D activity. Katie Spragg ran a taster session for the new participants before they joined in order to give them a chance to learn some basic skills and to get to meet us. They then joined in December 2020 and the sessions continued up until Christmas Eve when we met for a social session during the morning. We then started back up in 2021 on 28th January.

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Monthly e-newsletters to about 500 subscribers, themed around food started in October 2020. These newsletters link to the museum website where the resources are available permanently. The e-newsletter, collated by Ceri, has enabled the Learning team to collaborate regularly during the pandemic whilst working from home. It has also enabled the team to collaborate with other staff, notably Rosie Vizor, our Archivist who has contributed to the content. We have also work in partnership with external volunteers who have provided some art activities. Finally, it's been an opportunity to explore the collection and archive and create resources which we can use in the future.

Well-being strands have been incorporated into our new Learning Policy and many of our objectives are aimed at improving well-being. Through the types of activities that we run - food, science and creative activities, online learning sessions have supported wellbeing particularly for families and older people shielding at home. The year from April 2020 - March 2021, coincided with the pandemic, lockdowns and furlough, and with children and adults not able to go to school or work. Our activities contributed to mental and physical well-being during this period of uncertainty for many.

In December 2020, with funding from Clore Duffield, an in-person learning activity was run at the museum for Southwark Women's Forum, supporting their mental health. We ran a Botanical drawing class with freelancer Jennie Webber.

The Caribbean Heritage project was deferred until 2021.

Objectives 2021 – 22

- *Going back to in-person sessions at the museum and flexible working (office and home).*
- *Continue to develop new science sessions and resources for primary and secondary schools including cross curricular sessions (e.g., Food and Plant Science).*
- *Build on communications with families through newsletters, website content and digital outputs and develop further communications with schools in particular secondary schools.*
- *Use of Google Arts and Culture stories to promote Learning activities and projects.*
- *Partnership working. New partnerships e.g., Botany Bay project and re-establish past partnerships e.g., with the London Connected Learning Centre.*
- *Internal evaluation procedures. Work with Anna Cullum on procedures for the Learning team to evaluate our own projects.*

4.7 Friends and Patrons of the Museum

Development Manager, Christina McMahon

Objectives for 2020 - 21:

- *To provide greater online content for our members outside of London or those who cannot travel to the museum.*
- *To increase the number of online membership sales.*
- *To continue to grow the Young Fronds scheme.*
- *To develop the presence of the Museum in the United States, with the Constance Spry exhibition as the cue for an inaugural event for American Friends.*
- *To launch The Design Circle, a new Patrons group specifically for garden designers.*

The Friends and Patrons of the Garden Museum groups went from strength to strength in 2020-21, despite the Covid-19 pandemic. We welcomed 254 new Friends throughout the year, with most joining during Q1 as a way to support the Museum through its enforced closure. We were also thrilled that more of our existing Friends remained supporters during the year, despite our fears that the pandemic would cause us to lose members - retention increased from 66% in 2019/20 to 75%. The Patrons group also grew as more people sought ways to support our financial recovery. By March 2021 the Patrons group was 15% larger than at the start of the financial year, bigger than ever before. As a result, we ended the year with 1,233 Friends and Patrons. The Garden Museum is very grateful to each of our Friends and Patrons for helping us through such a difficult year.

In addition to supporting our pandemic appeal, another driver of membership remained our exhibitions programme. *Derek Jarman: My garden's boundaries are the horizon* introduced thousands of people with a passion for art, cinema, and members of the LGBTQI+ community to the Garden Museum, and we were delighted that many decided to join as Friends after seeing the show. Similarly, the announcement of our next exhibition, dedicated to the florist Constance Spry, also inspired many to join.

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As detailed in point 4.5, our online events programme expanded this year, ensuring our Friends around the country (and globe!) remained engaged with our work during the Covid-19 pandemic. This will continue into the future, and we hope will introduce many more potential Friends to the Museum when they may not be able to visit physically. When the financial year ended 64 of our Friends were based outside of the UK – the highest number ever.

Due to Covid-19 the vast majority of Friends sales were carried out online. Even when the galleries re-opened tickets to the Museum were now sold on the website, and thus we have seen a huge increase in the number of memberships sold in the same transaction.

With the exception of our annual Houseplant Festival, the Young Fronds programme was paused during the pandemic. We will resume the programme and recruitment drive in the coming year.

The *Constance Spry* exhibition was postponed until May 2021. We were therefore unable to use it as an opportunity to develop our American Friends.

Unfortunately, the pandemic prevented us from launching The Design Circle. This will be an ambition of the next financial year.

Objectives for 2021 - 22:

- To utilise the re-opening and exhibitions programme to further expand the Friends and Patrons groups.
- To continue to grow the Young Fronds scheme.
- To launch The Design Circle, a new Patrons group specifically for garden designers.
- To restart our programme of events for Friends and Patrons following the pandemic.

5) Group Financial Review

The Group shows a surplus of £380,773 (compared to a deficit of £237,353 : 2019/20). Total income was £2,118,613 (£1,935,799 : 2019/20). Trading activities declined by 75% to £271,671 (£1,069,579 : 2019/20) while donations and grants increased four-fold to £1,674,347 (£389,743 : 2019/20).

Covid 19:

Lockdown 1: 23rd March 2020 – 4th July 2020

Lockdown 2: 5th November 2020 – 2nd December 2020

Lockdown 3: 6th January 2021 with gradual re-opening:

1st April – 11th April	Take away service only
12th April – 16th May	Outdoor hospitality only
17th May – 21st June	Outdoor and indoor hospitality only
22nd June	Museum re-opened

Grants:

As a consequence of the pandemic, Covid-19, much time and effort in 2019-20 was focused on grant applications. The Museum was successful in its applications to The National Heritage Lottery Fund, to the Arts Council Culture Recovery Fund, to Lambeth Council and The Garfield Weston Foundation with total receipts of £545,832 recorded in the year. Its Clay 4 Dementia scheme was chosen for special support by The Rayne Foundation.

