

# **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**

**(A Charity Group)**

## **Index to the Financial Statements for the year ended 31 March 2023**

---

	<b>Page</b>
<b>Index to the Financial Statements</b>	<b>2</b>
<b>Report of the Trustees</b>	<b>3 - 16</b>
<b>Independent Auditors' Report</b>	<b>17 - 19</b>
<b>Consolidated Statement of Financial Activities</b>	<b>20</b>
<b>Charity Statement of Financial Activities</b>	<b>21</b>
<b>Consolidated and Charity Balance Sheets</b>	<b>22</b>
<b>Consolidated Cash Flows</b>	<b>23</b>
<b>Group Accounting Policies</b>	<b>24 - 25</b>
<b>Notes to the Consolidated Accounts</b>	<b>26 - 34</b>

---

# 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:

<b>Chairman:</b>	Mark Fane* ** Rupert Tyler* **	- Resigned 7 June 2023 - Appointed 7 June 2023
<b>Treasurer:</b>	Michael Halcrow*	- Resigned 25 October 2022
<b>Interim Treasurer:</b>	Edward McMullan*	- Appointed 25 October 2022
<b>Trustees:</b>	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

(A Charity Group)

## 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.

---

# The Garden Museum

(A Charity Group)

## Report of the Trustees for the year ended 31 March 2023

---

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 Antiquarian 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

---

# The Garden Museum

(A Charity Group)

## Report of the Trustees for the year ended 31 March 2023

---

### 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.



---

## The Garden Museum

(A Charity Group)

### Report of the Trustees for the year ended 31 March 2023

---

- *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.

---

# The Garden Museum

(A Charity Group)

## Report of the Trustees

for the year ended 31 March 2023

---

### 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.

---

# The Garden Museum

(A Charity Group)

## Report of the Trustees for the year ended 31 March 2023

---

- 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

---

# The Garden Museum

(A Charity Group)

## Report of the Trustees

for the year ended 31 March 2023

---

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



---

# The Garden Museum

(A Charity Group)

## Report of the Trustees for the year ended 31 March 2023

---

### 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*

---

# The Garden Museum

(A Charity Group)

## Report of the Trustees

for the year ended 31 March 2023

---

### 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](http://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	£	£	£	£
<b>Income from:</b>					
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
<b>Total income</b>		<b>2,402,917</b>	<b>370,742</b>	<b>98,267</b>	<b>2,871,926</b>
<b>Expenditure on:</b>					
<b>Raising funds</b>					
- Museum activities	8	356,686	-	-	356,686
- Venue, gift shop & café	8	1,013,593	-	-	1,013,593
<b>Charitable activities</b>					
- Operating expenses	8	1,177,902	296,219	-	1,474,121
- Depreciation provisions	8,12	17,902	236,170	11,883	265,955
<b>Total expenditure</b>		<b>2,566,083</b>	<b>532,389</b>	<b>11,883</b>	<b>3,110,355</b>
<b>Net surplus/(deficit) and movement in funds</b>		<b>(163,166)</b>	<b>(161,647)</b>	<b>86,384</b>	<b>(238,429)</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		585,979	4,890,448	138,550	5,614,977
<b>Total funds carried forward</b>		<b>422,813</b>	<b>4,728,801</b>	<b>224,934</b>	<b>5,614,977</b>

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
	£	£	£	£
<b>Income from:</b>				
Donations and legacies	467,100	370,742	-	837,842
Charitable activities	555,811	-	-	555,811
Investments	264	-	-	264
Endowments	-	-	98,267	98,267
<b>Total income</b>	<b>1,023,175</b>	<b>370,742</b>	<b>98,267</b>	<b>1,492,184</b>
<b>Expenditure on:</b>				
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
<b>Total expenditure</b>	<b>1,549,610</b>	<b>532,389</b>	<b>11,883</b>	<b>2,093,882</b>
<b>Net surplus/(deficit) and movement in funds</b>	<b>(526,435)</b>	<b>(161,647)</b>	<b>86,384</b>	<b>(601,698)</b>
<b>Reconciliation of funds:</b>				
Total funds brought forward	580,036	4,890,448	138,550	5,609,034
<b>Total funds carried forward</b>	<b>53,601</b>	<b>4,728,801</b>	<b>224,934</b>	<b>5,607,336</b>

