

THE STAINED GLASS MUSEUM

England & Wales · Charity number 1169842

Details

Status	Registered
Legal form	CIO
Registered	2016-10-21
Register	View on the Charity Commission register

Contact

Address	South Triforium Gallery Ely Cathedral The College Ely CB7 4DL
Phone	01353660347
Email	info@stainedglassmuseum.com
Website	www.stainedglassmuseum.com

Activities

Objects: THE OBJECTS OF THE CIO SHALL BE THE EDUCATION OF THE PUBLIC IN THE HISTORY AND APPRECIATION OF STAINED GLASS BY THE FOLLOWING MEANS:(A) TO PROVIDE, MAINTAIN AND DEVELOP A MUSEUM (HEREINAFTER CALLED "A MUSEUM") TO BENEFIT AND EDUCATE THE PUBLIC IN THE HISTORY AND APPRECIATION OF STAINED GLASS AND HOUSE ALL THE ITEMS HEREINAFTER MENTIONED IN SUCH PLACE OR PLACES AS THE TRUSTEES FROM TIME TO TIME MAY DETERMINE FOR THE EDUCATION, APPRECIATION AND ENJOYMENT OF ALL (B) TO FORM BY PURCHASE OR AS GIFTS OR LOANS A REPRESENTATIVE COLLECTION OF FINE STAINED GLASS PANELS AND WINDOWS OF ALL PERIODS FROM CHURCHES, AS WELL AS OTHER RELIGIOUS AND SECULAR BUILDINGS IN GREAT BRITAIN, AS WELL AS FROM OTHER APPROPRIATE SOURCES BOTH WITHIN AND BEYOND EUROPE AS THE TRUSTEES MAY DETERMINE (C) TO FORM BY PURCHASE OR AS GIFTS OR LOANS A REPRESENTATIVE COLLECTION OF DESIGNS, CARTOONS, TOOLS AND OTHER MATERIAL RELATING TO THE HISTORY AND DESIGN AND MANUFACTURE OF BRITISH AND OTHER STAINED GLASS OF ALL PERIODS(D) TO DEVELOP, SAFEGUARD AND ENHANCE THE MUSEUMÆS COLLECTION FOR THE BENEFIT OF FUTURE GENERATIONS(E) TO INTERPRET THE COLLECTION TO A VARIETY OF AUDIENCES IN DIVERSE WAYS AND TO RAISE AWARENESS OF STAINED GLASS AS AN IMPORTANT PART OF BRITAINÆS CULTURAL AND ARTISTIC HERITAGE, AS BOTH A HISTORIC AND CONTEMPORARY ART FORM(F) TO OFFSET RUNNING COSTS OF THE MUSEUM BY GENERATING INCOME FROM ADMISSIONS, RETAIL, EVENTS AND OTHER ACTIVITIES WHERE APPROPRIATE(G) WHEN IT IS DEEMED APPROPRIATE BY TRUSTEES, TO ACT AS A REPOSITORY FOR STAINED GLASS REMOVED FROM REDUNDANT CHURCHES, CHAPELS AND OTHER BUILDINGS IN GREAT BRITAIN, AS WELL AS FROM OTHER APPROPRIATE SOURCES BOTH WITHIN AND BEYOND EUROPE AS THE TRUSTEES MAY DETERMINE, IN ORDER TO RETAIN SUCH GLASS FOR STUDY AND DISPLAY OR TO ARRANGE FOR ITS TRANSFER TO OTHER MUSEUMS, CHURCHES CHAPELS AND OTHER BUILDINGS BY WAY OF LOAN OR GIFT FOR CHARITABLE PURPOSES(H) WHEN IT IS DEEMED APPROPRIATE BY TRUSTEES, TO ARRANGE REMOVAL OF FINE STAINED GLASS FROM REDUNDANT CHURCHES, CHAPELS AND PLACES OF WORSHIP OF ALL DENOMINATIONS AND FROM SUCH OTHER BUILDINGS IN GREAT BRITAIN, AS WELL AS FROM OTHER APPROPRIATE SOURCES BOTH WITHIN AND BEYOND EUROPE AS THE TRUSTEES MAY DETERMINE, WHEN THESE BUILDINGS ARE UNDER THREAT OF DEMOLITION OR OF CONVERSION TO OTHER USES THEREBY PLACING THE FINE STAINED GLASS CONTAINED IN THEM AT RISK OF DESTRUCTION OR LOSS

Activities: The Stained Glass Museum exists to promote the history and appreciation of stained glass, through its collection spanning over 800 years, which is displayed to the public. Education, preservation and raising public awareness of stained glass is the core of its mission. The Museum has a diverse programme of events, workshops and activities for all ages.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-10-30	£281,836	£310,834	-	-
2024-10-30	£301,574	£297,407	-	-
2023-10-30	£304,642	£246,205	-	-
2022-10-30	£311,085	£218,561	-	-
2021-10-30	£325,351	£190,953	-	-
2020-10-30	£295,494	£207,968	-	-

Trustees

Name	Role	Appointed
Mark John Hosea	Chair	2020-05-13
Dr Adrian Murphy		2023-11-23
Dr Jeffrey Keith West FSA		2016-10-20
Dr Lloyd De Beer		2023-11-23
Lara Clements		2019-11-25
Michael Sheppard		2024-01-29
Pippa Wainwright		2025-11-27
Suzanne Lesley Phillips		2020-10-22
Tom Gannage-Stewart		2025-01-24

Accounts

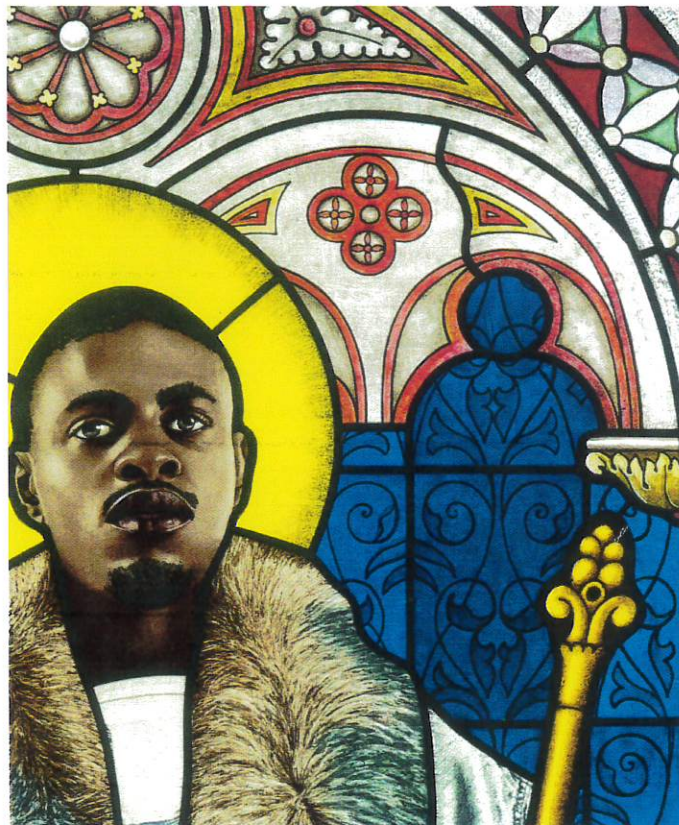


THE STAINED GLASS MUSEUM

inspiring stories in glass, light and colour

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED
31 OCTOBER 2025



Detail: Kehinde Wiley, *Saint Adelaide* (2014), ELYGM: 2022.1

THE STAINED GLASS MUSEUM

South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574
Company No. CE008353

CHARITY INFORMATION

The Stained Glass Museum

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

*Registered Office: The Stained Glass Museum,
Ely Cathedral, Ely, Cambridgeshire, CB7 4DL*

PATRON

HM King Charles III

TRUSTEES

Mark Hosea (Chairman)
Prof Sarah Brown MA FSA (resigned November 2025)
Lara Clements
Lloyd De Beer
Suzanne Galloway MA
Tom Gannage-Stewart (appointed January 2025)
Malcolm Leith
Adrian Murphy
Michael Sheppard
Pippa Wainwright (appointed November 2025)
Dr Jeffrey West FSA (Chairman)

DIRECTOR & CURATOR

Dr Jasmine Allen

CONSERVATION ADVISER

Professor Sarah Brown MA FSA (up to November 2025)
Sarah Jarron ACR (from December 2025)

BANKERS

Barclays Bank Plc
28 High Street
Ely
Cambridgeshire
CB7 4LA

CAF Bank Ltd
25 Kings Hill Avenue
West Malling
Kent
ME19 4JQ

INDEPENDENT EXAMINER

Nigel Prentis FCA
Prentis & Co LLP
115c Milton Road
Cambridge
CB4 1XE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

The Trustees of the Stained Glass Museum present their report and financial statements for the year ended 31 October 2025. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

HISTORY

The Stained Glass Museum was founded in 1972 and first constituted under a Trust Deed dated 11 October 1977. The Stained Glass Museum opened to the public in Ely Cathedral in 1979 and is presently located in the south triforium of Ely Cathedral under a formal Licence to Occupy renewed in May 2025 with the Dean and Chapter.

Following a governance review in 2016, Trustees decided that a Charitable Incorporated Organisation (CIO) with the same name and charitable objectives should be established as the successor organisation to the Trust. With the approval of the Charity Commission, assets were transferred from the predecessor entity a Charitable Trust (The Stained Glass Museum Trust: registered charity no. 274776) to the CIO (The Stained Glass Museum: registered charity no. 1169842). Since 1 November 2016, The Stained Glass Museum has been governed by the CIO.

OBJECTIVES OF THE CHARITY

The Stained Glass Museum CIO (charity no. 1169842) was established with a constitution dated 30 September 2016. The objects of the charity remain the same as the previous charity - the education of the public in the history and appreciation of Stained Glass by the following means:

- (a) To provide, maintain and develop a museum (hereinafter called "a Museum") to benefit and educate the public in the history and appreciation of stained glass and house all the items hereinafter mentioned in such place or places as the Trustees from time to time may determine for the education, appreciation and enjoyment of all;
- (b) To form by purchase or as gifts or loans a representative collection of fine stained glass panels and windows of all periods from churches, as well as other religious and secular buildings in Great Britain, as well as from other appropriate sources both within and beyond Europe as the Trustees may determine;
- (c) To form by purchase or as gifts or loans a representative collection of designs, cartoons, tools and other material relating to the history and design and manufacture of British and other stained glass of all periods;
- (d) To develop, safeguard and enhance the Museum's collection for the benefit of future generations;
- (e) To interpret the collection to a variety of audiences in diverse ways and to raise awareness of stained glass as an important part of Britain's cultural and artistic heritage, as both a historic and contemporary art form;
- (f) To provide a learning programme for all ages, including educational visits for schools, events, talks and workshops to further engage with and educate the public;
- (g) To offset running costs of the Museum by generating income from admissions, retail, events and other activities where appropriate;
- (h) When it is deemed appropriate by Trustees, to act as a repository for stained glass removed from redundant churches, chapels and other buildings in Great Britain in order to retain such glass for study and display or to arrange for its transfer to other museums, churches chapels and other buildings by way of loan or gift for charitable purposes as the Trustees may from time to time determine.

VISION - The national centre for enjoying and understanding stained glass through storytelling, creativity and research.

MISSION - To share the cultural and artistic importance of stained glass.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

GOVERNANCE

The Charity is controlled by Trustees selected for their knowledge of stained glass, museum and heritage sector, management, finance and other appropriate subjects. The Trustees who have served during the year and since the year end are set out on page 1. New Trustees are appointed with the specific needs of the CIO in mind at the time of the vacancy, in terms of skills, expertise, experience and knowledge of the relevant field of activity and advice which the Trustees need. New Trustee induction involves the provision of a copy of the governing documents, objectives and policies of the charity, minutes of prior meetings and a formal tour of the museum. Upon appointment, new Trustees are inducted by the Chairman and the Director. Existing trustees are provided with training as and when required; this is provided both internally by fellow trustees and where appropriate by outside sources.

The Trustees meet a minimum of four times a year to review policy and progress with the museum Director. The museum also has an advisory Acquisition and Disposal Sub-Committee of appointed persons including selected Trustees. A risk review is carried out by the Trustees in conjunction with the Director annually, and appropriate steps are taken to mitigate risk.

The Trustees are aware of the Charity Commission's guidance on public benefit and the requirements of the Charities Act 2006, including the requirement to report on public benefit. The Museum and library are available to the public at large, as are the museum's activities, events, workshops and educational courses organised regularly by the Museum.

Dr Jeffrey West remained Chair of the [Board of Trustees](#) during 2024-25. Following recruitment, shortlisting and informal interviews, new Trustee Tom Gannagé-Stewart joined the Board in January 2025, bringing expertise in corporate fundraising and development.

Collections Committee

Trustees benefitted throughout the year from the advice of several specialist members of the Collections Committee who act as advisors. The Board would like to express its thanks to Prof. Tim Ayers (History of Art Department, University of York), Dr Michaela Zöschg (Curator of Medieval Art & Design, V&A Museum) and Dr Martin Crampin (Research Fellow, UWTSD).

Staff team

In October 2025 Ho Huang completed her part-time fixed-term contract as Digital Producer, a role generously funded by the Headley Trust. Autumn also saw the retirement of Malcolm Mitchell, Office & Finance Manager, after almost twenty years' overseeing the day-to-day financial records and bookkeeping, as well as the IT infrastructure and many unique odd jobs. His financial role has been taken on by successor Melanie Brown, who brings a wealth of experience from the private education and charitable sector.

Strategic Plans - Relocation

The Board remain committed to exploring options for relocating the museum. Towards the end of the year, the museum prepared a joint funding bid for a grant from the new combined mayoral authority for York and North Yorkshire in partnership with The Stained Glass Trust, York, and Barley Studios. The team were awarded a Business Innovation Fund grant in the autumn and began work on a project to investigate the feasibility of developing York: City of Stained Glass. The SGM is a key partner, and this is an opportunity to consider relocation, to consolidate excellence, develop partnerships and promote growth in the city.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

FINANCES

The Museum does not receive any core government or local council funding. The museum's income is predominantly funded by visitor admission charges and shop sales, supplemented by fundraising events and activities and grants from trusts and foundations.

Financial Overview

Finances for the year ending 31 October 2025 are set out on page 12 of the accounts. Total income in 2024-25 (excluding specific grants in restricted income) was £259,991 (2023-24: £246,931).

Unrestricted expenditure stood at £282,511 (2023-24: £283,621). This resulted in an overall deficit of £21,049, which was a lower-than-expected deficit, largely due to increased income from retail and admissions as well as grants and donations. A £7,000 bequest was received from the estate of Joan Nicholls in January 2025. We incurred unrealised gains on investments of £721 this year which means our unrestricted funds now stand at £389,142.