The Museum continued to take advantage of the government furlough scheme which paid 80% of salaries to those staff who could not work due to the Covid-19. This grant primarily covered the Front of House and café staff. Grants of £284,634 were received.

The application for a Bounce Back Loan £50,000 was successful.

Donations:

After the first lockdown started, an appeal was launched to raise £370,000 which included a sponsored 50-mile swim by the Director, Christopher Woodward from Newlyn to Tresco. The first part of the swim took place in October 2020 with its completion in May 2021. Receipts in the year for donations and gift aid were £497,296 excluding patrons.

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Funding streams:

Income for restricted purposes remained comparatively similar to the prior year with funds being received to support the core museum activities.

The Endowment Fund is comprised of restricted income applied to capital expenditure on projects before the current Development project. This fund reduces annually by the depreciation applied to this expenditure. The balance on this noncash fund is currently £162,316 (2019/20: £174,231).

Trading activities:

With over eight months of the year in lockdown, most of our trading income was generated between July and October 2020. Despite the closure of the museum, the successful exhibition *Derek Jarman: My garden's boundaries are the horizon* boosted Admissions generating £106,054 (£175,876: 2019/20).

Shop income in the year was £96,233 (£119,192: 2019/20). This was boosted by the sale of catalogues printed for the Derek Jarman exhibition. Its first edition sold out within a couple of months.

Venue Hire was significantly impacted by covid and generated only £13,958, a 96% decline on the previous year.

In the early summer, the government offered two schemes to the hospitality industry - "Eat out to Help out" and a reduction in the VAT from 20% to 5% on food. Both were designed to encourage diners back into restaurants. Post-Christmas, as the lockdown measures were reduced, the café initially provided take-aways before allowing diners to eat in the Sackler Garden and then finally being allowed to cater inside from April 2021. Café income was £161,840 (£609,823: 2019/20).

Liquidity:

The museum ended the year with a positive cash balance of £433,148 (-£52,987: 2019/20) as a result of the successful grant applications and appeal during the year. Creditors within one year have reduced to £522,263 (£788,937: 2019/20). Included in this figure is the balance owed to Roof (principal contractor for building works) as of 31st March this stands at £169,269, after the receipt of the final invoice during the year under review.

Conclusion:

The accounts reflect the museum's ability to succeed despite a year of instability and unknowns. The loyalty demonstrated by its patrons and friends along with careful monitoring of costs more than covered the decline in its trading activities. In 2021 however, we expect to regain much of our pre-covid income.

6) Statement of Public Benefit

The public benefit of the Garden Museum is primarily based upon conservation and education, and Trustees agree the year's budget, programme and projects with these aims in mind.

The most basic conservation benefit is the preservation and opening up of the ancient church of St Mary's for all visitors – including paying visitors and those coming to use the café, or view the garden. In addition to its role as a Museum, the church building is a place of historic meaning and significant local interest, and in recent years the Outreach programme has worked to reconnect the site to the local community of its ancient parish through a varied education programme based around green space, gardening and growing. The site also has a value to the wider environment: its juxtaposition with Lambeth Palace makes for an iconic London view, and the beautifully planted garden will provide an intimate oasis from hectic city life, which is of great importance to local residents, museum visitors and passers-by.

Our collection of objects and art relating to the history of gardens in Britain is unique, and a major public benefit of the Museum is the care, conservation and display of this national collection. Although it is not yet a comprehensive history of design and style, over 5,000 items embody the story of the relationship between British people and their gardens. This is a new angle from which to tell old stories: of who we are, how we express ourselves, and how we interact with others and our own landscape.

Finally, our public programme has a value beyond the Museum in the appreciation and public awareness of gardens which are being rescued, restored or re-designed. There is an increasing recognition of the benefit of gardens and green space to individual well-being, especially in cities.

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The Development project has enabled the Museum to fulfil its potential and increase its benefit to its various publics in national and local terms by enabling it better to (1) support itself financially (through improved café and venue hire facilities, and a doubling of numbers), meaning more time is spent undertaking work to fulfil our charitable objectives, and less time fundraising simply in order to survive; (2) conserve the Museum's historic building through works undertaken as part of the project, and the opening up of heritage narratives within the new church interior and exterior, such as the church tower and newly visible memorials and monuments; and (3) directly undertake educational work more effectively through the much-expanded display of the collection, protection of the archive, and greatly increased educational spaces for teaching or private study.

7) Risk Register

The Trustees approved a comprehensive Risk Register in 2006, and the Director is responsible for reviewing this Register and informing the Executive Committee and Board of any necessary changes when required. Special monitoring procedures are put in place during critical periods and judgements are taken by the Board and as appropriate by Committees with delegated powers or the Executive about the risks of undertaking, or not undertaking, a certain course of action, and the ways in which such risks can be mitigated.

Financial viability continues to be the principal risk facing the Museum, as we continue to operate as an independent charity with no regular public funding and no core income from an endowment or property. The development plans has succeeded in mitigating this risk by greatly increasing our ability to raise income through work which supports our charitable aims.

8) Trustees' Responsibilities in relation to the Financial Statements

The Trustees (who are also Directors of The Garden Museum for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Practice) as modified by the Financial Reporting Standard 102.

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

In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

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

9) Statement as to disclosure of information to auditors

In so far as the Trustees are aware, there is no relevant audit information of which the charitable company's auditor is unaware, and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

10) Museum Director and Chief Executive Office

The Director's emoluments are disclosed in note 12 to the accounts.