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)

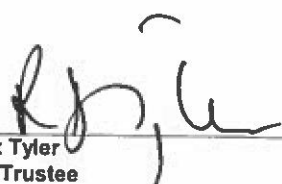
## Consolidated and Charity Balance Sheets

as at 31 March 2023

	Notes	The Group		The Charity	
		2023	2022	2023	2022
		£	£	£	£
<b>Fixed assets</b>					
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>
<b>Current assets</b>					
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>
<b>Creditors: falling due within one year</b>	20	<u>(743,060)</u>	<u>(757,967)</u>	<u>(972,983)</u>	<u>(606,512)</u>
<b>Net current assets/(liabilities)</b>		<u>(298,433)</u>	<u>(229,079)</u>	<u>(664,230)</u>	<u>(229,959)</u>
<b>Total assets less current liabilities</b>		<u>6,096,138</u>	<u>6,423,993</u>	<u>5,726,926</u>	<u>6,418,050</u>
<b>Creditors: falling due after one year</b>	22	<u>(719,590)</u>	<u>(809,016)</u>	<u>(719,590)</u>	<u>(809,016)</u>
<b>Net assets</b>		<u>5,376,548</u>	<u>5,614,977</u>	<u>5,007,336</u>	<u>5,609,034</u>
<b>The funds of the charity</b>					
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>
<b>Total unrestricted funds</b>		<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>
<b>Total endowment funds</b>		<u>224,934</u>	<u>138,550</u>	<u>224,934</u>	<u>138,550</u>
<b>Total charity funds</b>	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 £
<b>Cash flows from operating activities:</b>			
Net cash provided by/(used in) operating activities	1	170,956	1,410,436
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		399	13
Purchase of property, plant and equipment		(7,454)	(1,611,279)
<b>Net cash provided by/(used in) investing activities</b>		<b>(7,055)</b>	<b>(1,611,266)</b>
<b>Cash flows from financing activities:</b>			
Net repayments of borrowing		(121,300)	-
Net inflows from borrowing		-	23,334
<b>Net cash provided by/(used in) financing activities</b>		<b>(121,300)</b>	<b>23,334</b>
<b>Change in cash and cash equivalents in the reporting period</b>		<b>42,601</b>	<b>(177,496)</b>
<b>Cash and cash equivalents at the beginning of the reporting period</b>	2	<b>255,653</b>	<b>433,149</b>
<b>Cash and cash equivalents at the end of the reporting period</b>	2	<b>298,254</b>	<b>255,653</b>

### Notes to the Cash Flow Statement

	2023 £	2022 £
<b>1) Reconciliation of net income/(expenditure) to net cash flow from operating activities</b>		
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(238,429)	745,002
<b>Adjustments for:</b>		
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
<b>Net cash provided by/(used in) operating activities</b>	<b>170,956</b>	<b>1,410,436</b>
<b>2) Analysis of cash and cash equivalents</b>		
Funds in hand	298,254	255,653
<b>Total cash and cash equivalents</b>	<b>298,254</b>	<b>255,653</b>

**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:*

	<b>Group</b>		<b>Charity</b>	
	<b>2023</b>	<b>2022</b>	<b>2023</b>	<b>2022</b>
	£	£	£	£
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.

<b>3 Donations and legacies</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2023 Total</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2022 Total</b>
	£	£	£	£	£	£
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
	<b>467,100</b>	<b>370,742</b>	<b>837,842</b>	<b>1,756,299</b>	<b>185,622</b>	<b>1,941,921</b>

<b>4 Charitable activities</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2023 Total</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2022 Total</b>
	£	£	£	£	£	£
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
	<b>555,811</b>	<b>-</b>	<b>555,811</b>	<b>363,997</b>	<b>3,021</b>	<b>367,018</b>

