

The Garden Museum

(A Charity Group)

Audited Group Financial Statements

and

Report of the Trustees

for the year ended 31 March 2025

The Garden Museum

(A Charity Group)

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Report of the Trustees for the year ended 31 March 2025

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

1) Reference and Administrative Details

1.1 Constitution

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

1.2 Trustees

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

Chairman: Rupert Tyler* **

Treasurer:

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

* = Executive committee member

** = Tradescant Trading Company Limited Director

1.3 Secretary

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

1.4 Director and Chief Executive Officer

Christopher Woodward

1.5 Address and Registered Office:

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

1.6 Independent Auditors

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

1.7 Bankers

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

Barclays Bank PLC, 108 Queensgate, London SW7 5LS

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

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2) Structure, governance and management

2.1 Structure and governance

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

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

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

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

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

3) Objectives and Activities

The objectives of the charity are:

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

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

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

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

Values:

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

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

4) Achievements and Performance

4.1 NPO

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

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

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

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

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

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

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

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

Build upon the success of our festivals programme

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

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

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

4.2 Visitors and Exhibitions

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

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

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

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

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

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

Welcome more groups to the museum through our group bookings offer

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

Introduce sensory explorer backpacks

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

Increase membership sales through Front of House

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

Objectives for 2025/6:

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

4.3 Curatorial

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

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

Objectives in 2024-25:

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

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

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

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

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

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

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

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

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

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

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

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

To develop family audiences, family exhibitions and events

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

To redisplay the museum's garden design collections.

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

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

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

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

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

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

Objectives for 2025 – 6

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

4.3.1 Acquisitions in the Financial Year

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

4.4 Fundraising

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

Objectives for 2024-25

Continue to grow the Friends and Patrons

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

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

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

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

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

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

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

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

Objectives for 2025-6

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

4.5 Learning

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

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

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

Objectives for 2024-25

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Objectives for 2025/6

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

4.6 Archive

Objectives for 2024-25

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

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

Redisplay our Archive Design display case in the permanent gallery.

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

Increase in-person outreach through events and activities.

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

Begin digitisation of the slides in the Andrew Lawson Archive.

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

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

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

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

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

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

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

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

To complete and submit an Archives Accreditation application.

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

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

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

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

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

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

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

Objectives for 2025-6

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

4.7 The Church Building and Gardens

Objectives for 2024-25

To secure planning permission and listed building consent for Lambeth Green

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

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

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

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

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

To install bespoke furniture in the Healing Garden

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

Objectives for 2025-26

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

4.7.1 The Museum Gardens

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

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

Objectives for 2025-26

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

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4.8 Public Programmes

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

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

Objectives for 2024 - 25:

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

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

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

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

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

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

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

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

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

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

Objectives for 2025 - 26:

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

4.9 Benton End

Objectives for 2024 – 25:

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

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

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

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

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

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

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

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

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

To identify a local champion to become Chair of the project

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

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

Objectives for 2025/6:

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

4.10 Press, Marketing and Digital

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

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

Key outcomes 2024-5

Gardening Bohemia exhibition campaign

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

Royal Visit press coverage

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

Online audience development and diversification

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

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

Objectives for 2025/6:

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

5) Group Financial Review

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

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

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

Grants:

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

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

Ever Green: The Garden Museum Endowment Fund

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

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

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

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

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

Liquidity:

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

Trading activities:

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

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

Conclusion:

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

6) Statement of Public Benefit

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

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

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

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

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

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7) Risk Register

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

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

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

8) Trustees' Responsibilities in relation to the Financial Statements

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

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

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

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

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

9) Statement as to disclosure of information to auditors

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

10) Senior Management Team

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

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

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11) Auditor

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

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

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

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

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



Rupert Tyler
Chair, Trustee

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

We have audited the financial statements (the 'financial statements') of The Garden Museum (the 'parent company') and its subsidiary (the 'group') for the year ended 31 March 2025 which comprise the group and parent company statement of financial activities, the group and parent company balance sheets and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2025 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

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

We have nothing to report in this regard.

Opinion on other matter prescribed by the Companies Act 2006

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

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

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

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

Our responsibilities for the audit of the financial statements

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

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

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

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

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

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

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

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

The Garden Museum

(A Charity Group)

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

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

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

Use of our report

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

Anthony Armstrong

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

4a Printing House Yard
Hackney Road
London E2 7PR

The Garden Museum

(A Charity Group)

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

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

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

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

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

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

The Garden Museum

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

Charity Statement of Financial Activities

incorporating an income and expenditure account

for the year ended 31 March 2025

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

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

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

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

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

The Garden Museum

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

Consolidated and Charity Balance Sheets

as at 31 March 2025

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

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

Rupert Tyler

Rupert Tyler
Chair, Trustee

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

The Garden Museum

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

Consolidated Cash Flows

for the year ended 31 March 2025

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

Notes to the Cash Flow Statement

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

Group Accounting Policies for the year ended 31 March 2025

a. Accounting Convention

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

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

b. Group financial statements

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

c. Public benefit entity

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

d. Going concern

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

e. Income recognition

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

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

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

Friends and life subscriptions are recognised on receipt.

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

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

Interest from investments is included when received by the charity.

f. Expenditure recognition

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

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

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

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

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

The Garden Museum

(A Charity Group)

Group Accounting Policies for the year ended 31 March 2025

g. Deferred income

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

h. Hire purchase and leasing commitments

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

i. Pensions

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

j. Tangible Fixed Assets

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

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

k. Heritage Assets

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

l. Stocks

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

m. Investments

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

n. Fund structure and accounting

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

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

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

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

o. Foreign Currencies

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

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

1 FRC Ethical Standard - Provisions available for small entities

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

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

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

Trustees' emoluments

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

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

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

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

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

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

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

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

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

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

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

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

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

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

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

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

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

15 Intangible fixed assets: Group & charity

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

The Garden Museum

(A Charity Group)

Notes to the Consolidated Accounts

for the year ended 31 March 2025

16 Tangible fixed assets: Group

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

17 Tangible fixed assets: Charity

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

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

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

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

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18 Investments

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

19 Investments in subsidiary: Charity

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

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

The results of Tradescant Trading Company Limited are

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

20 Stocks

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

21 Debtors: amounts falling due within one year

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

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

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

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

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

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

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

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

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

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

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

Restricted funds (continued)

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

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

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

38 Taxation

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

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

39 Post balance sheet events

There were no significant post balance sheet events.

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40 Pension commitments

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

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

41 Transactions with trustees

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

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

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

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

42 Contingent liabilities

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

43 Related parties transactions

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

44 Gifts in kind and volunteers

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

45 Holding company status

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