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Report of the Trustees for the year ended 31 March 2021

11) Auditor

The statutory auditor, Anthony Armstrong FCA of Armstrong & Co, has indicated his willingness to be proposed for re-appointment in accordance with Section 485 of the Companies Act 2006.

The charitable company's accounts have been audited under the Companies Act 2006 for the period ended 31st March 2021. The charitable company is required to be audited under charities legislation.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The trustees acknowledge and confirm their responsibilities for preparing the financial statements and providing appropriate information to the auditors as detailed above.

This report was approved by the Board of Trustees and signed on their behalf on 13 December 2021 by:

Mark Fane

Mark Fane
Chair, Trustee

Independent Auditor's Report to the Members and Trustees of The Garden Museum

We have audited the financial statements (the 'financial statements') of The Garden Museum (the 'parent company') and its subsidiary (the 'group') for the year ended 31 March 2021 which comprise the group and parent company statement of financial activities, the group and parent company balance sheets and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, 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 of the parent charitable company's affairs as at 31 March 2021 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the 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 the provisions available for small entities, in the circumstances set out in Note 2 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information in the annual report, but does not include the financial statements and our report of the auditors thereon. The trustees are responsible for the other information.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of other information. 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.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Independent Auditor's Report to the Members and Trustees of The Garden Museum

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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.

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

- We identified the legal and regulatory frameworks that are applicable to the group entity and determined that the most significant are those that relate to the specific business environment in which they operate, the reporting requirements they are obliged to adhere to and other legal and regulatory requirements applicable to operating entities in general.

These include the Companies Act 2006, the Charities Act 2011, FRS 102, the Charities SORP, GDPR and COVID-19 support schemes legislation. The charitable company operates locally and is not significantly impacted by international law or regulations.

Taxation law and regulations applicable to charities also apply to the charity group but it is not involved in any complex matters that increase the risk of non-compliance.

Each area of audit review includes in the audit documentation reference to potential non-compliance and awareness of potential non-compliance is embedded in our audit procedures.

- We assessed the risks of material misstatement in respect of fraud by enquiry of management, review of the charity's operations and direct review of significant and material transactions, including all non-standard or irregular journal adjustments. Our understanding of the organisation enables us to understand and identify transactions or areas that appear to present a risk of fraud. None were detected.

Our pre-audit questionnaire specifically makes enquires about fraud and this is supported by audit documentation. We also review Board minutes to identify any matters of concern or risk. None were identified.

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(A Charity Group)

Independent Auditor's Report to the Members and Trustees of The Garden Museum

- The audit was conducted by a very experienced auditor who has a good knowledge of the client and no other assistance or support was required.
- The charity group is small, its activities are regular and consistent and are not complex and no special audit considerations apply, nor is external specialist assistance required.

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

Use of our report

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

Anthony Armstrong

Anthony Armstrong FCA (Senior Statutory Auditor)
for and on behalf of Armstrong & Co
Chartered Accountants & Statutory Auditors
13 December 2021

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The Garden Museum

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Consolidated Statement of Financial Activities incorporating an income and expenditure account for the year ended 31 March 2021

		2021			2020
		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	Notes	£	£	£	£
Income from:					
Donations and legacies	3	1,180,272	300,486	-	1,480,758
Charitable activities	4	172,473	100	-	172,573
Investments	5	22	-	-	22
Trading activities	6	465,260	-	-	465,260
Total income		1,818,027	300,586	-	2,118,613
Expenditure on:					
Raising funds					
- Museum activities	7	164,422	958	-	165,380
- Venue, gift shop & café	7	519,953	-	-	519,953
Charitable activities					
- Operating expenses	7	531,865	236,799	-	768,664
- Depreciation provisions	7,11	20,703	251,257	11,883	283,843
Total expenditure		1,236,943	489,014	11,883	1,737,840
Net surplus/(deficit) and movement in funds		581,084	(188,428)	(11,883)	380,773
Reconciliation of funds:					
Total funds brought forward		(1,084,630)	5,411,515	162,316	4,489,201
Total funds carried forward		(503,546)	5,223,087	150,433	4,869,974

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Charity Statement of Financial Activities

incorporating an income and expenditure account

for the year ended 31 March 2021

	2021			2020
	Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds
	£	£	£	£
Income from:				
Donations and legacies	1,180,272	300,486	-	1,480,758
Charitable activities	172,473	100	-	172,573
Investments	22	-	-	22
Total income	1,352,767	300,586	-	1,653,353
Expenditure on:				
Raising funds	164,422	958	-	165,380
Charitable activities				
- Operating expenses	531,865	236,799	-	768,664
- Depreciation provisions	20,703	251,257	11,883	283,843
Total expenditure	716,990	489,014	11,883	1,217,887
Net surplus/(deficit) and movement in funds	635,777	(188,428)	(11,883)	435,466
Reconciliation of funds:				
Total funds brought forward	(1,084,647)	5,411,515	162,316	4,489,184
Total funds carried forward	(448,870)	5,223,087	150,433	4,924,650

All incoming resources and resources expended are derived from continuing activities.

There are no gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The statement of financial activities incorporates an income and expenditure account.

The accompanying accounting policies and notes form an integral part of these financial statements.