Collections Fund

A policy for the museum's Collections Fund, established in 2024 to care for, maintain and develop the museum's collections, was developed by the Board and an appeal video was made to encourage donations to the fund. As the only fund allocated to the museum's collection it is essential for its future development and preservation. Every gift to the endowment makes a direct contribution to our specialist stained glass collections, helping to grow, care for and interpret these objects for audiences now and in the future.

Salaries

The Trustees have a Staff Pay Policy and undertake a review of staff salaries annually, considering levels of national inflation, the living wage, salary levels of similar roles both locally and nationally, and individual performance. The Stained Glass Museum is an accredited living wage employer.

Reserves Policy

It is the policy of Trustees to maintain sufficient funds to cover a full 12-month (minimum) period of total organisational operating costs based on the unrestricted expenditure for the next budget year (see note 1.l on page 16).

Risk Management

The Trustees have examined the major strategic, business and operational risks which the Charity faces and confirm that regular checks, systems and policies are in place to ensure that necessary steps are taken to reduce these risks. The Risk Management Policy and risk assessments are reviewed annually.

Investment Policy

The principal financial risk faced by the museum lies predominantly in the performance of investments. Trustees manage these investment risks by operating an investment policy that provides for a high diversification of holdings within investment asset classes that are quoted on recognised stock exchanges. Trustees continue to monitor the performance of investments in line with their investment policy (see note 1.m on page 16).

ACTIVITIES

Fully accredited with the Arts Council (no. 574) The Stained Glass Museum is an independent museum and registered charity (no. 1169842). It is the only museum of stained glass in the UK. As well as caring for and interpreting an internationally significant collection of stained glass the museum runs an associated programme of events to foster learning and engagement with the art of stained glass for a wide variety of audiences.

Visitor Engagement

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

We welcomed a total of 21,801 visitors to the Stained Glass Museum during 2024-25, of which 13,358 were paying visitors and 1,990 were children. 3,063 people attended an event or workshop, and 796 school children visited on a school visit. Repeat visits from Friends of the museum or Art Fund members accounted for a further 921 visits. Overall visitor numbers were slightly up on the previous year, however a greater portion of these were repeat visits.

In January the museum's standard admission price increased to £6.50 for adults, and a new combined cross-attraction ticketing venture Ely Passport was introduced in conjunction with Ely Cathedral, Ely Museum and Oliver Cromwell's House.

The Stained Glass Museum's learning and engagement team participated in several local community and outreach events, providing free to access learning and engagement opportunities within the local community. We welcomed 447 people to the museum for free during Heritage Open Weekend in September. The museum also participated in a Meet the Makers event at Two Temple Place in London, attended by more than 1,000 people.

EDUCATION & OUTREACH

The museum's trustees and staff team are hugely grateful to our team of dedicated volunteers for supporting our learning provision. A small grant from Ely City Council was awarded to facilitate our formal and learning opportunities at the museum, particularly to support our free drop-in sessions and provision for SEN.

Schools and Formal Learning

Our Learning Officer had a busy year, and our schools programme engaged with 796 pupils on 26 school visits. As an accredited Arts Award provider, we delivered Arts Award sessions, as well as learning visits which explore history, introductions to the illuminating art of stained glass, world religions, the science of light and colour, representation in portraiture, power and pride.

As a small museum we are pleased to work hard to make our learning visits accessible for people with diverse needs. During the year our Learning Officer worked closely with teachers from schools to devise tailored visits for children who have difficulty accessing mainstream education. We also devised a learning session for Growth Activities in Chesterfield, Derbyshire, a group that supports members with their mental health, organising trips and activities that promote friendship, community and wellbeing. A new group 'Illuminated' was established for home-educated children who completed their Arts Award over 6 weeks, developing both their art, communication and social skills along the way.

The museum's learning team were also busy with outreach offsite, participating in RAF Lakenheath's UK Day, engaging with over 120 7th grade students over the course of the day, as well as delivering sessions for local WI groups and care home residents with dementia.

Families

A further 998 children engaged with the museum during the school holidays during our family workshops, holiday drop-ins, and monthly SGMinis sessions for under 5s. These sessions provided a range of activities for varying prices, with some free drop-ins. Engagement with drop-ins was significantly higher than previous years showing the importance of the museum's family learning sessions for the local community.

Glass Workshops

The Board of Trustees wish to thank our specialist glass workshop tutors Tracey Chamberlain, James Cockerill, Claire Hart, Louise Haselgrove, Derek Hunt ACR, and Katie Lynn for sharing their expertise and teaching workshops at the museum during the year. 172 adults developed their creative glass

skills on one of the museum's workshops in painting on glass, leading and glazing, copper foiling, glass fusing and screenprinting on glass.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

OUTREACH

Talks & Tours

The museum's 2025 annual Study Tour took place in Leicestershire in April and was fully booked with 46 delegates. Highlights included seeing the rare survival of medieval stained glass scheme in Stanford-on-Avon parish church, a variety of work by stained glass artists working under the influence of the Arts and Crafts movement, including Christopher Whall, Veronica Whall, Theodore Salusbury and Edward Woore, as well as contemporary works by Derek Hunt and Tom Denny. Thanks to the generosity of museum Friends we were able to host two student places.

Two series of online talks were held in the year with a combined audience of 220. We enjoyed two programmes of online lectures, one in the spring and one in the autumn. Our 2025 spring series of talks followed a screening of the award-winning documentary 'Holy Frit', documenting glass artist Tim Carey and studio manager David Judson of Judson Studios' race against time to complete a stained glass commission using a technique that had never been attempted on this scale before. Another was led by artist Surinder Warboys and focused on her works created for the 'Whispers of Nature' exhibition. In the autumn, three talks focused on different women artists working in stained glass in the 19th and 20th centuries, shining a light on these under-researched figures. The series commenced with a talk on pioneering artist and businesswoman Mary Lowndes by Sarah Sexton and the museum's Curator Dr Jasmine Allen, followed by a talk on Joan Fulleylove by Dr Caroline Barron and finally Dr Joseph McBrinn discussed 'Abstraction and Empathy: The Life and Art of Evie Hone'.

COLLECTIONS & DISSEMINATION

New Acquisitions

The year saw several new acquisitions, mostly to the museum's archival and works on paper collections. The Board of Trustees remain grateful to the Director and Collections Committee for their expertise and proactive sustained approach to enhancing the museum's collections.

Amongst the new objects that entered the museum's collection during the year were a small collection of preparatory designs from the studio of Goddard & Gibbs gifted by Charles Hind; four porcelain lithophanes made by the 19th century German company Plauessche Porzellanmanufaktur (PPM) of Berlin, purchased from the collection of the late George Wigley; a small collection of historical items relating to John Richard Clayton (1827-1913), founding member of Clayton & Bell, gifted by Dr Dennis Lanigan; a collection of documents and designs from the collection of Simon Ratcliffe, glass painter and restorer at Goddard and Gibbs Studios (gifted by Sarah Ratcliffe), and seven cartoons for stained glass windows by Arthur Anselm Orr (1868-1949), gifted by David Holden.

Collections Care

Funding was sought for a conservation project to adapt museum cases to reduce the impact of bats in the museum gallery and to undertake conservation work on the museum's collections in the coming year.

Student Placements

We established a new partnership with York Art History Collaborations (YAHCS) at the History of Art Department, University of York, and advertised both a BA Curatorial and MA Internship opportunity for students which we hope to have on placement in 2026.

Access to Collections

Our Deputy Curator worked closely with our Digital Producer to create a series of video shorts for social media which explain stained glass terms such as Grisaille, Tracery & Quarry in an accessible, engaging and interesting way, as well as traditional stained glass techniques including methods of painting, staining, glass cutting, and leading. These short videos have been well received by a wide audience, increasing our digital engagement whilst also sharing our collections online in new ways.

Physical access to stored collections was made possible for several visiting groups via prior arrangement. The museum continues to provide a high-quality free enquiry service and responds to

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

around 300 enquiries from members of the public and wider architectural and heritage sector per year. Donations for this service are encouraged but rarely received.

Loans to Exhibitions

The Stained Glass Museum was delighted to lend works from its collection to two international exhibitions at prestigious venues during the year. Mary Lowndes' *The Finding of the Saviour* window travelled across the Atlantic to be displayed as part of the 'A Room of Her Own: Women Artist-Activists in Britain, 1875–1945' exhibition at the Clark Art Institute, Williamstown, Massachusetts, USA. The exhibition was curated by Alexis Goodin and ran 14 June - 14 September 2025 in which time it was visited by 34,932 people.

A stained glass panel by Evie Hone, known as 'Christ meeting his mother', was displayed at the National Gallery of Ireland, Dublin, as part of a major retrospective on Irish artists 'Mainie Jellett/Evie Hone: The Art of Friendship', 1 April - 10 August 2025. In its four-month duration the exhibition received 28,402 visitors.

Publications & Research

The museum's Director and Curator Dr Jasmine Allen published an article 'In search of artistic freedom: British stained glass in the nineteenth century' in *Stained Glass Revivals*, the Proceedings of the Ecclesiological Society's 2023 conference (Ecclesiological Society, July 2025). She also contributed to the development of a coffee table book *Divine Light: The Stained Glass of England's Cathedrals* (published by Kulturalis, October 2025) featuring stained glass from every Church of England cathedral, edited by Janet Gough.

The museum's Deputy Curator Emily Allen wrote an article on 'trailblazing women stained glass artists' for online magazine Europeana which was published for International Women's Day in March 2025.

Conferences

The Museum's Director presented research papers at several conferences both within the UK and further afield during the year, including at the 'What Light Through Yonder Window Breaks?': The Window as Protagonist in British Architecture and Visual Culture', event held at the Paul Mellon Centre in London, 22-23 November 2024, and a conference entitled 'Collecting the Art of Light', in Geneva, Switzerland, 7-8 March 2025. In September she travelled to the USA to speak at a symposium at the Clark Art Institute to accompany the *A Room of Her Own: Women Artist-Activists in Britain, 1875–1945* exhibition. Her research paper entitled "Making space for women: Mary Lowndes, pioneering stained glass artist and suffragist" presented new research on Lowndes and her importance in paving the way for women artists working in stained glass. The same month she also travelled to Münster, Germany, to participate in an event 'Modern Stained Glass.Metadata.AI' where she spoke about the physical threats to stained glass in the UK and the work of recording stained glass in databases in the British Isles.

SUPPORTERS

Trustees of The Stained Glass Museum would like to thank the following individual benefactors and funding bodies for their support during 2024-2025:

Donors and Benefactors

David and Karen Park
David Ball
Diana Courtney
James Lovely
Malcolm Leith
Oliver Kerr

The estate of Joan Nicholls
Friends of The Stained Glass Museum

Local government-funded organisations

City of Ely Council
Museums Development South East (MDSE)

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

Trusts and Foundations

The Glaziers' Trust
The Headley Trust
The Loppylugs and Barbara Morrison
Charitable Trust
The R.E. Chadwick Charitable Trust
The Wyss Foundation

Lenders, Partners

The Victoria and Albert Museum (V&A),
London
The Royal Collection
Friends of Friendless Churches

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

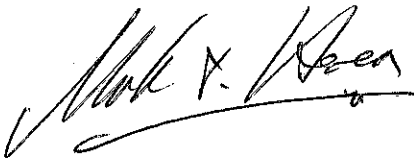
STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the applicable charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will be able to continue to meet its objectives.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ascertain the financial position of the Charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and regulations made thereunder. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

The Trustees' report was approved on 30/04/26 and signed on behalf of the Board of Trustees by



Mark Hosea
Chairman of Trustees

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2025

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE STAINED GLASS MUSEUM

Independent Examiner's Report to the Trustees of The Stained Glass Museum

I report on the accounts of the Charity for the year ended 31 October 2025 which are set out on pages 12 to 21.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

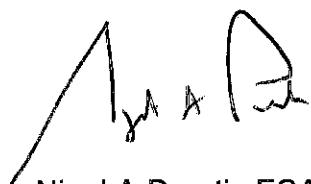
Independent Examiner's Statement

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

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

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of the accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

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



Nigel A Prentis FCA
For and on behalf of:
Prentis & Co LLP
Chartered Accountants and Independent Examiners
115c Milton Road
Cambridge
CB4 1XE

Date: 14 MAY 2026

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 OCTOBER 2025

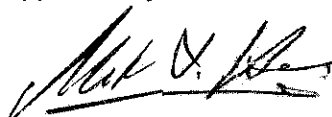
	Note	Unrestricted Funds (Museum) 2025 £	Restricted Funds 2025 £	Total Funds 2025 £	Unrestricted Funds (Museum) 2024 £	Restricted Funds 2024 £	Total Funds 2024 £
Income From:							
Donations and legacies							
Charitable Activities	2	37,980	14,865	52,845	33,402	53,893	87,295
Other	3	211,539	6,980	218,519	201,704	750	202,454
Investments		285	-	285	674	-	674
		10,187	-	10,187	11,151	-	11,151
Total Income		259,991	21,845	281,836	246,931	54,643	301,574
Expenditure on:							
Raising Funds		19,228	-	19,228	26,975	-	26,975
Charitable Activities	4	263,283	28,323	291,606	256,646	13,786	270,432
Total Expenditure		282,511	28,323	310,834	283,621	13,786	297,407
Net Income before gains/(losses) on investments and transfers		(22,520)	(6,478)	(28,998)	(36,690)	40,857	4,167
Transfer between funds		750	(750)	-	(10,162)	10,162	-
Net gains/(losses) on investments	7	721	-	721	10,411	-	10,411
Net Movement in Funds		(21,049)	(7,228)	(28,277)	(36,441)	51,019	14,578
Reconciliation of Funds:	10						
Total Funds brought forward		410,191	495,472	905,663	446,632	444,453	891,085
Total Funds carried forward		389,142	488,244	877,386	410,191	495,472	905,663

The notes on pages 15 to 21 form part of these accounts

BALANCE SHEET AT 31 OCTOBER 2025

	Note	2025 £	2024 £
Fixed Assets			
Tangible fixed assets	5	-	-
Heritage assets	6	486,011	483,031
Investments	7	135,665	134,944
Total Fixed Assets		621,676	617,975
Current Assets			
Stock		13,752	15,584
Debtors	8	18,776	12,462
Short-term deposits		77,270	69,871
Cash at bank and in hand		172,675	211,135
Total Current Assets		282,473	309,052
Current Liabilities			
Creditors: Amounts falling due within one year	9	26,763	21,364
Net Current Assets		255,710	287,688
Net Assets		877,386	905,663
The Funds of the Charity	10		
Unrestricted income funds		334,785	340,191
Designated Fund		54,357	70,000
Restricted income funds		488,244	495,472
		877,386	905,663

Approved by the Board of Trustees on 30/04/26 and signed on its behalf by:



Mark Hosea
Chairman of Trustees

The notes on pages 15 to 21 form part of these accounts

STATEMENT OF CASHFLOW 31 OCTOBER 2025

		2025	2024
		£	£
	<i>Notes</i>		
Cash flows from operating activities:			
Cash provided by (used in) Operating activities	13	<u>(38,268)</u>	<u>(15,678)</u>
Cash flow from investing activities:			
Investment income		10,187	11,151
Donated/purchased heritage assets		(2,980)	(56,370)
Cash Provided By (Used In) Investing Activities		<u>7,207</u>	<u>(45,219)</u>
Change in cash and cash equivalents in the year		(31,061)	(60,897)
Cash and Cash Equivalents brought forward		<u>281,006</u>	<u>341,903</u>
Total cash and cash equivalents carried forward		<u>249,945</u>	<u>281,006</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

1. Accounting Policies

In preparing the accounts the following accounting policies have been complied with:

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Stained Glass Museum meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The presentation currency of the financial statements is the Pound Sterling (£).