<b>5 Investments</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2023 Total</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2022 Total</b>
	£	£	£	£	£	£
Bank & other interest	399	-	399	13	-	13
	<b>399</b>	<b>-</b>	<b>399</b>	<b>13</b>	<b>-</b>	<b>13</b>

<b>6 Trading activities</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2023 Total</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2022 Total</b>
	£	£	£	£	£	£
<b>Tradescant Trading Company Limit</b>						
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
	<b>1,379,607</b>	<b>-</b>	<b>1,379,607</b>	<b>1,094,669</b>	<b>-</b>	<b>1,094,669</b>

**The Garden Museum**  
(A Charity Group)

**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**  
(A Charity Group)

**Notes to the Consolidated Accounts**  
**for the year ended 31 March 2023**

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:	1	1	1	1
Average number of employees during the year was:	46	44	25	23

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 £
<b>Cost</b>						
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>
<b>Depreciation</b>						
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>
<b>Net book value</b>						
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 £
<b>Cost</b>						
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>
<b>Depreciation</b>						
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>
<b>Net book value</b>						
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
<b>Total</b>	<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).



**The Garden Museum**  
(A Charity Group)

**Notes to the Consolidated Accounts**  
**for the year ended 31 March 2023**

**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
Profit and loss account	Represented by:		
	Share capital	2	2
	Retained profits	369,217	5,948
		369,219	5,950
	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

**The Garden Museum**  
(A Charity Group)

**Notes to the Consolidated Accounts**  
**for the year ended 31 March 2023**

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.

**The Garden Museum**  
(A Charity Group)

**Notes to the Consolidated Accounts**  
**for the year ended 31 March 2023**

	Opening balance	Resources arising	Resources utilised	Other movements	Closing balance
<b>24 The funds of the Group - current year</b>	£	£	£	£	£
<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>
<b>25 The funds of the Group - prior year</b>	£	£	£	£	£
<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>
<b>26 The funds of the charity - current year</b>	£	£	£	£	£
<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>
<b>27 The funds of the charity - prior year</b>	£	£	£	£	£
<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>

**The Garden Museum**  
(A Charity Group)

**Notes to the Consolidated Accounts**  
**for the year ended 31 March 2023**

	Opening balance	Resources arising	Resources utilised	Transfers & adjustments	Closing balance
	£	£	£	£	£
<b>28 Designated funds: Group &amp; Charity - current year</b>					
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>
<b>29 Designated funds: Group &amp; Charity - prior year</b>					
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>

<b>Fixed assets fund</b>	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
	£	£	£	£	£
<b>30 Restricted funds: Group &amp; Charity - current year</b>					
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>
<b>31 Restricted funds: Group &amp; Charity - prior year</b>					
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**  
**for the year ended 31 March 2023**

**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.

<b>Fund name</b>	<b>Purpose of restricted funds</b>
<b>Collections</b>	Acquisitions as part of collections.
<b>Archives</b>	
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.
<b>Benton End</b>	To fund the administrative work and business strategy for the purchase of Benton End House, Suffolk.
<b>Caribbean Heritage</b>	A project to explore and record gardens made by citizens of the Windrush generation in South London.
<b>Crescent Trust</b>	To fund the creation of a new film for the Archive of Garden Design.
<b>Development</b>	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.
<b>Education</b>	Funds for community learning for those with Dementia, and for the post of Food Learning.
<b>Events</b>	Normanby Trust - to fund and support the Public Programmes Manager and events.
<b>Exhibitions</b>	
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).
<b>Furlough</b>	Government grant scheme to fund employees during Covid-19 pandemic.
<b>HLF - Corporate Growth</b>	Funds for the development of corporate sponsorship.
<b>Building, Infrastructure and Gardens</b>	
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.

<b>32 Net assets attributable to funds: Group - current year</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Endowment funds</b>	<b>Total</b>
	£	£	£	£
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>

<b>33 Net assets attributable to funds: Charity - current year</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Endowment funds</b>	<b>Total</b>
	£	£	£	£
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
	£	£	£	£
<b>34 Net assets attributable to funds: Group - prior year</b>				
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>
<b>35 Net assets attributable to funds: Charity - prior year</b>				
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.