The Garden Museum

(A Charity Company Limited by Guarantee, company number 1413661)

Consolidated and Charity Balance Sheets

as at 31 March 2021

	Notes	The Group		The Charity	
		2021	2020	2021	2020
		£	£	£	£
Fixed assets					
Tangible fixed assets	13,14	5,327,478	5,604,615	5,322,316	5,604,615
Investments	15,16	-	-	2	2
		<u>5,327,478</u>	<u>5,604,615</u>	<u>5,322,318</u>	<u>5,604,617</u>
Current assets					
Stocks	17	24,333	25,342	-	-
Debtors	18	100,254	173,131	190,203	159,792
Cash at bank and In hand		<u>433,148</u>	<u>(52,987)</u>	<u>324,072</u>	<u>(39,527)</u>
		557,735	145,486	514,275	120,265
Creditors: falling due within one year	19	<u>(522,263)</u>	<u>(788,937)</u>	<u>(418,967)</u>	<u>(763,735)</u>
Net current assets/(liabilities)		<u>35,472</u>	<u>(643,451)</u>	<u>95,308</u>	<u>(643,470)</u>
Total assets less current liabilities		5,362,950	4,961,164	5,417,626	4,961,147
Creditors: falling due after one year	20	<u>(492,976)</u>	<u>(471,963)</u>	<u>(492,976)</u>	<u>(471,963)</u>
Net assets		<u>4,869,974</u>	<u>4,489,201</u>	<u>4,924,650</u>	<u>4,489,184</u>
The funds of the charity					
General funds		<u>(700,990)</u>	<u>(1,301,233)</u>	<u>(646,314)</u>	<u>(1,301,250)</u>
Designated funds	26	<u>197,444</u>	<u>216,603</u>	<u>197,444</u>	<u>216,603</u>
Total unrestricted funds		(503,546)	(1,084,630)	(448,870)	(1,084,647)
Restricted funds	28	5,223,087	5,411,515	5,223,087	5,411,515
Fixed asset endowment funds		<u>150,433</u>	<u>162,316</u>	<u>150,433</u>	<u>162,316</u>
Total charity funds	22, 23, 24, 25	<u>4,869,974</u>	<u>4,489,201</u>	<u>4,924,650</u>	<u>4,489,184</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and with the Financial Reporting Standard 102.

The financial statements were approved by the Board of Trustees on 13 December 2021 and signed on its behalf by:

Mark Fane

Mark Fane
Chair, Trustee

Michael Halcrow

Michael Halcrow
Treasurer, Trustee

The notes on pages 23 to 33 form part of these accounts.

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2021

a. Accounting Convention

The financial statements have been prepared under the historical cost convention and in accordance with:

- a) Applicable UK accounting standards, including the provisions of section 1A (Small Entities) of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".
- b) Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP FRS 102);
- c) the Companies Act 2006.
- d) the Charities Act 2011.

b. Group financial statements

These financial statements consolidate the results of the charity and its wholly-owned subsidiary, Tradescant Trading Company Limited, on a line by line basis.

These consolidated accounts include the trading accounts, assets and liabilities of the group subsidiary company.

c. Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d. Going concern

The charity's income is derived from both non self-generated sources, such as donations, grants, service level agreements and other governmental or NGO sources and self-generated sources, such as entrance fees, hire income, cafe income, Friends and Patrons subscriptions, etc. The trustees consider that there are no material uncertainties about the likelihood that this support will continue, and accordingly, the accounts have been prepared on a going concern basis.

e. Income recognition

Voluntary income and donations (including legacies) are accounted for once the charity has entitlement to the income, it is probable the income will be received and the amount of income receivable can be reliably measured. Income from the recovery of tax on gift aided donations is accounted for once the tax reclaim has been applied for.

Income from grants is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably. Grant income with conditions attached to its receipt is recognised when those conditions have been fulfilled.

Legacies are accounted for in the period in which the charity becomes entitled to receipt.

Subscriptions are on a calendar year basis and the appropriate portion is treated as deferred income at the balance sheet date. Life subscriptions are brought into income over a period of ten years.

Income from art sales is recognised when the charity has a contractual or other right to its receipt, it is probable that the income will be received and that the amount can be measured reliably.

Income in advance from venue and other hire is treated as deferred income until the event has occurred.

Interest from investments is included when received by the charity.

f. Expenditure recognition

Resources expended are included in the Statement of Financial Activities on an accruals basis.

Cost of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities include the opening of the Museum and gardens to the public, staging of exhibitions, events and seminars and a programme of educational activities. Costs of these activities includes those costs directly attributable to them together with a proportion of support costs.

Governance costs include costs incurred in the governance of the charity and its assets, and are primarily associated with compliance with constitutional, regulatory and statutory requirements.

Support costs include all central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, in proportion to the total of all direct costs attributed to each activity.

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2021

g. Deferred income

Income received which is contractually or otherwise not expendable until a future period is deferred to the period in which it meets the criteria for income recognition.

h. Hire purchase and leasing commitments

The building occupied by the Museum, the deconsecrated church of St. Mary at Lambeth, is rented from the South London Church Fund and the Southwark Diocesan Board of Finance for a period of 99 years to 28th August 2079 at a rent of £1 a year. Rents payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease(s).

i. Pensions

The charity operates defined contribution schemes which are administered by outside independent pensions providers. Contributions payable for the year are charged to the Statement of Financial Activities.

j. Tangible Fixed Assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Courtyard Building	- 4% on cost
Other Land & buildings	- 2% on cost
Gallery	- 3% to 33% on cost
Furniture & fixtures	- 10% to 20% on cost
Office equipment	- 33% on cost
Collections	- Nil

k. Heritage Assets

It is the policy of the museum not to capitalise heritage assets.

l. Stocks

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

m. Investments

Investments are stated at market value at balance sheet date. The statement of financial activities includes net gains and losses arising on revaluations and disposals throughout the period. Investments in subsidiaries are held at cost.

n. Fund structure and accounting

Restricted funds are to be used for specified purposes as laid down by the funder. Direct and support expenditure which meets these criteria are identified to the fund together with a fair allocation of other costs.