(b) Fixed asset investments

Investments are stated at market value as at the balance sheet date. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

(c) Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

(d) Fund structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. Unrestricted funds comprise funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds which, the Trustees, at their discretion, have created for a specific purpose. Further details on the restricted funds are disclosed in note 10.

(e) Income

All income is recognised once the charity has entitlement to the resources, it is certain that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability. Income received in advance of the relevant period is made available for use once the Museum is entitled to it.

(f) Gifts in kind and legacies

Gifts and legacies are recognised where and when there is an entitlement to them. Donated goods are recognised in different ways depending on how they are to be used by the charity:

- i. Those donated for onward transmission to beneficiaries are included in the statement of financial activities as incoming resources and resources expended when they are distributed. They are valued at the amount the charity would have to pay to acquire them.
- ii. Assets which are to be retained by the charity are recognised as income based on an estimate for the value of the asset. If the asset is to be retained indefinitely it may form part of the endowment fund.

(g) Tangible assets

Depreciation is provided to write off the cost of fixed assets over their useful lives by annual instalments. On assets purchased prior to 31 October 2012 this was calculated at the rate of 25% on reducing balances. On assets purchased after this date, the rate is 25% per annum on the original purchase price. This is with the exception of the new LED displays in the gallery; these have been depreciated over their useful life of around 10 years, approximately 30,000 hours.

(h) Heritage assets

The Museum has three collections of heritage assets which are held in support of the Museum's primary objective of increasing knowledge, understanding and appreciation of stained glass. The collections, comprising stained glass, cartoons, and other associated assets, are accounted for as follows:

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

- i. Heritage assets acquired before 1 November 2005 have not been capitalised because the cost of doing so would outweigh the benefits.
- ii. Depreciation is provided in respect of heritage assets to the residual value of the asset. The residual value is determined by the valuation of the asset by the curator or other external expert.
- iii. Acquisitions are made by purchase or donation. Purchases are recorded at cost. Donations are recorded at the current value ascertained by the Museum's curator with reference, where possible, to others e.g. dealers or writers on stained glass who are considered to have appropriate experience or knowledge on the item being valued.

Further details are shown in note 6.

(i) Foreign currency

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

(j) Stock

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

(k) Pension

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

(l) Reserves

Free reserves (unrestricted funds) should total 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year. This should be regularly reviewed to ensure that it meets the organisation's changing needs and circumstances. At the present time it is the policy of the Trustees that unrestricted funds not committed or invested in tangible assets ('the free reserves') should be:

Salary payments, including NI and pension contributions (12 months)	£150,000
Rent payments (12 months)	£25,000
Other contractual obligations greater than six months	Nil

(m) Investments

The trustees have adopted a low risk investment policy with the aim of obtaining maximum capital appreciation with minimal risk. Surplus funds are held in various COIF Charities Funds and monitored on a regular basis.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

2. Income From Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2025	Unrestricted Funds	Restricted Funds	Total 2024
	£	£	£	£	£	£
Admissions	93,918	-	93,918	81,944	-	81,944
Museum Trading	81,946	6,980	88,926	86,064	750	86,814
Education Activities	35,675	-	35,675	33,696	-	33,696
	211,539	6,980	218,519	201,704	750	202,454

3. Other Income

	Unrestricted Funds	Restricted Funds	Total 2025	Unrestricted Funds	Restricted Funds	Total 2024
	£	£	£	£	£	£
Sponsorships	285	-	285	674	-	674
	285	-	285	674	-	674

4. Total Expenditure

	Unrestricted Funds		Restricted Funds		Total 2025
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable activities	-	109,862	-	16,913	126,775
Salaries and wages	148,826	-	11,096	-	159,922
Pension costs	3,966	-	314	-	4,280
Other staff costs	-	629	-	-	629
	152,792	110,491	11,410	16,913	291,606

	Unrestricted Funds		Restricted Funds		Total 2024
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities	-	112,166	-	4,798	116,964
Salaries and Wages	141,034	-	8,752	-	149,786
Pension Costs	3,446	-	236	-	3,682
Other staff costs	-	-	-	-	-
	144,480	112,166	8,988	4,798	270,432

Analysis of Charitable Activities – Other Costs and Sundry Restricted Funds

	Unrestricted 2025	Restricted 2025	Total 2025	Unrestricted 2024	Restricted 2024	Total 2024
	£	£	£	£	£	£
Rent	16,541	-	16,541	17,006	-	17,006
Office expenses	19,447	16,004	35,451	24,712	2,887	27,599
Travel	1,600	93	1,693	4,035	1,911	5,946
Electricity	8,708	-	8,708	9,353	-	9,353
Museum trading costs	36,868	816	37,684	28,865	-	28,865
Sundry repairs and Maintenance	418	-	418	1,569	-	1,569
Insurance	5,449	-	5,449	3,584	-	3,584
Bank and credit card charges	399	-	399	486	-	486
Subscriptions	1,204	-	1,204	1,486	-	1,486
Education courses	15,133	-	15,133	17,628	-	17,628
Independent examination	2,772	-	2,772	2,544	-	2,544
Trustees travel expenses	1,323	-	1,323	498	-	498
Legal Fees	-	-	-	400	-	400
	109,862	16,913	126,775	112,166	4,798	116,964

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

Note: Trustees are entitled to claim the lowest train fare for the travel or mileage costs at the rate of max. 45p per mile, depending on how direct the journey is from their base to the meeting venue. In practice, not all of them make a claim, thereby minimising costs.

5. a) Tangible Fixed Assets

	Audio & Office Equipment £	Display Equipment £	Total £
Cost			
Balance as at 1 November 2024	37,319	46,912	84,231
Balance as at 31 October 2025	37,319	46,912	84,231
Depreciation			
Balance as at 1 November 2024	37,319	46,912	84,231
Balance as at 31 October 2025	37,319	46,912	84,231
Net book value at 31 October 2025	-	-	-

Tangible Fixed Assets - 2024

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2023	11,699	37,319	46,912	95,930
Additions	-	-	-	-
Disposals	-	-	-	-
Transfer to Heritage Assets	(11,699)	-	-	(11,699)
Balance as at 31 October 2024	-	37,319	46,912	84,231
Depreciation				
Balance as at 1 November 2023	-	37,319	46,912	84,231
Charge for the year	-	-	-	-
Eliminated on disposal	-	-	-	-
Balance as at 31 October 2024	-	37,319	46,912	84,231
Net book value at 31 October 2024	-	-	-	-

6. a) Heritage Assets - 2025

	Stained Glass £	Cartoons £	Library Books £	Other Assets £	Total £
Cost					
At 1 November 2024	437,332	14,900	11,699	19,100	483,031
Additions	300	550	-	2,130	2,980
Transfer	-	-	-	-	-
Disposals	-	-	-	-	-
At 31 October 2025	437,632	15,450	11,699	21,230	486,011

The costs above represent items acquired since 1 November 2005. In addition, the Museum holds a further 56 pieces of glass and 129 cartoons in its collection which were not previously capitalised.

Items held on loan are not included within fixed assets.

During the year the Museum received proceeds of £Nil (2024 - £Nil) from the sale of Heritage Assets which had not previously been capitalised.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

b) Heritage Assets - 2024

	Stained Glass £	Cartoons £	Library Books £	Other Assets £	Total £
Cost					
At 1 November 2023	402,962	10,400	-	1,600	414,962
Additions	34,370	4,500	-	17,500	56,370
Transfer	-	-	11,699	-	11,699
Disposals	-	-	-	-	-
At 31 October 2024	437,332	14,900	11,699	19,100	483,031

7. Investments

	2025 £	2024 £
Market value of investments at 1 November 2024	134,944	124,533
Additions	-	-
Disposals	-	-
Net realised losses	-	-
Net unrealised investment gains/(losses)	721	10,411
Market value at 31 October 2025	135,665	134,944
Cost at start of valuation 31 October 2025	121,199	121,199

8. Debtors

	2025 £	2024 £
Prepayments	6,795	3,030
Debtors	11,981	9,432
	18,776	12,462

9. Creditors

	2025 £	2024 £
Amounts Falling Due Within One Year		
Trade creditors	-	57
Independent examiner fee	2,731	2,600
Pension accrual	831	789
Staff salaries, tax and NI and pension	13,940	13,669
Credit Card - Company Barclaycard	2,393	1,629
Telephone	120	120
Deferred income	4,045	2,500
Accrued expenses	2,703	-
	26,763	21,364

10. a) Funds - 2025

	Balance at 1 November 2024 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2025 £
Restricted Funds						
Headley Trust	12,441	10,000	(21,411)	(1,030)	-	-
Sundry restricted	-	9,145	(6,912)	-	-	2,233
Heritage assets	483,031	2,700	-	280	-	486,011
Unrestricted funds	340,191	257,541	(274,958)	11,290	721	334,785
Collections Fund	70,000	2,450	(7,553)	(10,540)	-	54,357
	905,663	281,836	(310,834)	-	721	877,386

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

b) Funds - 2024

	Balance at 1 November 2023 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2024 £
Restricted Funds						
Headley Trust	9,944	10,735	(8,238)	-	-	12,441
Sundry restricted	-	5,548	(5,548)	-	-	-
Appeals	19,547	-	-	(19,547)	-	-
Heritage assets	414,962	38,360	-	29,709	-	483,031
Unrestricted funds	376,632	246,931	(283,621)	(10,162)	10,411	340,191
Collections Fund	70,000	-	-	-	-	70,000
	891,085	301,574	(297,407)	-	10,411	905,663

Heritage assets funds include the museum's accessioned collection.

The Headley Trust Fund has funded the 2-year part-time post of Digital Producer and a gallery redisplay project. The funding has now concluded and has been fully utilised.

The Collections Fund was established in order to make an ongoing commitment and provision to develop and care for the existing collection and to fundraise for any new acquisitions, re-display and conservation work.

11. a) Analysis of Net Assets between Funds - 2025

	Fixed Assets £	Heritage Assets £	Investments £	Net Current Assets £	Total £
Restricted Funds					
Sundry Restricted	-	-	-	2,233	2,233
Heritage assets	-	486,011	-	-	486,011
Unrestricted Funds	-	-	135,665	253,477	389,142
	-	486,011	135,665	255,710	877,386

b) Analysis of Net Assets between Funds - 2024

	Fixed Assets £	Heritage Assets £	Investments £	Net Current Assets £	Total £
Restricted Funds					
Appeal Funds	-	-	-	-	-
Hedley Trust	-	-	-	12,441	12,441
Heritage assets	-	483,031	-	-	483,031
Unrestricted Funds	-	-	134,944	275,247	410,191
	-	483,031	134,944	287,688	905,663

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2025

12. Pensions

The charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £4,280 (2024 - £3,682). Contributions totalling £831 (2024- £789) were payable to the fund at the balance sheet date.

13. Reconciliation of net movement in funds to net cash flow from operating activities

	2025	2024
	£	£
Net movement in Funds	(28,277)	14,578
Deduct interest income in investing activities	(10,187)	(11,151)
(Increase)/Decrease in stock	1,832	(124)
(Increase)/Decrease in Debtors	(6,314)	(1,651)
(Decrease)/Increase in Creditors	5,399	(6,919)
(Gains)/Losses on Investments (see note 7)	(721)	(10,411)
Net Cash Used in Operating Activities	(38,268)	(15,678)

14. Related Parties Transactions

During the year no Trustees received any remuneration (2024: none)

During the year no Trustees received any benefit in kind (2024: none)

During the year Trustees received reimbursements of expenses totalling £1,323 (2024: £498)



THE STAINED GLASS MUSEUM

The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842

Arts Council Accredited Museum No. 574

Company No. CE008353

www.stainedglassmuseum.com



We are very grateful to the Organisations and donors who have supported the Museum during 2024-2025 with grants or gifts of £1,000 or more:

The Headley Trust
The Wyss Foundation
The Loppylugs and Barbara Morrison Charitable Trust
The Art Scholars Charitable Trust
Cambridgeshire and Hunts Family History Society
The Constable Trust
The Glaziers' Trust
ACE / V&A Purchase Grant Fund
The Paul Mellon Centre for British Art

THE
HEADLEY
TRUST



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Accounts

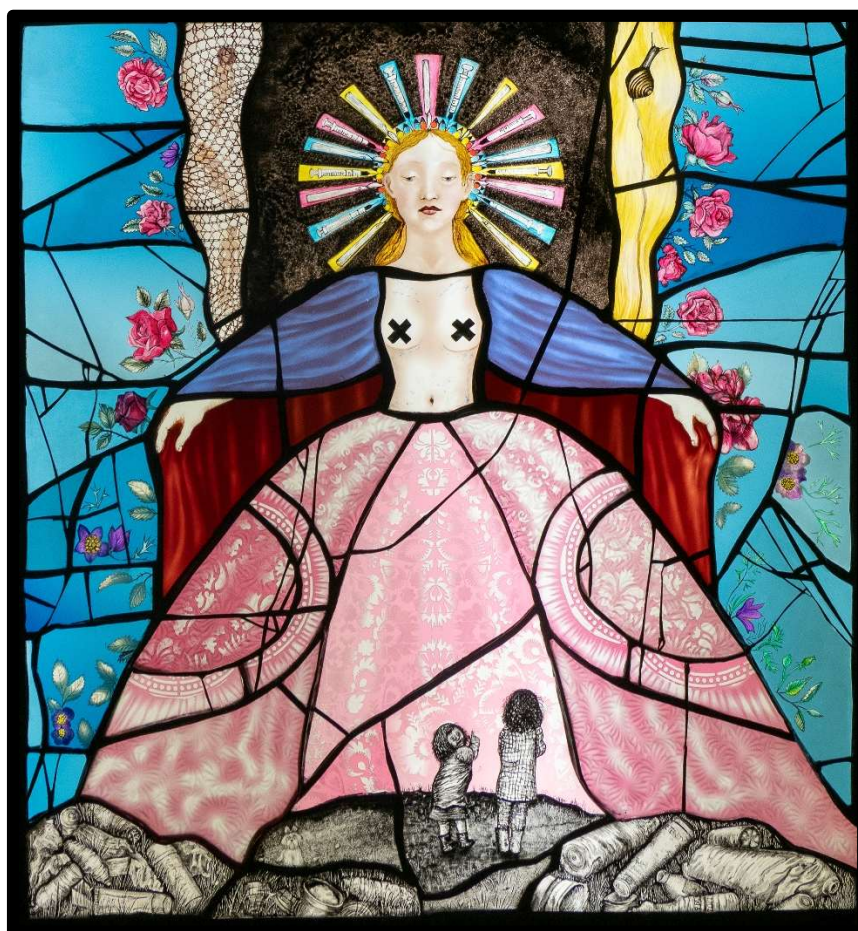


THE STAINED GLASS MUSEUM

inspiring stories in glass, light and colour

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED
31 OCTOBER 2024



Detail: Pinkie Maclure, *Beauty Tricks* (2017), ELYGM:2024.6

South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

The Stained Glass Museum

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574
Company No. CE008353

Registered Office: The Stained Glass Museum,
Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

PATRON

HM King Charles III

TRUSTEES

Dr Jeffrey West FSA (Chairman)
Professor Sarah Brown MA FSA
Lara Clements
Lloyd De Beer (appointed November 2023)
Suzanne Galloway MA
Mark Hosea
Malcolm Leith
Adrian Murphy (appointed November 2023)
Llewela Selfridge (resigned April 2024)
Michael Sheppard (appointed January 2024)

DIRECTOR & CURATOR

Dr Jasmine Allen

CONSERVATION ADVISER

Professor Sarah Brown MA FSA

BANKERS

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Cambridgeshire
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25 Kings Hill Avenue
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Kent
ME19 4JQ

INDEPENDENT EXAMINER

Nigel Prentis FCA
Prentis & Co LLP
115c Milton Road
Cambridge
CB4 1XE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2024

The Trustees of the Stained Glass Museum present their report and financial statements for the year ended 31 October 2024. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

HISTORY

The Stained Glass Museum was founded in 1972 and first constituted under a Trust Deed dated 11 October 1977. The Stained Glass Museum opened to the public in Ely Cathedral in 1979 and is presently located in the south triforium of Ely Cathedral under a formal Licence to Occupy renewed in May 2024 with the Dean and Chapter.

Following a governance review in 2016, Trustees decided that a Charitable Incorporated Organisation (CIO) with the same name and charitable objectives should be established as the successor organisation to the Trust. With the approval of the Charity Commission, assets were transferred from the predecessor entity a Charitable Trust (The Stained Glass Museum Trust: registered charity no. 274776) to the CIO (The Stained Glass Museum: registered charity no. 1169842). Since 1 November 2016, The Stained Glass Museum has been governed by the CIO.

OBJECTIVES OF THE CHARITY

The Stained Glass Museum CIO (charity no. 1169842) was established with a constitution dated 30 September 2016. The objects of the charity remain the same as the previous charity - the education of the public in the history and appreciation of Stained Glass by the following means:

- (a) To provide, maintain and develop a museum (hereinafter called "a Museum") to benefit and educate the public in the history and appreciation of stained glass and house all the items hereinafter mentioned in such place or places as the Trustees from time to time may determine for the education, appreciation and enjoyment of all;
- (b) To form by purchase or as gifts or loans a representative collection of fine stained glass panels and windows of all periods from churches, as well as other religious and secular buildings in Great Britain, as well as from other appropriate sources both within and beyond Europe as the Trustees may determine;
- (c) To form by purchase or as gifts or loans a representative collection of designs, cartoons, tools and other material relating to the history and design and manufacture of British and other stained glass of all periods;
- (d) To develop, safeguard and enhance the Museum's collection for the benefit of future generations;
- (e) To interpret the collection to a variety of audiences in diverse ways and to raise awareness of stained glass as an important part of Britain's cultural and artistic heritage, as both a historic and contemporary art form;
- (f) To provide a learning programme for all ages, including educational visits for schools, events, talks and workshops to further engage with and educate the public;
- (g) To offset running costs of the Museum by generating income from admissions, retail, events and other activities where appropriate;
- (h) When it is deemed appropriate by Trustees, to act as a repository for stained glass removed from redundant churches, chapels and other buildings in Great Britain in order to retain such glass for study and display or to arrange for its transfer to other museums, churches chapels and other buildings by way of loan or gift for charitable purposes as the Trustees may from time to time determine.

VISION - The national centre for enjoying and understanding stained glass through storytelling, creativity and research.

MISSION - To share the cultural and artistic importance of stained glass.

GOVERNANCE

The Charity is controlled by Trustees selected for their knowledge of stained glass, museum and heritage sector, management, finance and other appropriate subjects. The Trustees who have served during the year and since the year end are set out on page 1. New Trustees are appointed with the specific needs of the CIO in mind at the time of the vacancy, in terms of skills, expertise, experience and knowledge of the relevant field of activity and advice which the Trustees need. New Trustee induction involves the provision of a copy of the governing documents, objectives and policies of the charity, minutes of prior meetings and a formal tour of the museum. Upon appointment, new Trustees are inducted by the Chairman and the Director. Existing trustees are provided with training as and when required; this is provided both internally by fellow trustees and where appropriate by outside sources.

The Trustees meet a minimum of four times a year to review policy and progress with the museum Director. The museum also has an advisory Acquisition and Disposal Sub-Committee of appointed persons including selected Trustees. A risk review is carried out by the Trustees in conjunction with the Director annually, and appropriate steps are taken to mitigate risk.

The Trustees are aware of the Charity Commission's guidance on public benefit and the requirements of the Charities Act 2006, including the requirement to report on public benefit. The Museum and library are available to the public at large, as are the museum's activities, events, workshops and educational courses organised regularly by the Museum.

Dr Jeffrey West remained Chair of the [Board of Trustees](#) during 2023-24. Following recruitment, shortlisting and interviews, three new Trustees joined the Board. Dr Lloyd de Beer, Curator of Medieval Britain and Europe at the British Museum, and Adrian Murphy, an experienced digital communications and marketing professional, both joined the Board in November 2023. Michael Sheppard, an experienced project manager with experience in architectural conservation and restoration joined the Board in January 2024.

Collections Committee

Trustees benefitted throughout the year from the advice of several specialist members of the Collections Committee who act as advisors. The Board would like to express its thanks to this group for lending their time and expertise: Professor Tim Ayers (History of Art Department, University of York), Dr Sally-Anne Huxtable (National Trust) (resigned July 2024), Dr Michaela Zöschg (Curator of Medieval Art & Design, V&A Museum) and Dr Martin Crampin, stained glass scholar, UTSDW.

Staff team

The Museum is operated by a small team of paid staff, led by the Director, and supported by volunteers. Thanks to funding from the Headley Trust, a new two-year part-time of Digital Producer was created in 2024 and Ho Huang was appointed to this role. From summer 2024 Emily Allen's contract was extended to full-time in her new capacity as Deputy Curator, where she is responsible for collections engagement, interpretation, marketing, memberships and audiences.

Strategic Plans - Relocation

The Board remain committed to exploring options for relocating the museum, due to the restrictive physical access to this upper-level Grade-I listed space and the fact there is no room for expansion in our current premises. During the year several conversations were held with potential partners across the UK. Closer to our current home in Ely, attempts to negotiate leasing a vacant commercial premises near the Cathedral to relocate our learning and workshops were unsuccessful, and the landlord opted for a commercial tenant instead. As a small charity in a city where independent businesses are thriving, there is a high demand for vacant commercial property.

FINANCES

The Museum does not receive any core government or local council funding. The museum's income is predominantly funded by visitor admission charges and shop sales, supplemented by fundraising events and activities and grants from trusts and foundations.

Financial Overview

Finances for the year ending 31 October 2024 are set out on page 11 of the accounts. Total income in 2023-24 (excluding specific grants in restricted income) was £246,931 (2022-23: £285,430).

Unrestricted expenditure was higher than previous years due to increased costs and stood at £273,676 (2022-23: £238,925). This resulted in an overall deficit of £26,745 (2022-23 surplus: £46,505). The deficit was largely due to increased running costs as well as lower than expected admissions and shop sales. We incurred unrealised gains on investments of £10,411 (2022-23: £1,577) this year which means our unrestricted funds now stand at £420,136.

Salaries

The Trustees undertake a review of staff salaries annually, considering levels of national inflation, the living wage, salary levels of similar roles both locally and nationally, and individual performance. The Stained Glass Museum is an accredited living wage employer.

Reserves Policy

It is the policy of Trustees to maintain sufficient funds to cover a full 12-month (minimum) period of total organisational operating costs based on the unrestricted expenditure for the next budget year (see note 1.l on page 16).

Risk Management

The Trustees have examined the major strategic, business and operational risks which the Charity faces, and regular checks, systems and policies are in place to ensure that necessary steps are taken to reduce these risks. The Risk Management Policy and risk assessments are regularly reviewed.

Investment Policy

The principal financial risk faced by the museum lies predominantly in the performance of investments. Trustees manage these investment risks by operating an investment policy that provides for a high diversification of holdings within investment asset classes that are quoted on recognised stock exchanges. Trustees continue to monitor the performance of investments in line with its investment policy (see note 1.m on page 16).

ACTIVITIES

Fully accredited with the Arts Council (no. 574) The Stained Glass Museum is an independent museum and registered charity (no. 1169842). It is the only museum of stained glass in the UK. As well as caring for and interpreting an internationally significant collection of stained glass the museum runs an associated programme of events to foster learning and engagement with the art of stained glass for a wide variety of audiences.

Visitor Engagement

We welcomed a total of 21,622 people to the Stained Glass Museum during 2023-24, of which 16,314 were paying visitors and 2,788 were children. 2,042 people attended an event or workshop, and 827 school children visited on a school visit. Repeat visits from Friends of the museum or Art Fund members accounted for a further 1,035 visitors.

Overall visitor numbers were down on the previous year, and this was largely due to a significant drop in joint Ely Cathedral ticket sales, likely because of increased admission prices to enter the Cathedral. However, the number of school visits were up significantly, as were visitors whose entry was free with an Art Pass or annual pass.

EDUCATION & OUTREACH

Schools Programme

Our Learning Officer had a busy year, and our schools programme engaged with 827 pupils from 27 schools across Ely, Fenland and eastern regions. This was 20% more than the previous year. As an accredited Arts Award provider, we delivered Arts Award sessions, as well as sessions on stained glass history, religion, science of light and colour, portraiture, power and pride.

Provision for SEN children was enhanced and our Learning Officer worked closely with teachers from one school who cater for severely autistic children unable to access mainstream schooling. Similarly, on visits from home education groups the additional educational and emotional needs of children are taken into consideration and a good rapport has been built up with these groups.

Funding from The Art Friends Cambridgeshire enabled bespoke new replica handling stained glass panels to be made by artist Jamal Rafay for use with schools and booked group tours. The Ely Rotary Club and Helen Keller Lions also contributed funds towards learning resources in the gallery.

Community Engagement

The Stained Glass Museum's learning and engagement team participated in several local community and outreach events, providing free-to-access learning and engagement opportunities within the local community. Around 275 people visited the museum out of hours for free during Heritage Open Weekend in September. The museum also had outreach stalls at the Ely Arts Festival in the summer, Ely Cathedral Open afternoon in October and Ely Cathedral Christmas Gift & Food Fair in November.

Families

A further 972 children engaged with the museum during the school holidays during our family workshops, holiday drop-ins, and monthly SGMinis sessions for under 5s. The museum staff and trustees are hugely grateful to our team of dedicated volunteers for supporting our learning provision.

Glass Workshops

In addition, 143 adults developed their creative glass skills on one of our 25 specialist workshops in painting on glass, leading and glazing, copper foiling, glass fusing and screen-printing on glass. The Board of Trustees wish to thank our glass workshop tutors Tracey Chamberlain, James Cockerill, Claire Hart, Louise Haselgrove, and Derek Hunt ACR for sharing their expertise and teaching workshops at the museum during the year.

Tours

The museum's 2024 annual Study Tour took place in Dublin in April 2024 and was fully booked with 48 paying delegates. We were delighted to be guided by resident experts Dr David Caron, Dr Joseph McBrinn and Stephen Huws whose combined knowledge and enthusiasm made for a memorable tour. Attendees were enraptured by the works of renowned Irish arts and Craft artists including Harry Clarke, Evie Hone, Wilhelmina Geddes and Michael Healy. Thanks to the generosity of Friends, we were able to offer three student places – one to a non-residential student based in Dublin, and two others based in the UK. A Study Day in Northamptonshire in the autumn saw visits to see some spectacular modern glass by Evie Hone, John Piper and Mark Angus at Wellingborough and Oundle.

Talks

Two series of online talks were held in the year with a combined audience of 350. Our 2024 spring series of talks was organised to coincide with The Glass Heart Exhibition at Two Temple Place to highlight the cultural heritage of glass in the UK. One talk brought together speakers from three different centres devoted to glass: Julia Stephenson (Head of Art, National Glass Centre, Sunderland), Harrison Davies (Curator, Stourbridge Glass Museum) and Peter Frost (Executive Director, St Helen's World of Glass). A second talk brought together two contemporary glass artists Ayako Tani and Christopher Day to discuss the art of glassblowing, and the third discussed the role of coloured glass in architecture with Andrew Moor, Glass Art Consultant and author of several books on modern and contemporary architectural glass art.

The series of autumn talks focused on the work of historic and contemporary artists whose works had recently entered the museum's collections. Juliette MacDonald, a Lecturer at the University of Edinburgh, spoke to us about Scottish artist Douglas Strachan's life and legacy. Contemporary glass artist Grace Ayson gave an illuminating presentation on her artistic practice, bringing together both her love for drawing and translucent coloured glass. Finally, Canon John Edwards gave a fascinating insight into the extensive work of artist Christopher Webb, a British stained glass designer whose distinctive and refined windows can be seen all over the country.

Throughout the year several adults also accessed lifelong learning through talks and craft sessions delivered by museum staff to various local WI and Arts Society groups.

COLLECTIONS & RESEARCH

New Acquisitions

The year was a significant one for new acquisitions. The Board of Trustees remain grateful to the Director and Collections Committee for their expertise and proactive sustained approach to enhancing the museum's collections. Amongst the new objects that entered the museum's permanent collection during the course of the year were a bound sketchbook of designs by British artist Francis Skeat (1909-2000) gifted by Christina Alvner; a collection of items from Norman Attwood (1934-2003), gifted by Amanda Blair, and an extensive archive of designs and cartoons by the prolific stained glass artist Christopher Webb (1886-1966), gifted by Canon John Edwards.

In addition to these significant gifts, several purchases were made during the year, thanks to fundraising appeals and acquisition grants. Of these, a contemporary work entitled *Beauty Tricks*, 2017, by Scottish artist Pinkie Maclure (b.1966) was purchased with the support of the Art Fund and the Arts Council/V&A Purchase Grant Scheme. Thanks to a successful public appeal and donations from individuals, a stained glass panel by Scottish artist Douglas Strachan (1875-1950), *David anointed as King*, formerly part of a 1916 window made for Selkirk church, was purchased at auction.