Endowment funds are restricted funds which are capital in nature. Permanent endowments exist where there is no power to convert the capital into income. The funds can reduce where there are decreases in value, either by losses or depreciation, of assets represented by the funds.

Designated funds are general funds that the trustees have formally set aside for specific purposes. Apart from set asides for specific projects, the trustees have also set up a designated fund to represent the net book value of fixed assets financed out of general funds. The purpose of this is to represent the amount of general funds that are not available to the charity as they have been expended on assets that sit on the balance sheet.

General funds are funds received which have no restrictions placed on their use and are available for all purposes of the charity.

o. Foreign Currencies

Transactions in foreign currencies are recorded at the rates applying at the date of the transactions.

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2021

1 FRC Ethical Standard - Provisions available for small entities

In common with many other entities of our size and nature we use our auditors to assist with the preparation of the financial statements and to provide advice relating to statutory and regulatory compliance.

2 Net incoming resources	Group		Charity	
	2021	2020	2021	2020
<i>Net incoming resources are stated after charging:</i>	£	£	£	£
Auditor's fees - audit services	9,000	9,000	7,000	7,000
Auditor's fees - other services	4,800	4,800	3,800	3,800
Depreciation - owned assets	284,473	290,287	283,842	290,287

The incoming resources and surplus are attributable to the principal activities of the charity group.

Trustees' emoluments

Emoluments include salaries, fees, bonuses, expense allowances and estimated non-cash benefits receivable. All trustees serve in a voluntary capacity and do not receive payment for their services.

3 Donations and legacies			2021	2020
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Donations	539,859	-	539,859	68,795
Friends subscriptions	61,194	-	61,194	57,580
Legacies	33,387	-	33,387	-
Grants & trust income	545,832	300,486	846,318	238,255
Corporate & sponsorship income	-	-	-	18,500
Heritage Lottery Fund	-	-	-	(14,110)
	1,180,272	300,486	1,480,758	369,020

4 Charitable activities			2021	2020
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Exhibitions & public events	(132)	-	(132)	193,179
Events	40,932	-	40,932	61,484
Admissions	106,054	-	106,054	175,876
Art sales	25,619	100	25,719	45,937
	172,473	100	172,573	476,476

5 Investments			2021	2020
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Bank & other interest	22	-	22	1
	22	-	22	1

6 Trading activities			2021	2020
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Tradescant Trading Company Limited:				
Gift shop sales	96,233	-	96,233	119,192
Venue hire fees	13,598	-	13,598	340,564
Café sales	161,840	-	161,840	609,823
CJRS grant	193,589	-	193,589	20,723
	465,260	-	465,260	1,090,302

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2021

7 Expenditure on:	Raising funds	Charitable activities	2021 Total	2020 Total
	£	£	£	£
Staff costs	518,488	393,910	912,398	1,084,531
Other direct costs	140,736	384,937	525,673	879,881
Support costs	26,109	261,777	287,886	196,825
	<u>685,333</u>	<u>1,040,624</u>	<u>1,725,957</u>	<u>2,161,237</u>

8 Analysis of support costs	Raising funds	Charitable activities	2021 Total	2020 Total
	£	£	£	£
Premises	11,123	111,522	122,645	118,314
Operating	9,357	93,818	103,175	20,352
Finance and IT	5,629	56,437	62,066	58,159
	<u>26,109</u>	<u>261,777</u>	<u>287,886</u>	<u>196,825</u>

9 Charitable activities	Staff costs	Other direct costs	Support	2021 Total	2020 Total
	£	£	£	£	£
Museum, garden and public opening	295,821	351,031	223,393	870,245	1,002,819
Events, lectures and seminars	45,354	27,784	16,833	89,971	108,146
Education	52,735	6,122	21,551	80,408	97,896
	<u>393,910</u>	<u>384,937</u>	<u>261,777</u>	<u>1,040,624</u>	<u>1,208,861</u>

10 Charitable activity support costs	Premises	Operating	Finance and IT	2021 Total	2020 Total
	£	£	£	£	£
Museum, garden and public opening	95,170	80,061	48,162	223,393	152,730
Events, lectures and seminars	7,171	6,033	3,629	16,833	11,509
Education	9,181	7,724	4,646	21,551	14,735
	<u>111,522</u>	<u>93,818</u>	<u>56,437</u>	<u>261,777</u>	<u>178,974</u>

11 Endowment expenses	2021 Total	2020 Total
	£	£
<u>Depreciation provisions</u>		
The Ernest Cook Trust	277	278
Education Fund	255	255
Gallery Project	9,650	9,676
Gallery projects donations	468	470
The Weston Foundation	1,233	1,236
	<u>11,883</u>	<u>11,915</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2021

12 Staff costs	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Staff salaries	823,718	973,276	462,165	508,996
Staff social security	61,830	81,301	34,489	47,190
Staff pensions	26,851	29,954	21,146	21,551
	<u>912,399</u>	<u>1,084,531</u>	<u>517,800</u>	<u>577,737</u>
Employees paid in excess of £60,000 during the current year and previous year:	<u>1</u>	<u>1</u>	<u>1</u>	<u>1</u>
Average number of employees during the year was:	<u>45</u>	<u>45</u>	<u>28</u>	<u>28</u>

The charity considers its key management personnel to be the trustees and the executive director. The total employment benefits (including employer pension contributions) of the key management personnel were £87,301 (2020: £85,989).