Other purchases were made using funds set aside and ringfenced in a new Collections Fund established dedicated to the care and development of the collections. Purchases included a heraldic shield c.1670-90 attributed to Henry Gyles (1640-1709), a collection of designs by post-war artist Margaret Traherne (1919-2006) and six internationally-significant sample or exhibition panels by post-war German masters from the Derix-Kaiserswerth studio. Included amongst these were artworks by Georg Meistermann (1911-1990), Hermann Gottfried (1929-2015), Hubert Spierling (1925-2018), Maria Katzgrau (1912-1998), and two works by Joachim Klos (1932-2007). These modern panels reveal new innovations in stained glass in the late 20th century and have significantly enhanced the international breadth of museum's collections as well as showcasing modern innovations in stained glass.

Collections Care

Thanks to funding from The Constable Trust, visits from a specialist bat ecologist and stained glass conservator were made to assess the impact of bats in the museum gallery – looking especially at the potential damage being inflicted on the displayed collections. As a result, designs for a series of adaptations to the museum gallery cases were made to install additional rooves to protect works on display. Funding for this work will be sought in the following year.

Thanks to the team at the York Glaziers Trust – especially Director Prof Sarah Brown, conservator Nanci Georgi ACR and trainee conservator Samantha Yates, the newly acquired stained glass panel by Douglas Strachan was conserved and framed ready for display free of charge. Conservation involved replacing and repainting missing pieces of glass, and stabilising cracks. A bronze frame was added to the extremely heavy panel to provide extra structural stability.

A large window by Mary Lowndes, depicting *The Finding of the Saviour in the Temple*, was also cleaned and conserved in preparation for an international loan.

Access to Collections

Digital access to the museum's collections was significantly enhanced through the Bloomberg Connects App. Supported by Art UK the Stained Glass Museum was part of an early British cohort to sign up to the App. A large amount of additional audio and visual content around the museum's collection can now be explored via this Mobile App both on site and from the comfort of one's own home in multiple languages giving users new ways of finding out about the museum, engaging with and exploring its collection.

The Curatorial team enabled access to the museum's stored collections and archives for independent researchers and parish groups during the year. The museum also continues to provide a high-quality free enquiry service and responds to around 300 enquiries from members of the public and wider architectural and heritage sector per year.

Exhibitions

The Stained Glass Museum was delighted to be a lending partner to *The Glass Heart: Art, Industry & Collaboration Exhibition* at Two Temple Place, 27 January – 21 April 2024. Curated by Antonia Harrison, this exhibition saw several stained glass panels from the museum's permanent collection including windows by Hardman & Co., George Hedgeland, Lavers, Barraud & Westlake, Wilhelmina Geddes and John Piper displayed alongside other exhibits made from glass from private and public collections held by the Stourbridge Glass Museum, and National Glass Centre, Sunderland. The exhibition was visited by around 45,000 people over the duration of the exhibition, making it one of the most popular exhibitions held at this central London venue and The Stained Glass Museum was delighted to see objects from its collection presented in a new context and reaching wider audiences.

The museum hosted exhibitions of screen-printed glass by James Cockerill (HALT Glass) 1 June – 29 September 2024, and the BSMGP touring exhibition of contemporary stained glass 'Inspired by William Morris', 28 August – 31 October 2024, which saw more than 30 contemporary panels produced by professionals, enthusiasts and novices on the theme of William Morris.

Publications & Research

In partnership with the British Corpus Vitrearum the museum organised and facilitated a symposium on *Recording Stained Glass in the British Isles* with the aim of working towards a sustainable national or international resource to increase public access to Britain's stained-glass heritage. An initial event, held on 29 May 2024, was generously supported by Paul Mellon Centre for British Art and the Worshipful Company of Glaziers. The event was attended by 24 people who represented a total of 13 different databases dedicated to recording information on our stained-glass heritage. Significantly, there was representation from across England, Scotland, Wales, and Ireland. Following this event, a small working party has been produced to pursue suggested options, explore data sets and interoperability.

Thanks to the support of the Worshipful Company of Art Scholars Charitable Trust, the museum was able to invite international scholar Dr Maximilian Berkel from Germany to visit the museum in August 2024 to carry out some research into the newly acquired post-war German stained glass panels. It is hoped this research will enable the museum to develop an exhibition proposal in partnership with other national and international institutions.

The museum's Director and Curator Dr Jasmine Allen contributed three biographical essays on stained glass artists Wilhelmina Geddes, Margaret E.A. Rope and Veronica Whall to a new publication *Women Pioneers of the Arts and Crafts Movement*, edited by Karen Livingstone and published by V&A/Thames & Hudson in October 2024. Several objects from The Stained Glass Museum's collection were illustrated in the volume. The Director also contributed an essay entitled 'More coloured light' to *The Glass Heart: Art Industry & Collaboration* exhibition catalogue to accompany the exhibition of the same name at Two Temple Place, London, 27 January – 21 April 2024.

The Museum Director presented research papers at several conferences during the year, including at the *Recording British Stained Glass: The Future of Databases* Symposium hosted by the museum (29 May 2024). She was also invited to speak at the international Glass Art Society Conference in Berlin on a panel entitled 'Endangered Status - The Current Situation for Stained Glass in the UK' (17 May 2024). She also presented a paper on 'Collecting post-war stained glass: opportunities and challenges', at the *Capturing the Moment: Swansea Stained Glass Archives symposium* at UWTSD, Swansea (24 November 2023) and presented The Constable Trust's 2024 Annual Lecture, where she spoke on 'Modern stained glass in Britain: post-war to present day' (27 April 2024).

SUPPORTERS

Trustees of The Stained Glass Museum would like to thank the following benefactors and funding bodies for their support during 2023-2024:

- The Headley Trust
- The Wyss Foundation
- The Loppylugs and Barbara Morrison Charitable Trust
- The Art Fund
- ACE / V&A Purchase Grant Fund
- The Glaziers' Trust
- The Paul Mellon Centre
- The Constable Trust
- The Art Scholars Charitable Trust
- Cambridgeshire and Hunts Family History Society
- Association of Independent Museums (AIM)
- Museums in Cambridgeshire (Cambridgeshire County Council)
- The Art Friends Cambridgeshire
- Ely Rotary Klub
- Helen Keller Lions
- Friends of The Stained Glass Museum
- Individual donors to the Douglas Strachan Appeal

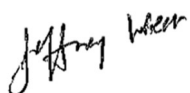
STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the applicable charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will be able to continue to meet its objectives.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ascertain the financial position of the Charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and regulations made thereunder. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

The Trustees' report was approved on 26 June 2025 and signed on behalf of the Board of Trustees by



Dr Jeffrey West
Chairman of Trustees

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE STAINED GLASS MUSEUM

Independent Examiner's Report to the Trustees of The Stained Glass Museum

I report on the accounts of the Charity for the year ended 31 October 2024 which are set out on pages 11 to 22.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

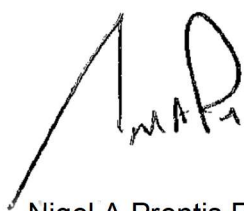
Independent Examiner's Statement

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

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

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of the accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

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



Nigel A Prentis FCA
For and on behalf of:
Prentis & Co LLP
Chartered Accountants and Independent Examiners
115c Milton Road
Cambridge
CB4 1XE

Date: 24 July 2025

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 OCTOBER 2024

	Note	Unrestricted Funds (Museum) 2024 £	Restricted Funds 2024 £	Total Funds 2024 £	Unrestricted Funds (Museum) 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Income From:							
Donations and legacies		33,402	53,893	87,295	93,932	19,212	113,144
Charitable Activities	2	201,704	750	202,454	182,891	-	182,891
Other	3	674	-	674	266	-	266
Investments		11,151	-	11,151	8,341	-	8,341
Total Income		246,931	54,643	301,574	285,430	19,212	304,642
Expenditure on:							
Raising Funds		26,975	-	26,975	16,890	-	16,890
Charitable Activities	4	256,646	13,786	270,432	222,035	7,280	229,315
Total Expenditure		283,621	13,786	297,407	238,925	7,280	246,205
Net Income before gains/(losses) on investments and transfers		(36,690)	40,857	4,167	46,505	11,932	58,437
Transfer between funds		(10,162)	10,162	-	(3,000)	3,000	-
Net gains/(losses) on investments	7	10,411	-	10,411	1,577	-	1,577
Net Movement in Funds		(36,441)	51,019	14,578	45,082	14,932	60,014
Reconciliation of Funds:	10						
Total Funds brought forward		446,632	444,453	891,085	401,550	429,521	831,071
Total Funds carried forward		410,191	495,472	905,663	446,632	444,453	891,085

The notes on pages 13 to 20 form part of these accounts

BALANCE SHEET AT 31 OCTOBER 2024

	<i>Note</i>	2024 £	2023 £
Fixed Assets			
Tangible fixed assets	5	-	11,699
Heritage assets	6	483,031	414,962
Investments	7	134,944	124,533
Total Fixed Assets		617,975	551,194
Current Assets			
Stock		15,584	15,460
Debtors	8	12,462	10,811
Short-term deposits		69,871	63,045
Cash at bank and in hand		211,135	278,858
Total Current Assets		309,052	368,174
Current Liabilities			
Creditors: Amounts falling due within one year	9	21,364	28,283
Net Current Assets		287,688	339,891
Net Assets		905,663	891,085
The Funds of the Charity	10		
Unrestricted income funds		340,191	376,632
Designated Fund		70,000	70,000
Restricted income funds		495,472	444,453
		905,663	891,085

Approved by the Board of Trustees on 26 June 2025 and signed on its behalf by:



Dr Jeffrey West
Chairman of Trustees

The notes on pages 13 to 20 form part of these accounts

STATEMENT OF CASHFLOW 31 OCTOBER 2024

		2024	2023
		£	£
	<i>Notes</i>		
Cash flows from operating activities:			
Cash provided by (used in) Operating activities	13	<u>(15,678)</u>	<u>70,878</u>
Cash flow from investing activities:			
Investment income		11,151	8,341
Purchase of tangible fixed assets		-	-
Sale of investments		-	-
Purchase of investments		-	-
Donated/purchased heritage assets		(56,370)	(6,000)
Cash Provided By (Used In) Investing Activities		<u>(45,219)</u>	<u>2,341</u>
Change in cash and cash equivalents in the year		(60,897)	73,219
Cash and Cash Equivalents brought forward		<u>341,903</u>	<u>268,684</u>
Total cash and cash equivalents carried forward		<u>281,006</u>	<u>341,903</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

1. Accounting Policies

In preparing the accounts the following accounting policies have been complied with:

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Stained Glass Museum meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The presentation currency of the financial statements is the Pound Sterling (£).

(b) Fixed asset investments

Investments are stated at market value as at the balance sheet date. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

(c) Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

(d) Fund structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. Unrestricted funds comprise funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds which, the Trustees, at their discretion, have created for a specific purpose. Further details on the restricted funds are disclosed in note 10.

(e) Income

All income is recognised once the charity has entitlement to the resources, it is certain that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability. Income received in advance of the relevant period is made available for use once the Museum is entitled to it.

(f) Gifts in kind and legacies

Gifts and legacies are recognised where and when there is an entitlement to them. Donated goods are recognised in different ways depending on how they are to be used by the charity:

- i. Those donated for onward transmission to beneficiaries are included in the statement of financial activities as incoming resources and resources expended when they are distributed. They are valued at the amount the charity would have to pay to acquire them.
- ii. Assets which are to be retained by the charity are recognised as income based on an estimate for the value of the asset. If the asset is to be retained indefinitely it may form part of the endowment fund.

(g) Tangible assets

Depreciation is provided to write off the cost of fixed assets over their useful lives by annual instalments. On assets purchased prior to 31 October 2012 this was calculated at the rate of 25% on reducing balances. On assets purchased after this date, the rate is 25% per annum on the original purchase price. This is with the exception of the new LED displays in the gallery; these have been depreciated over their useful life of around 10 years, approximately 30,000 hours.

(h) Heritage assets

The Museum has three collections of heritage assets which are held in support of the Museum's primary objective of increasing knowledge, understanding and appreciation of stained glass. The collections, comprising stained glass, cartoons, and other associated assets, are accounted for as follows:

- i. Heritage assets acquired before 1 November 2005 have not been capitalised because the cost of doing so would outweigh the benefits.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

- ii. Depreciation is provided in respect of heritage assets to the residual value of the asset. The residual value is determined by the valuation of the asset by the curator or other external expert.
- iii. Acquisitions are made by purchase or donation. Purchases are recorded at cost. Donations are recorded at the current value ascertained by the Museum's curator with reference, where possible, to others e.g. dealers or writers on stained glass who are considered to have appropriate experience or knowledge on the item being valued.

Further details are shown in note 6.

(i) Foreign currency

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

(j) Stock

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

(k) Pension

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

(l) Reserves

Free reserves (unrestricted funds) should total 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year. This should be regularly reviewed to ensure that it meets the organisation's changing needs and circumstances. At the present time it is the policy of the Trustees that unrestricted funds not committed or invested in tangible assets ('the free reserves') should be:

Salary payments, including NI and pension contributions (12 months)	£120,000
Redundancy payments	£23,000
Rent payments (12 months)	£18,000
Other contractual obligations greater than six months	Nil

(m) Investments

The trustees have adopted a low risk investment policy with the aim of obtaining maximum capital appreciation with minimal risk. Surplus funds are held in various COIF Charities Funds and monitored on a regular basis.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

2. Income From Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2024	Restated Unrestricted Funds	Restricted Funds	Restated Total 2023
	£	£	£	£	£	£
Admissions	81,944	-	81,944	77,759	-	77,759
Museum Trading	86,064	750	86,814	73,985	-	73,985
Education Activities	33,696	-	33,696	31,147	-	31,147
	<u>201,704</u>	<u>750</u>	<u>202,454</u>	<u>182,891</u>	<u>-</u>	<u>182,891</u>

3. Other Income

	Unrestricted Funds	Restricted Funds	Total 2024	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£	£	£	£
Sponsorships	674	-	674	266	-	266
	<u>674</u>	<u>-</u>	<u>674</u>	<u>266</u>	<u>-</u>	<u>266</u>

4. Total Expenditure

	Unrestricted Funds		Restricted Funds		Total 2024
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable activities	-	112,166	-	4,798	116,964
Salaries and wages	141,034	-	8,752	-	149,786
Pension costs	3,446	-	236	-	3,682
Other staff costs	-	-	-	-	-
	<u>134,870</u>	<u>111,831</u>	<u>8,988</u>	<u>4,789</u>	<u>270,432</u>

	Unrestricted Funds		Restricted Funds		Total 2023
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities	-	97,227	-	7,039	104,266
Salaries and Wages	120,171	-	-	-	120,171
Pension Costs	2,622	-	-	-	2,622
Other staff costs	2,015	-	241	-	2,256
	<u>124,808</u>	<u>97,227</u>	<u>241</u>	<u>7,039</u>	<u>229,315</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

Analysis of Charitable Activities – Other Costs and Sundry Restricted Funds

	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £
Rent	17,006	-	17,006	16,577	-	16,577
Office expenses	24,712	2,887	27,599	14,333	6,812	21,145
Travel	4,035	1,911	6,444	2,369	-	2,369
Electricity	9,353	-	9,353	7,819	-	7,819
Museum trading costs	28,865	-	28,865	29,934	3	29,937
Sundry repairs and Maintenance	1,569	-	1,569	1,035	234	1,259
Insurance	3,584	-	3,584	3,166	-	3,166
Bank and credit card charges	486	-	486	479	-	479
Subscriptions	1,486	-	1,486	755	-	755
Education courses	17,628	-	17,628	17,227	-	17,227
Independent examination	2,544	-	2,544	2,400	-	2,400
Trustees travel expenses	498	-	498	1,133	-	1,133
Legal Fees	400	-	400	-	-	-
	<u>112,166</u>	<u>4,798</u>	<u>116,964</u>	<u>97,227</u>	<u>7,039</u>	<u>104,266</u>

Note: Trustees are entitled to claim the lowest train fare for the travel or mileage costs at the rate of max. 45p per mile, depending on how direct the journey is from their base to the meeting venue. In practice, not all of them do so, thereby minimising costs.

5. a) Tangible Fixed Assets

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2023	11,699	37,319	46,912	95,930
Additions	-	-	-	-
Disposals	-	-	-	-
Transfer to Heritage Assets	(11,699)	-	-	(11,699)
Balance as at 31 October 2024	<u>-</u>	<u>37,319</u>	<u>46,912</u>	<u>84,231</u>
Depreciation				
Balance as at 1 November 2023	-	37,319	46,912	84,231
Charge for the year	-	-	-	-
Eliminated on disposal	-	-	-	-
Balance as at 31 October 2024	<u>-</u>	<u>37,319</u>	<u>46,912</u>	<u>84,231</u>
Net book value at 31 October 2024	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

No depreciation is charged on the Library Books as, in the opinion of the Trustees, their value will remain stable. These have been transferred to Heritage assets in 2024 to reflect a more fair picture if the assets maintained by the charity.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

b) Tangible Fixed Assets - 2023

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2022	11,699	38,292	46,912	96,903
Additions	-	-	-	-
Disposals	-	(973)	-	(973)
Balance as at 31 October 2023	11,699	37,319	46,912	95,930
Depreciation				
Balance as at 1 November 2022	-	38,292	46,912	85,204
Charge for the year	-	-	-	-
Eliminated on disposal	-	(973)	-	(973)
Balance as at 31 October 2023	-	37,319	46,912	84,231
Net book value at 31 October 2023	11,699	-	-	11,699

6. a) Heritage Assets - 2024

	Stained Glass £	Cartoons £	Library Books £	Other Assets £	Total £
Cost					
At 1 November 2023	402,962	10,400	-	1,600	414,962
Additions	34,370	4,500	-	17,500	56,370
Transfer	-	-	11,699	-	11,699
Disposals	-	-	-	-	-
At 31 October 2024	437,332	14,900	11,699	19,100	483,031

The costs above represent items acquired since 1 November 2005. In addition, the Museum holds a further 56 pieces of glass and 129 cartoons in its collection which were not previously capitalised.

Items held on loan are not included within fixed assets.

During the year the Museum received proceeds of £Nil (2023 - £Nil) from the sale of Heritage Assets which had not previously been capitalised.

b) Heritage Assets - 2023

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2022	396,962	10,400	1,600	408,692
Additions	6,000	-	-	6,000
Disposals	-	-	-	-
At 31 October 2023	402,962	10,400	1,600	414,962

7. Investments

	2024 £	2023 £
Market value of investments at 1 November 2023	124,533	122,956
Additions	-	-
Disposals	-	-
Net realised losses	-	-
Net unrealised investment gains/(losses)	10,411	1,577
Market value at 31 October 2024	134,944	124,533
Cost at start of valuation 31 October 2024	121,199	121,199

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

8. Debtors

	2024 £	2023 £
Prepayments	3,030	938
Debtors	9,432	9,873
	12,462	10,811

9. Creditors

	2024 £	2023 £
Amounts Falling Due Within One Year		
Trade creditors	57	3,845
Independent examiner fee	2,600	2,600
Pension accrual	789	537
Staff salaries, tax and NI and pension	13,669	10,094
Credit Card - Company Barclaycard	1,629	3,953
Telephone	120	120
Deferred income	2,500	4,800
Electricity provision	-	2,334
	21,364	28,283

10. a) Funds - 2024

	Balance at 1 November 2023 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2024 £
Restricted Funds						
Headley Trust	9,944	10,750	(8,238)	-	-	12,441
Sundry restricted	-	5,548	(5,548)	-	-	-
Appeals	19,547	-	-	(19,547)	-	-
Heritage assets	414,962	38,360	-	29,709	-	483,031
Unrestricted funds	376,632	246,931	(273,676)	(10,162)	10,411	350,136
Collections (previously Designated) Fund	70,000	-	-	-	-	70,000
	891,085	301,574	(297,407)	-	10,411	905,663

b) Funds - 2023

	Balance at 1 November 2022 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2023 £
Restricted Funds						
Headley Trust	-	10,000	(56)	-	-	9,944
Sundry restricted	-	-	-	-	-	-
Appeals	19,547	-	-	-	-	19,547
Heritage assets	408,962	3,000	-	3,000	-	414,962
AIM	1,012	6,212	(7,224)	-	-	-
Unrestricted funds	331,550	285,430	(238,925)	(3,000)	1,577	376,632
Collections (previously Designated) Fund	70,000	-	-	-	-	70,000
	831,071	304,642	(246,205)	-	1,577	891,085

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

The appeals fund is an ongoing appeal utilised for specific purposes such as acquisitions.

The National Lottery Heritage Fund is the 'Windows onto the Future' project to develop a masterplan for the museum's future, funded by The National Lottery Heritage Fund (Resilient Heritage grant scheme).

Heritage assets funds include the museum's accessioned collection.

The Headley Trust Fund is funding the 2-year part-time post of Digital Producer and a gallery redisplay project.

Arts Council England was money from the DCMS Cultural Recovery Fund awarded through Arts Council England.

The designated fund is a provision for the costs of re-modelling part of the gallery during 2024-24 which is expected to cost between £30-50,000.

11. a) Analysis of Net Assets between Funds - 2024

	Fixed Assets £	Heritage Assets £	Investments £	Net Current Assets £	Total £
Restricted Funds					
Headley Trust	-	-	-	12,441	12,441
Heritage assets	-	483,031	-	-	483,031
Unrestricted Funds	-	-	134,944	275,247	410,191
	-	483,031	134,944	287,688	905,663

b) Analysis of Net Assets between Funds - 2023

	Fixed Assets £	Heritage Assets £	Investments £	Net Current Assets £	Total £
Restricted Funds					
Appeal Funds	-	-	-	19,547	19,547
Hedley Trust	-	-	-	9,944	9,944
Heritage assets	-	414,962	-	-	414,962
Unrestricted Funds	11,699	-	124,533	310,400	446,632
	11,699	414,962	124,533	339,891	891,085

12. Pensions

The charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £3,682 (2023 - £2,622). Contributions totalling £789 (2023- £537) were payable to the fund at the balance sheet date.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2024

13. Reconciliation of net movement in funds to net cash flow from operating activities

	2024	2023
	£	£
Net movement in Funds	14,578	60,014
Deduct interest income in investing activities	(11,151)	(8,341)
(Increase)/Decrease in stock	(124)	3,552
(Increase)/Decrease in Debtors	(1,651)	3,105
(Decrease)/Increase in Creditors	(6,919)	14,125
(Gains)/Losses on Investments (see note 7)	(10,411)	(1,577)
Net Cash Used in Operating Activities	(15,678)	70,878

14. Related Parties Transactions

During the year no Trustees received any remuneration (2023: *none*)

During the year no Trustees received any benefit in kind (2023: *none*)

During the year Trustees received reimbursements of expenses totalling £498 (2023: £515)



THE STAINED GLASS MUSEUM

The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574
Company No. CE008353

www.stainedglassmuseum.com



We are very grateful to the Organisations and donors who have supported the Museum during 2023-2024 with grants or gifts of £1,000 or more:

The Headley Trust
The Wyss Foundation
The Loppylugs and Barbara Morrison Charitable Trust
The Art Scholars Charitable Trust
Cambridgeshire and Hunts Family History Society
The Constable Trust
The Glaziers' Trust
ACE / V&A Purchase Grant Fund
The Paul Mellon Centre for British Art

THE
HEADLEY
TRUST



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Accounts

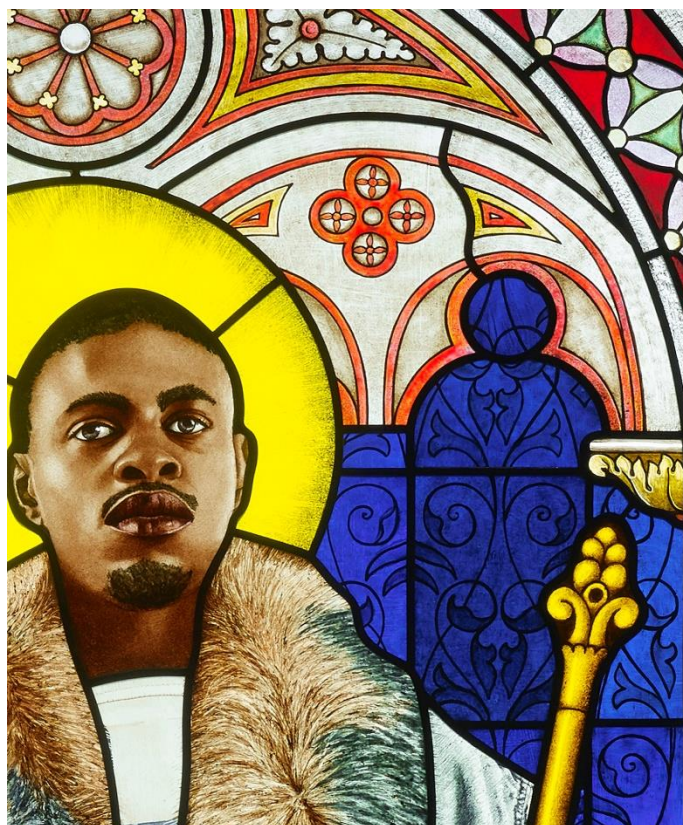


THE STAINED GLASS MUSEUM

inspiring stories in glass, light and colour

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED
31 OCTOBER 2023



Detail: Kehinde Wiley, *Saint Adelaide* (2014), ELYGM: 2022.1

THE STAINED GLASS MUSEUM
South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

CHARITY INFORMATION

The Stained Glass Museum

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

*Registered Office: The Stained Glass Museum,
Ely Cathedral, Ely, Cambridgeshire, CB7 4DL*

PATRON	HM King Charles III	
TRUSTEES	Professor Sarah Brown MA FSA Lara Clements Suzanne Galloway MA Mark Hosea Karen Knight Malcolm Leith Llewela Selfridge Dr Jeffrey West FSA	(resigned February 2023)
DIRECTOR & CURATOR	Dr Jasmine Allen	
CONSERVATION ADVISER	Professor Sarah Brown MA FSA	
BANKERS	Barclays Bank Plc 28 High Street Ely Cambridgeshire CB7 4LA	CAF Bank Ltd 25 Kings Hill Avenue West Malling Kent ME19 4JQ
INDEPENDENT EXAMINER	Nigel Prentis FCA Prentis & Co LLP 115c Milton Road Cambridge CB4 1XE	

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2023

The Trustees of the Stained Glass Museum present their report and financial statements for the year ended 31 October 2023. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

History

The Stained Glass Museum was founded in 1972 and first constituted under a Trust Deed dated 11 October 1977. The Stained Glass Museum opened to the public in Ely Cathedral in 1979 and is presently located in the south triforium of Ely Cathedral under a formal Licence to Occupy renewed in May 2023 with the Dean and Chapter.

Following a governance review in 2016, Trustees decided that a Charitable Incorporated Organisation (CIO) with the same name and charitable objectives should be established as the successor organisation to the Trust. With the approval of the Charity Commission, assets were transferred from the predecessor entity a Charitable Trust (The Stained Glass Museum Trust: registered charity no. 274776) to the CIO (The Stained Glass Museum: registered charity no. 1169842). Since 1 November 2016, The Stained Glass Museum has been governed by the CIO.

Constitution and Objectives

The Stained Glass Museum CIO (charity no. 1169842) was established with a constitution dated 30 September 2016. The objects of the charity remain the same as the previous charity - the education of the public in the history and appreciation of Stained Glass by the following means:

- (a) To provide, maintain and develop a museum (hereinafter called "a Museum") to benefit and educate the public in the history and appreciation of stained glass and house all the items hereinafter mentioned in such place or places as the Trustees from time to time may determine for the education, appreciation and enjoyment of all;
- (b) To form by purchase or as gifts or loans a representative collection of fine stained glass panels and windows of all periods from churches, as well as other religious and secular buildings in Great Britain, as well as from other appropriate sources both within and beyond Europe as the Trustees may determine;
- (c) To form by purchase or as gifts or loans a representative collection of designs, cartoons, tools and other material relating to the history and design and manufacture of British and other stained glass of all periods;
- (d) To develop, safeguard and enhance the Museum's collection for the benefit of future generations;
- (e) To interpret the collection to a variety of audiences in diverse ways and to raise awareness of stained glass as an important part of Britain's cultural and artistic heritage, as both a historic and contemporary art form;
- (f) To provide a learning programme for all ages, including educational visits for schools, events, talks and workshops to further engage with and educate the public;
- (g) To offset running costs of the Museum by generating income from admissions, retail, events and other activities where appropriate;
- (h) When it is deemed appropriate by Trustees, to act as a repository for stained glass removed from redundant churches, chapels and other buildings in Great Britain in order to retain such glass for study and display or to arrange for its transfer to other museums, churches chapels and other buildings by way of loan or gift for charitable purposes as the Trustees may from time to time determine.

Fully accredited with the Arts Council (no. 574) The Stained Glass Museum is an independent museum and registered charity (no. 1169842). It is the only museum of stained glass in the UK and has an internationally-significant collection of stained glass and related objects.

Vision

The national centre for enjoying and understanding stained glass through storytelling, creativity and research.

Mission

To share the cultural and artistic importance of stained glass.

Organisation

The Charity is controlled by Trustees selected for their knowledge of stained glass, museum and heritage sector, management, finance and other appropriate subjects. The Trustees who have served during the year and since the year end are set out on page 1. New Trustees are appointed with the specific needs of the CIO in mind at the time of the vacancy, in terms of skills, expertise, experience and knowledge of the relevant field of activity and advice which the Trustees need. New Trustee induction involves the provision of a copy of the governing documents, objectives and policies of the charity, minutes of prior meetings and a formal tour of the museum. Upon appointment, new Trustees are inducted by the Chairman and the Director. Existing trustees are provided with training as and when required; this is provided both internally by fellow trustees and where appropriate by outside sources.