13 Tangible fixed assets: Group	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2020	6,007,608	489,761	16,372	325,974	48,946	6,888,661
Additions	-	-	-	3,200	4,136	7,336
As at 31 March 2021	<u>6,007,608</u>	<u>489,761</u>	<u>16,372</u>	<u>329,174</u>	<u>53,082</u>	<u>6,895,997</u>
Depreciation						
As at 1 April 2020	713,588	258,722	9,907	254,184	47,645	1,284,046
Charge for the year	240,304	16,914	151	25,066	2,038	284,473
As at 31 March 2021	<u>953,892</u>	<u>275,636</u>	<u>10,058</u>	<u>279,250</u>	<u>49,683</u>	<u>1,568,519</u>
Net book value						
As at 31 March 2021	<u>5,053,716</u>	<u>214,125</u>	<u>6,314</u>	<u>49,924</u>	<u>3,399</u>	<u>5,327,478</u>
As at 31 March 2020	<u>5,294,020</u>	<u>231,039</u>	<u>6,465</u>	<u>71,790</u>	<u>1,301</u>	<u>5,604,615</u>

14 Tangible fixed assets: Charity	Courtyard Building £	Gallery £	Other Land & buildings £	Furniture & fixtures £	Office equipment £	Total £
Cost						
As at 1 April 2020	6,007,608	489,761	16,372	325,974	48,946	6,888,661
Additions	-	-	-	-	1,543	1,543
As at 31 March 2021	<u>6,007,608</u>	<u>489,761</u>	<u>16,372</u>	<u>325,974</u>	<u>50,489</u>	<u>6,890,204</u>
Depreciation						
As at 1 April 2020	713,588	258,722	9,907	254,184	47,645	1,284,046
Charge for the year	240,304	16,914	151	24,661	1,812	283,842
As at 31 March 2021	<u>953,892</u>	<u>275,636</u>	<u>10,058</u>	<u>278,845</u>	<u>49,457</u>	<u>1,567,888</u>
Net book value						
As at 31 March 2021	<u>5,053,716</u>	<u>214,125</u>	<u>6,314</u>	<u>47,129</u>	<u>1,032</u>	<u>5,322,316</u>
As at 31 March 2020	<u>5,294,020</u>	<u>231,039</u>	<u>6,465</u>	<u>71,790</u>	<u>1,301</u>	<u>5,604,615</u>

Fundwise allocation of the NBV at 31 March 2021

Designated	112,771	30,198	6,314	47,129	1,032	197,444
Endowment	-	150,433	-	-	-	150,433
Restricted	4,940,945	33,494	-	-	-	4,974,439
Total	<u>5,053,716</u>	<u>214,125</u>	<u>6,314</u>	<u>47,129</u>	<u>1,032</u>	<u>5,322,316</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2021

15 Investments

	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Market Value at 31 March 2019				
Equities	-	-	2	2
	-	-	2	2

	Type	Units	Unit value	Total
Investment in Tradescant Trading Company Ltd	Equities	2	1,000	2
Total market value at year end				2

16 Investments in subsidiary: Charity

At 31 March 2021, the aggregate share capital and reserves of Tradescant Trading Company Limited amounted to £54,669 (2020: £24) and an operating deficit before tax for the period of £54,693 (2020: £Nil).

The Tradescant Trading Company Limited is wholly owned by the Charity and operates a gift shop for museum visitors and venue hire for the general public. The subsidiary has been valued at cost in the accounts of the charity.

The results of Tradescant Trading Company Limited are

		2021	2020
		£	£
Balance sheet at 31 March 2021:	Tangible fixed assets	5,162	-
	Current assets	146,333	129,422
		151,495	129,422
	Current liabilities: due within one year	(206,164)	(129,398)
		(54,669)	24
	Represented by:		
	Share capital	2	2
	Retained profits	(54,671)	22
		(54,669)	24
Profit and loss account	Turnover	271,671	1,069,579
	Cost of sales	(97,480)	(304,556)
	Gross profit	174,191	765,023
	Administration expenses	(228,884)	(765,023)
	Net profit/(loss) for year	(54,693)	-
	Retained profit/(loss) brought forward	22	22
	Retained profit/(loss) carried forward	(54,671)	22

17 Stocks

	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Goods for resale	24,333	25,342	-	-
	24,333	25,342	-	-

18 Debtors: amounts falling due within one year

	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Operating debtors	938	13,935	510	8,241
Government grants receivable	21,066	19,958	21,066	19,958
Amount due from subsidiary	-	-	102,867	-
Prepayments	54,250	56,816	41,760	49,171
Accrued income	24,000	82,422	24,000	82,422
	100,254	173,131	190,203	159,792

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2021

19 Creditors: amounts falling due within one year	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Operating creditors	231,482	303,738	225,285	255,597
Sundry creditors	10,500	11,500	-	-
Amount due to subsidiary	-	-	-	104,191
VAT liability	24,091	28,550	24,086	28,550
PAYE	4,818	71,904	4,818	71,904
Pension fund	3,517	8,045	3,517	8,045
Accrued expenses	15,285	131,584	12,288	125,589
Deferred income	162,364	144,886	78,767	81,129
Private loan	33,000	58,000	33,000	58,000
CAF bank loan	34,706	30,730	34,706	30,730
Barclays Bounce Back loan	2,500	-	2,500	-
	<u>522,263</u>	<u>788,937</u>	<u>418,967</u>	<u>763,735</u>

20 Creditors: amounts falling due after one year	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Private loan	66,000	72,000	66,000	72,000
CAF bank loan	379,476	399,963	379,476	399,963
Barclays Bounce Back loan	47,500	-	47,500	-
	<u>492,976</u>	<u>471,963</u>	<u>492,976</u>	<u>471,963</u>

21 Maturity of loans	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Amount falling due:				
In one year or less	70,206	88,730	70,206	88,730
Between one and two years	63,780	49,808	63,780	49,808
Between two and five years	192,117	156,270	192,117	156,270
In five years or more	237,078	265,886	237,078	265,886
	<u>563,182</u>	<u>560,693</u>	<u>563,182</u>	<u>560,693</u>

The CAF loan is repayable by September 2031 and is charged at 2.95% above base rate. The loan is secured by a charge on the assets and activities of the charity.