The Trustees meet a minimum of four times a year to review policy and progress with the museum Director. The museum also has an advisory Acquisition and Disposal Sub-Committee of appointed persons including selected Trustees. A risk review is carried out by the Trustees in conjunction with the Director annually, and appropriate steps are taken to mitigate risk.

The Trustees are aware of the Charity Commission's guidance on public benefit and the requirements of the Charities Act 2006, including the requirement to report on public benefit. The Museum and library are available to the public at large, as are the museum's activities, events, workshops and educational courses organised regularly by the Museum.

The Museum is operated by a full-time Director, and a team of part-time Museum staff, supported by volunteers. The Museum does not receive any core government or local council funding but has benefitted in this year from both national and local government's coronavirus support packages, as detailed below. The museum's income is predominantly funded by visitor admission charges and shop sales, supplemented by fundraising events and activities and grants from trusts and foundations.

GOVERNANCE & STRATEGY

Changes to the Board of Trustees

Dr Jeffrey West continued to act as Chair of the Board of Trustees during our 2022-23 financial year. The other serving Board members were Malcolm Leith (Treasurer), Prof. Sarah Brown (Secretary), Lara Clements, Mark Hosea, Karen Knight (resigned February 2023), Suzanne Phillips Galloway, and Llewela Selfridge. More information on the museum's Board of Trustees is available via its website www.stainedglassmuseum.com/trustees.

Advisors to the Collections Committee

Trustees benefitted throughout the year from the advice of several specialist members of the Acquisitions & Disposals Committee (from September 2023 known as the Collections Committee) who act as advisors. The Board would like to express its thanks to Prof. Tim Ayers (History of Art Department, University of York), Dr Sally-Anne Huxtable (National Trust), and (appointed in September 2023) Dr Michaela Zöschg (Curator of Medieval Art & Design, V&A Museum) and Dr Martin Crampin, stained glass scholar, UTSDW.

Staff team

The museum is managed by a small team of staff, with one full-time and several part-time posts, equating to 3.8 full-time equivalent staff members. No changes were made to the museum's staff

team during the year. Several new volunteers were recruited to assist our Learning Officer in delivering the museum's formal and informal learning programme. We are grateful to all those committed staff and volunteers who have contributed to the museum's successes over the course of the year.

Future Plans

Trustees held two facilitated Away Days in January and March 2023, from which emerged a new Vision and Mission statement and Forward Plan. During the year the Board continued the search for a new home to relocate the museum as part of ambitions to develop a national centre for stained glass.

FINANCIAL REVIEW

Financial Overview

Finances for the year ending 31 October 2023 are set out on page 10 of the accounts. Total income in 2022-23 (excluding specific grants in restricted income) was £285,430 (2021-22: £270,631). Unrestricted expenditure was £238,925 (2021-22: £188,276) resulting in a small surplus. Income from donations and fundraising was higher than expected thanks to a bequest from the estate of Gwendoline Branigan. There were unrealised gains on investments of £1,577 this year which means our unrestricted funds now stand at £446,632.

Salaries

The Trustees undertake a review of staff salaries annually, taking into account levels of inflation, the living wage, and salary levels of similar roles both locally and nationally. The Stained Glass Museum is an accredited living wage employer.

Reserves Policy

It is the policy of Trustees to maintain sufficient funds to cover a full 12 month period of total organisational operating costs based on the unrestricted expenditure for the next budget year (see note 1.l on page 14).

Risk Management

The Trustees have examined the major strategic, business and operational risks which the Charity faces and confirm that regular checks, systems and policies are in place to ensure that necessary steps are taken to reduce these risks. During the coronavirus pandemic new risk assessments were carried out.

Investment Policy

The principal financial risk faced by the museum lies predominantly in the performance of investments. Trustees manage these investment risks by operating an investment policy that provides for a high diversification of holdings within investment asset classes that are quoted on recognised stock exchanges. Trustees continue to monitor the performance of investments in line with its investment policy and acknowledge that due to the global coronavirus pandemic rates of investment return are currently low (see note 1.m on page 14).

KEY ACTIVITIES

ENGAGEMENT

Visitor Engagement

We welcomed a total of 24,610 people to the Stained Glass Museum during 2022-23, of which 17,418 were paying visitors. This was a slight increase on the previous year. Of these 14,479 were paying adults and 2,386 were children under the age of 16 for whom admission into the gallery is free.

Improvements to family provision in the gallery, including dress-up, touch and feel activities and interactive magnet boards were successful in generating a noticeable increase in family visits. The number of children visiting with families saw a 25% increase on the previous year.

Our online engagement continues to grow and we received 63,506 unique visits to our website during the year and 98,481 page views. Our combined social media followers over the year was 15,971 and total social media engagement (likes, follows, shares, views) 350,715.

EDUCATION

Learning

Our Learning Officer had a busy year, and our schools programme engaged with 681 pupils in Ely, Fenland and surrounding local area. This was double the number of pupils engaged in the previous year. Thanks to funding from the Frank Litchfield Trust we were able to offer three local schools in the Fenland area a grant towards coach hire to enable a visit the museum.

A further 762 children engaged with the museum during the school holidays during our family workshops and holiday drop-ins. 66 of these children were aged under 5 and attended our popular SGM minis monthly group. The museum staff and trustees are hugely grateful to our team of dedicated volunteers for giving their time and skills to the museum and supporting our learning provision.

Grants were awarded through the Museums in Cambridgeshire funding from Cambridgeshire County Council towards interactive family learning provision in the museum gallery, vastly improving our engagement with younger visitors.

In addition, 191 adults developed their creative glass skills on one of our 32 specialist workshops in painting on glass, leading and glazing, copper foiling and glass fusing, a 50% increase on the previous year.

The Board of Trustees would like to thank our glass workshop tutors Tracey Chamberlain, James Cockerill, Claire Hart, Louise Haselgrove, and Derek Hunt ACR for sharing their expertise and teaching workshops at the museum during the year.

OUTREACH

Events, Talks and Tours

The museum's 2023 annual Study Tour took place in Shropshire and was attended by 40 Friends of the museum and 3 students. Scheduled visits enabled delegates to view an enormous variety of stained and painted glass from medieval to modern, including the renowned medieval stained glass of St Mary's Church, Shrewsbury, stunning early gothic revival windows by local artist David Evans, a rare enamel painted window by Francis Eginton, and Arts and Crafts' masterpieces by A.J. Davies and Margaret Rope.

Two series of online talks were held in the year, in spring and autumn with a combined audience of 300. Our 2023 spring series of talks focused on glass artists and their practice. Speakers included Alison Kinnaird (UK), who specialises in wheel engraving on glass, artist and geometer Debora Coombs (USA), and glass painter Petri Anderson (UK). Our 2023 autumn lecture series focused on art history with topics ranging from the art of opus sectile (Lily Crowther, Leamington Spa Art Gallery & Museum), collector William Burrell's collections of stained glass formerly in his home at Hutton Castle and now in the Burrell Collection, Glasgow (Edward Johnson, Burrell Collection, Glasgow Museums and Dr Marie Groll, York Glaziers Trust), and the stained glass and collage works of one of the founders of the British Pop Art movement artist, actor and model Pauline Boty (Dr Sue Tate, Art Historian).

The Stained Glass Museum's learning and engagement team participated in several local community events. More than 300 people visited the museum out of hours for free during Heritage Open Weekend in September. In partnership with Babylon ARTS we organised and promoted Window Wanderland – a community after-dark trail of illuminated windows in Ely in October. The museum also had outreach stalls at the Ely Apple Fayre in October and Ely Cathedral Christmas Gift & Food Fair in November.

Exhibitions

Our main exhibition of the year was *Petri Anderson: Woodland scenes* featuring contemporary stained glass artworks made by artist Petri Anderson. In summer we also hosted a small exhibition of selected competition entries to the 2023 Stevens Architectural Glass Competition, promoting emerging artists' designs and the work of the Worshipful Company of Glaziers and Painters of Glass.

COLLECTIONS & RESEARCH

Collections development

New acquisitions acquired in this financial year included Rosalind Grimshaw's *Pictures of Violence* (1982) panel, which was previously on loan to the museum and purchased from the artist's estate with thanks to a grant from the Art Fund.

The museum renewed the loan of a number of medieval stained glass panels from the V&A Museum, as well as the PCC of Byfield church. Loans were also renewed for an abstract panel by John Piper, and some Butterfield/Gibbs glass from All Saints Church, Margaret Street, London.

Publications & Research

During the course of the year the museum's Director and Curator Dr Jasmine Allen presented research papers at various regional and national conferences during the year, including at 'New Illuminations: Stained Glass in Ireland and Beyond', a stained glass conference at Trinity College, Dublin (21-23 Sep 2023). She was the visiting speaker for the Pugin Society Annual Lecture in Ramsgate (16 Sep 2023) and gave a talk 'In search of artistic freedom: British stained glass in the long 19th century', at the Ecclesiological Society Annual Conference on 'Stained Glass Revivals' (7 Oct 2023), and gave presentations to many lifelong learning and special interest groups in the region.

Several popular articles on stained glass written by members of the museum team were published during the year, many of which featured the museum's collections. Published pieces include: 'Stained Glass at Christ Church Southwark' (Four Corners Press blog), 'Mary Lowndes: pioneering stained glass artist and advocate of women's rights', Art UK, 'The Agricultural Year in Stained glass: Labours of the Month from medieval to present day' on Agricultural Museums website. The Director's review of two contemporary stained glass exhibitions Brian Clarke: A Great Light, and Pinkie Maclure: The Lost Congregation was published in Vidimus. Our Collections Engagement Officer, Emily Allen, also wrote a popular article on 'The Festival of Purim' for Art UK.

Dr Maximilian Berkel, a scholar from Wuppertal in Germany, visited on a research placement for two weeks in February 2023. Max undertook some documentation and cataloguing of new archival acquisitions, and carried out an inventory check and repackaged our stained glass designs. He also researched our Bossanyi windows from Germany and undertook some work rewriting our German language guide in more simple language for visitors.

Collections Care

A grant from the AIM / Pilgrim Trust Collections Care Audit Scheme enabled the museum to pay for ICON-accredited stained-glass conservator Sarah Jarron to visit the museum and undertake a Collections Care Audit. This enabled the investigation of concerns (including signs of crizzling and bacterial growth) and to review environmental monitoring and conservation needs across the stained glass collections.

In a follow-up to the audit, Sarah Jarron returned to clean and reframe the museum's oldest stained glass panel, *A Bust of a King*, (c.1220) originally from Soissons Cathedral. New environmental monitoring equipment was also purchased and additional monitors were set up. Samples of bacterial growth were taken and sent to laboratories for analysis. Around 8 panels were also cleaned, stabilised and repaired.

Digital Display & Interpretation

In partnership with local developer City XR we launched a new Augmented Reality (AR) App enabling visitors to use AR technology on their mobile phones to find out more about in ten exhibits and their original architectural contexts.

Project-specific funding was received during the year from the Headley Trust, for gallery redisplay works and a new part-time staff role of Digital Producer.

SUPPORTERS

Supporters

We are incredibly grateful to those trusts and foundations that have awarded unrestricted grants to the museum throughout the year, including the Wyss Foundation, The Loppylugs and Barbara Morrison Charitable Trust, and The Glaziers Trust. A significant legacy was received from the estate of Gwendoline Branigan. The museum received donations from the estate of the late Chloë Cockerill, a Friend of the museum and much esteemed Cathedral guide, as well as a number of donations made in memory of Past Master of the Worshipful Company of Glaziers, Peter Batchelor.

Project-specific funding was received during the year from the Headley Trust, for gallery redisplay works and a new part-time staff role of Digital Producer.

Grants were awarded through the Museums in Cambridgeshire funding from Cambridgeshire County Council towards interactive family learning provision in the museum gallery and the purchase of a new set of audio tour headsets for touring churches.

The Frank Litchfield Trust provided funding enabling three local schools in the Fenland area to hire coaches to visit the museum.

The City of Ely Council awarded funds towards the Window Wanderland event organised in conjunction with Babylon ARTS.

The museum also benefitted from a successful application to the government Energy Bills Discount Scheme giving a discount on our electricity bills.

Friends of the Museum

The Stained Glass Museum Friends organisation was relaunched during the year with new membership levels and membership cards. Over the course of the year six new paying Friends joined and active membership now stands at around 220 individuals. Over the course of the year 7 new Friends joined the Friends membership and active membership now stands at around 230 individuals.

Advocacy and Partnerships

Following the news that stained glass is now listed as an endangered craft within the UK, we invited our local MP, the Culture Secretary Lucy Frazer, to visit the museum on 4 August 2023. Stained glass artist Derek Hunt explained some of the threats to traditional stained glass making and our Director discussed some of the challenges small museums are facing within the current climate. The visit gained some local press in Cambridge and Ely papers.

During the year our Director also hosted visits from David Stringer-Lamarre, the Master of the Worshipful Company of Glaziers and Painters on Glass, The Midlands & East National Lottery

Heritage Fund team and the curatorial team from the Glass and Ceramics department at the V&A Museum.

The Trustees' report was approved on 23 April 2024 and signed on behalf of the Board of Trustees by

A handwritten signature in black ink, appearing to read 'Jeffrey West', written in a cursive style.