22 The funds of the Group - current year	Opening balance	Resources arising	Resources utilised	Other movements	Closing balance
	£	£	£	£	£
<u>Restricted funds</u>					
Endowment funds	162,316	-	(11,883)	-	150,433
Restricted funds	5,411,515	300,586	(488,014)	-	5,224,087
<i>Total restricted funds</i>	<u>5,573,831</u>	<u>300,586</u>	<u>(499,897)</u>	<u>-</u>	<u>5,374,520</u>
<u>Unrestricted funds</u>					
Designated funds	216,603	1,543	(20,702)	-	197,444
General funds	(1,301,233)	1,816,484	(1,216,241)	-	(700,990)
<i>Total unrestricted funds</i>	<u>(1,084,630)</u>	<u>1,818,027</u>	<u>(1,236,943)</u>	<u>-</u>	<u>(503,546)</u>
	<u>4,489,201</u>	<u>2,118,613</u>	<u>(1,736,840)</u>	<u>-</u>	<u>4,870,974</u>

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2021

23 The funds of the Group - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	174,231	-	(11,915)	-	162,316
Restricted funds	5,547,457	224,145	(408,481)	48,393	5,411,514
<i>Total restricted funds</i>	5,721,688	224,145	(420,396)	48,393	5,573,830
<u>Unrestricted funds</u>					
Designated funds	314,458	2,772	(20,377)	(80,250)	216,603
General funds	(1,309,592)	1,708,882	(1,732,380)	31,857	(1,301,233)
<i>Total unrestricted funds</i>	(995,134)	1,711,654	(1,752,757)	(48,393)	(1,084,630)
	4,726,554	1,935,799	(2,173,153)	-	4,489,200
24 The funds of the charity - current year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	162,316	-	(11,883)	-	150,433
Restricted funds	5,411,515	300,586	(488,014)	-	5,224,087
<i>Total restricted funds</i>	5,573,831	300,586	(499,897)	-	5,374,520
<u>Unrestricted funds</u>					
Designated funds	216,603	1,543	(20,702)	-	197,444
General funds	(1,301,250)	1,351,224	(696,288)	-	(646,314)
<i>Total unrestricted funds</i>	(1,084,647)	1,352,767	(716,990)	-	(448,870)
	4,489,184	1,653,353	(1,216,887)	-	4,925,650
25 The funds of the charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Other movements £	Closing balance £
<u>Restricted funds</u>					
Endowment funds	174,231	-	(11,915)	-	162,316
Restricted funds	5,547,457	224,145	(408,480)	48,393	5,411,515
<i>Total restricted funds</i>	5,721,688	224,145	(420,395)	48,393	5,573,831
<u>Unrestricted funds</u>					
Designated funds	314,458	2,772	(20,377)	(80,250)	216,603
General funds	(1,309,610)	843,423	(866,920)	31,857	(1,301,250)
<i>Total unrestricted funds</i>	(995,152)	846,195	(887,297)	(48,393)	(1,084,647)
	4,726,536	1,070,340	(1,307,692)	-	4,489,184
26 Designated funds: Group & Charity - current year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	216,603	1,543	(20,700)	-	197,446
	216,603	1,543	(20,700)	-	197,446
27 Designated funds: Group & Charity - prior year	Opening balance £	Resources arising £	Resources utilised £	Transfers & adjustments £	Closing balance £
Fixed assets fund	314,458	2,772	(20,377)	(80,250)	216,603
	314,458	2,772	(20,377)	(80,250)	216,603

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for the year ended 31 March 2021

Fixed assets fund	Funds expended on fixed asset purchases. The balance of the fund represents the net book value of fixed assets not funded by restricted funds or loans. The movement on the fund represents the affect of additions, disposals and depreciation charges.
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	Opening balance	Incoming resources	Resources expended	Transfers & adjustments	Closing balance
28 Restricted funds: Group & Charity - current year	£	£	£	£	£
Collections	5,136	15,483	19,187	-	1,432
Archives	45,642	63,579	38,787	-	70,434
Benton End	20,949	700	6,435	-	15,214
Caribbean Heritage	23,305	-	348	-	22,957
Development	5,225,696	-	251,257	-	4,974,439
Education	10,036	15,000	19,086	-	5,950
Events	-	23,756	23,756	-	-
Exhibitions	-	21,373	21,373	-	-
Furlough	-	91,044	91,044	-	-
Lambeth Green	70,485	-	5,034	-	65,451
Property	10,265	69,651	12,711	-	67,205
	5,411,515	300,586	489,014	-	5,223,087
29 Restricted funds: Group & Charity - prior year	£	£	£	£	£
Collections	-	5,136	-	-	5,136
Archives	61,531	28,948	44,837	-	45,642
Benton End	-	25,000	4,051	-	20,949
Caribbean Heritage	-	24,600	1,295	-	23,305
Development	5,480,401	-	254,705	-	5,225,696
Education	-	31,112	21,076	-	10,036
Exhibitions	-	15,000	15,000	-	-
Furlough	-	4,625	4,625	-	-
HLF - Corporate Growth	-	(14,110)	34,283	48,393	-
Lambeth Green	5,525	75,000	10,040	-	70,485
NHLF Resilient Heritage	-	5,390	5,390	-	-
Property	-	23,444	13,179	-	10,265
	5,547,457	224,146	408,481	48,393	5,411,515

Restricted funds (continued)

Projects financed by restricted funds are supported by unrestricted funding where necessary. This occurs where the funding is in arrears or the incidence of expenditure on the project occurs disproportionately at the beginning of the project compared to the income flows. Where restricted projects end the year with a deficit, this is met by after year-end restricted income or transfers from unrestricted funds.

Fund name	Purpose of restricted funds
<u>Collections</u>	Acquisitions as part of collections.
<u>Archives</u>	
Lennox Hannay	To fund the cost of an archivist of the Garden Design Archive.
National Archives	To fund the cost of cataloguing Beth Chatto's archives.
RPAC	To fund the cost of caring for and sharing the drawings of Russell Page, including a donation by Madison Cox in memory of Anne Bass.
The Stutz Trust	To fund the sharing of Russell Page's legacy.
The Ark	The ongoing maintenance and enhancement of the gallery dedicated to John Tradescant.
<u>Benton End</u>	To fund the administrative work and business strategy for the purchase of Benton End house, Suffolk.

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for the year ended 31 March 2021

<u>Caribbean Heritage</u>	A project to explore and record gardens made by citizens of the Windrush generation in South London.
<u>Development</u>	To fund the expansion of the Museum enabling the provision of enhanced facilities for Research, Conservation, Exhibitions and Events within the terms of the application to the HLF.
<u>Education</u>	Funds for community learning for those with Dementia, and for the post of Food Learning.
<u>Events</u>	Normanby Trust - to fund and support the Public Programmes Manager and events.
<u>Exhibitions</u>	
Mollie Fund	An annual garden memoir competition in memory of our founding president, The Marchioness of Salisbury, Charles Cecil.
Derek Jarman	To fund and support the exhibition of Derek Jarman (Linbury Trust and Arts Fund).
<u>Furlough</u>	Government grant scheme to fund employees during Covid-19 pandemic.
<u>HLF - Corporate Growth</u>	Funds for the development of corporate sponsorship.
<u>Lambeth Green</u>	A project for the greening of the public realm adjacent to the Museum and associated training, and environmental enhancement.
<u>Property</u>	
Horticultural IT upgrade Sealy Tomb	To fund an annual Traineeship for a recent talented graduate in Horticulture. Funding the systems upgrade to Office 365. Restoration of Sealy tomb.

	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
30 Net assets attributable to funds: Group - current year				
Tangible fixed assets	202,606	4,974,439	150,433	5,327,478
Investments	-	-	-	-
Current assets	309,087	248,648	-	557,735
Current liabilities	(522,259)	-	-	(522,259)
Long term liabilities	(492,976)	-	-	(492,976)
Net assets represented by funds	(503,542)	5,223,087	150,433	4,869,978

	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
31 Net assets attributable to funds: Charity - current year				
Tangible fixed assets	197,444	4,974,439	150,433	5,322,316
Investments	2	-	-	2
Current assets	265,627	248,648	-	514,275
Current liabilities	(418,967)	-	-	(418,967)
Long term liabilities	(492,976)	-	-	(492,976)
Net assets represented by funds	(448,870)	5,223,087	150,433	4,924,650

	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
32 Net assets attributable to funds: Group - prior year				
Tangible fixed assets	216,603	5,225,696	162,316	5,604,615
Investments	-	-	-	-
Current assets	(40,333)	185,819	-	145,486
Current liabilities	(788,933)	-	-	(788,933)
Long term liabilities	(471,963)	-	-	(471,963)
Net assets represented by funds	(1,084,626)	5,411,515	162,316	4,489,205

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	Unrestricted funds	Restricted funds	Endowment funds	Total
	£	£	£	£
33 Net assets attributable to funds: Charity - prior year				
Tangible fixed assets	216,603	5,225,696	162,316	5,604,615
Investments	2	-	-	2
Current assets	(65,553)	185,819	-	120,266
Current liabilities	(763,730)	-	-	(763,730)
Long term liabilities	(471,963)	-	-	(471,963)
Net assets represented by funds	<u>(1,084,643)</u>	<u>5,411,515</u>	<u>162,316</u>	<u>4,489,189</u>

34 Taxation

The holding company is a registered charity and does not trade or undertake non-charitable activities and therefore is exempt from tax under UK taxation law.

Tradescant Trading Company Limited is a trading company and is taxed on its profits at the prevailing small companies rate. Where funds allow, Tradescant Trading Company Limited donates its profits to The Garden Museum.

35 Post balance sheet events

There were no significant post balance sheet events.

36 Pension commitments

The charity contributes to employee's defined contribution stakeholder pension schemes. The assets of the schemes are held separately from those of the charity in an independently administered fund.

	2021	2020
The unpaid contributions outstanding at the year end were:	£ 3,517	£ 8,045

37 Transactions with trustees

Mark Fane, a trustee, provided an interest free loan of £Nil (2020: £50,000) to the charity to meet its working capital requirements. At 31st March 2021, the charity owed Mark Fane £84,000 (2020: £90,000).

The Bryan and Sirkka Sanderson Foundation provided an interest free loan of £Nil (2020: £15,000) to the charity to meet its working capital requirements. The loan is repayable on demand. At 31st March 2021, the charity owed the foundation £15,000 (2020: £15,000).

38 Contingent liabilities

The group had no material contingent liabilities at 31 March 2021 nor at 31 March 2020.

39 Related parties transactions

There were no related party transactions during the year.

40 Gifts in kind and volunteers

During the year, the charitable group benefited from unpaid work performed by volunteers.

41 Holding company status

The holding company is limited by guarantee and has no share capital. The guarantor's liability in the event the company is wound up is restricted to a maximum of £1 each.