Dr Jeffrey West
Chairman of Trustees

STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the applicable charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will be able to continue to meet its objectives.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ascertain the financial position of the Charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and regulations made thereunder. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

Date: 23 April 2024



Dr Jeffrey West
Chairman of Trustees

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE STAINED GLASS MUSEUM

Independent Examiner's Report to the Trustees of The Stained Glass Museum

I report on the accounts of the Charity for the year ended 31 October 2023 which are set out on pages 10 to 21.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

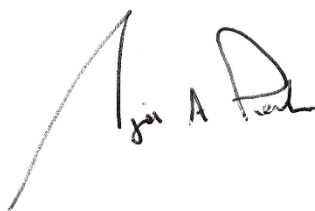
Independent Examiner's Statement

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

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

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of the accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

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



Nigel A Prentis FCA
For and on behalf of:
Prentis & Co LLP
Chartered Accountants and Independent Examiners
115c Milton Road
Cambridge
CB4 1XE

Date: 20th May 2024

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 OCTOBER 2023

	<i>Note</i>	Unrestricted Funds (Museum) 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	Unrestricted Funds (Museum) 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Income From:							
Donations and legacies		93,932	19,212	113,144	105,680	40,454	146,134
Charitable Activities	2	182,891	-	182,891	160,159	-	160,159
Other	3	266	-	266	569	-	569
Investments		8,341	-	8,341	4,223	-	4,223
Total Income		285,430	19,212	304,642	270,631	40,454	311,085
Expenditure on:							
Raising Funds		16,890	-	16,890	12,142	-	12,142
Charitable Activities	4	222,035	7,280	229,315	176,134	30,285	206,419
Total Expenditure		238,925	7,280	246,205	188,276	30,285	218,561
Net Income before gains/(losses) on investments and transfers		46,505	11,932	58,437	82,355	10,169	92,524
Transfer between funds		(3,000)	3,000	-	10,213	(10,213)	-
Net gains/(losses) on investments		1,577	-	1,577	(11,929)	-	(11,929)
Net Movement in Funds		45,082	14,932	60,014	80,639	(44)	80,595
Reconciliation of Funds:	10						
Total Funds brought forward		401,550	429,521	831,071	320,911	429,565	750,476
Total Funds carried forward		446,632	444,453	891,085	401,550	429,521	831,071

BALANCE SHEET AT 31 OCTOBER 2023

	<i>Note</i>	2023 £	2022 £
Fixed Assets			
Tangible fixed assets	5	11,699	11,699
Heritage assets	6	414,962	408,962
Investments	7	124,533	122,956
Total Fixed Assets		551,194	543,617
Current Assets			
Stock		15,460	19,012
Debtors	8	10,811	13,916
Short-term deposits		63,045	57,443
Cash at bank and in hand		278,858	211,241
Total Current Assets		368,174	301,612
Current Liabilities			
Creditors: Amounts falling due within one year	9	28,283	14,158
Net Current Assets		339,891	287,454
Net Assets		891,085	831,071
The Funds of the Charity	10		
Unrestricted income funds		376,632	331,550
Designated Fund		70,000	70,000
Restricted income funds		444,453	429,521
		891,085	831,071

Approved by the Board of Trustees on 23 April 2024 and signed on its behalf by:



Dr Jeffrey West
Chairman of Trustees

Note

The notes on pages 13 to 21 form part of these accounts

STATEMENT OF CASHFLOW 31 OCTOBER 2023

		2023	2022
		£	£
	<i>Notes</i>		
Cash flows from operating activities:			
Cash provided by (used in) Operating activities	13	<u>70,878</u>	<u>84,374</u>
Cash flow from investing activities:			
Investment income		8,341	4,223
Purchase of tangible fixed assets		-	-
Sale of investments		-	-
Purchase of investments		-	-
Donated/purchased heritage assets		(6,000)	(15,400)
Cash Provided By (Used In) Investing Activities		<u>2,341</u>	<u>(11,177)</u>
Change in cash and cash equivalents in the year		73,219	73,197
Cash and Cash Equivalents brought forward		<u>268,684</u>	<u>195,487</u>
Total cash and cash equivalents carried forward		<u>341,903</u>	<u>268,684</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

1. Accounting Policies

In preparing the accounts the following accounting policies have been complied with:

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Stained Glass Museum meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Fixed asset investments

Investments are stated at market value as at the balance sheet date. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

(c) Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

(d) Fund structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. Unrestricted funds comprise funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds which, the Trustees, at their discretion, have created for a specific purpose. Further details on the restricted funds are disclosed in note 10.

(e) Income

All income is recognised once the charity has entitlement to the resources, it is certain that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability. Income received in advance of the relevant period is made available for use once the Museum is entitled to it.

(f) Gifts in kind and legacies

Gifts and legacies are recognised where and when there is an entitlement to them. Donated goods are recognised in different ways depending on how they are to be used by the charity:

- i. Those donated for onward transmission to beneficiaries are included in the statement of financial activities as incoming resources and resources expended when they are distributed. They are valued at the amount the charity would have to pay to acquire them.
- ii. Assets which are to be retained by the charity are recognised as income based on an estimate for the value of the asset. If the asset is to be retained indefinitely it may form part of the endowment fund.

(g) Tangible assets

Depreciation is provided to write off the cost of fixed assets over their useful lives by annual instalments. On assets purchased prior to 31 October 2012 this was calculated at the rate of 25% on reducing balances. On assets purchased after this date, the rate is 25% per annum on the original purchase price. This is with the exception of the new LED displays in the gallery; these have been depreciated over their useful life of around 10 years, approximately 30,000 hours.

(h) Heritage assets

The Museum has three collections of heritage assets which are held in support of the Museum's primary objective of increasing knowledge, understanding and appreciation of stained glass. The collections, comprising stained glass, cartoons, and other associated assets, are accounted for as follows:

- i. Heritage assets acquired before 1 November 2005 have not been capitalised because the cost of doing so would outweigh the benefits.

- ii. Depreciation is provided in respect of heritage assets to the residual value of the asset. The residual value is determined by the valuation of the asset by the curator or other external expert.
- iii. Acquisitions are made by purchase or donation. Purchases are recorded at cost. Donations are recorded at the current value ascertained by the Museum's curator with reference, where possible, to others e.g. dealers or writers on stained glass who are considered to have appropriate experience or knowledge on the item being valued.

Further details are shown in note 6.

(i) Foreign currency

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

(j) Stock

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

(k) Pension

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

(l) Reserves

Free reserves (unrestricted funds) should total 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year. This should be regularly reviewed to ensure that it meets the organisation's changing needs and circumstances. At the present time it is the policy of the Trustees that unrestricted funds not committed or invested in tangible assets ('the free reserves') should be:

Salary payments, including NI and pension contributions (12 months)	£120,000
Redundancy payments	£22,000
Rent payments (12 months)	£18,000
Other contractual obligations greater than six months	Nil

(m) Investments

The trustees have adopted a low risk investment policy with the aim of obtaining maximum capital appreciation with minimal risk. Surplus funds are held in various COIF Charities Funds and monitored on a regular basis.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

2. Income From Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2023	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£	£	£	£
Admissions	56,759	-	56,759	59,644	-	59,644
Museum Trading	94,985	-	94,985	79,981	-	79,981
Education Activities	31,147	-	31,147	20,534	-	20,534
	<u>182,891</u>	<u>-</u>	<u>182,891</u>	<u>160,159</u>	<u>-</u>	<u>160,159</u>

3. Other Income

	Unrestricted Funds	Restricted Funds	Total 2023	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£	£	£	£
Sponsorships	266	-	266	569	-	569
	<u>266</u>	<u>-</u>	<u>266</u>	<u>569</u>	<u>-</u>	<u>569</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

4. Total Expenditure

	Unrestricted Funds		Restricted Funds		Total 2023
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable activities	-	97,227	-	7,039	104,266
Salaries and wages	120,171	-	-	-	120,171
Pension costs	2,622	-	-	-	2,622
Other staff costs	2,015	-	241	-	2,256
	124,808	97,227	241	7,039	229,315

	Unrestricted Funds		Restricted Funds		Total 2022
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities	-	83,824	-	24,391	108,215
Salaries and Wages	87,876	-	5,894	-	93,770
Pension Costs	1,897	-	-	-	1,897
Other staff costs	2,537	-	-	-	2,537
	92,310	83,824	5,894	24,391	206,419

Analysis of Charitable Activities – Other Costs and Sundry Restricted Funds

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Rent	16,577	-	16,577	15,678	-	15,678
Office expenses	14,333	6,812	21,145	16,683	21,808	38,491
Travel	2,369	-	2,369	1,753	925	2,678
Electricity	7,819	-	7,819	3,639	-	3,639
Museum trading costs	29,934	3	29,937	22,551	158	22,709
Depreciation	-	-	-	3,678	-	3,678
Sundry repairs and Maintenance	1,035	224	1,259	1,114	-	1,114
Insurance	3,166	-	3,166	2,969	-	2,969
Bank and credit card charges	479	-	479	416	-	416
Subscriptions	755	-	755	1,018	-	1,018
Education courses	17,227	-	17,227	11,650	-	11,650
Independent examination	2,400	-	2,400	2,510	-	2,510
Trustees travel expenses	1,133	-	1,133	165	-	165
Legal Fees	-	-	-	-	1,500	1,500
	97,227	7,039	104,266	83,824	24,391	108,215

Note: Trustees are entitled to claim the lowest train fare for the travel or mileage costs at the rate of max. 45p per mile, depending on how direct the journey is from their base to the meeting venue. In practice, not all of them do so, thereby minimising costs.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

5. a) Tangible Fixed Assets

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2022	11,699	38,292	46,912	96,903
Additions	-	-	-	-
Disposals	-	(973)	-	(973)
Balance as at 31 October 2023	<u>11,699</u>	<u>37,319</u>	<u>46,912</u>	<u>95,930</u>
Depreciation				
Balance as at 1 November 2022	-	38,292	46,912	85,204
Charge for the year	-	-	-	-
Eliminated on disposal	-	(973)	-	(973)
Balance as at 31 October 2023	<u>-</u>	<u>37,319</u>	<u>46,912</u>	<u>84,231</u>
Net book value at 31 October 2023	<u>11,699</u>	<u>-</u>	<u>-</u>	<u>11,699</u>

No depreciation is charged on the Library Books as, in the opinion of the Trustees, their value will remain stable.

b) Tangible Fixed Assets - 2022

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2021	11,699	38,292	46,912	96,903
Additions	-	-	-	-
Disposals	-	-	-	-
Balance as at 31 October 2022	<u>11,699</u>	<u>38,292</u>	<u>46,912</u>	<u>96,903</u>
Depreciation				
Balance as at 1 November 2021	-	35,892	45,634	81,526
Charge for the year	-	2,400	1,278	3,678
Eliminated on disposal	-	-	-	-
Balance as at 31 October 2022	<u>-</u>	<u>38,292</u>	<u>46,912</u>	<u>85,204</u>
Net book value at 31 October 2022	<u>11,699</u>	<u>-</u>	<u>-</u>	<u>11,699</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

6. a) Heritage Assets - 2023

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2022	396,962	10,400	1,600	408,692
Additions	6,000	-	-	6,000
Disposals	-	-	-	-
At 31 October 2023	402,962	10,400	1,600	414,962

The costs above represent items acquired since 1 November 2005. In addition the Museum holds a further 56 pieces of glass and 129 cartoons in its collection which were not previously capitalised.

Items held on loan are not included within fixed assets.

During the year the Museum received proceeds of £Nil (2022 - £Nil) from the sale of Heritage Assets which had not previously been capitalised.

b) Heritage Assets - 2022

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2021	383,062	8,900	1,600	393,562
Additions	13,900	1,500	-	15,400
Disposals	-	-	-	-
At 31 October 2022	396,962	10,400	1,600	408,692

7. Investments

	2023 £	2022 £
Market value of investments at 1 November 2022	122,956	134,885
Additions	-	-
Disposals	-	-
Net realised losses	-	-
Net unrealised investment gains/(losses)	1,577	(11,929)
Market value at 31 October 2023	124,533	122,956
Cost at start of valuation 31 October 2023	121,199	121,199

8. Debtors

	2023 £	2022 £
Other debtors	-	1,317
Prepayments	938	889
Debtors	9,873	11,710
	10,811	13,916

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

9. Creditors

	2023 £	2022 £
Amounts Falling Due Within One Year		
Trade creditors	3,845	1,537
Independent examiner fee	2,600	2,500
Pension accrual	537	448
Staff salaries, tax and NI and pension	10,094	8,405
Credit Card - Company Barclaycard	3,953	1,148
Telephone	120	120
Deferred income	4,800	-
Electricity provision	2,334	-
	<u>28,283</u>	<u>14,158</u>

10. a) Funds - 2023

	Balance at 1 November 2022 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2023 £
Restricted Funds						
Headley Trust	-	10,000	(56)	-	-	9,944
Sundry restricted	-	-	-	-	-	-
Appeals	19,547	-	-	-	-	19,547
Heritage assets	408,962	3,000	-	3,000	-	414,962
AIM	1,012	6,212	(7,224)	-	-	-
Unrestricted funds	331,550	285,430	(238,925)	(3,000)	1,577	376,632
Designated Fund	70,000	-	-	-	-	70,000
	<u>831,071</u>	<u>304,642</u>	<u>(246,205)</u>	<u>-</u>	<u>1,577</u>	<u>891,085</u>

b) Funds - 2022

	Balance at 1 November 2021 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2022 £
Restricted Funds						
National Lottery	5,894	9,891	(15,545)	(240)	-	-
Sundry restricted	10,562	-	-	(10,562)	-	-
Appeals	19,547	-	-	-	-	19,547
Heritage assets	393,562	15,400	-	-	-	408,962
Art fund	-	8,255	(8,844)	589	-	-
Arts Council England	-	5,896	(5,896)	-	-	-
AIM	-	1,012	-	-	-	1,012
Unrestricted funds	300,911	270,631	(188,276)	(39,787)	(11,929)	331,550
Designated Fund	20,000	-	-	50,000	-	70,000
	<u>750,476</u>	<u>311,085</u>	<u>(218,561)</u>	<u>-</u>	<u>(11,929)</u>	<u>831,071</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

The appeals fund is an ongoing appeal utilised for specific purposes such as acquisitions.

The National Lottery Heritage Fund is the 'Windows onto the Future' project to develop a masterplan for the museum's future, funded by The National Lottery Heritage Fund (Resilient Heritage grant scheme).

Heritage assets funds include the museum's accessioned collection.

The Headley Trust Fund is funding the 2-year part-time post of Digital Producer and a gallery redisplay project.

Arts Council England was money from the DCMS Cultural Recovery Fund awarded through Arts Council England.

The designated fund is a provision for the costs of re-modelling part of the gallery during 2023-24 which is expected to cost between £30-50,000.

11. a) Analysis of Net Assets between Funds - 2023

	Fixed Assets £	Heritage Assets £	Investments £	Net Current Assets £	Total £
Restricted Funds					
Appeal Funds	-	-	-	19,547	19,547
Headley Trust	-	-	-	9,944	9,944
Heritage assets	-	414,962	-	-	414,962
Unrestricted Funds	11,699	-	124,533	310,400	446,632
	11,699	414,962	124,533	339,891	891,085

b) Analysis of Net Assets between Funds - 2022

	Fixed Assets £	Heritage Assets £	Investments £	Net Current Assets £	Total £
Restricted Funds					
Appeal Funds	-	-	-	19,547	19,547
AIM	-	-	-	1,012	1,012
Heritage assets	-	408,962	-	-	408,962
Unrestricted Funds	11,699	-	122,956	266,895	401,550
	11,699	408,962	122,956	287,454	831,071

12. Pensions

The charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £2,622 (2022 - £1,897). Contributions totalling £537 (2022- £448) were payable to the fund at the balance sheet date.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2023

13. Reconciliation of net movement in funds to net cash flow from operating activities

	2023	2022
	£	£
Net movement in Funds	60,014	80,595
Add back Depreciation Charge	-	3,678
Deduct interest income in investing activities	(8,341)	(4,223)
(Increase)/Decrease in stock	3,552	(1,518)
(Increase)/Decrease in Debtors	3,105	(5,538)
(Decrease)/Increase in Creditors	14,125	(549)
(Gains)/Losses on Investments (see note 7)	(1,577)	11,929
Net Cash Used in Operating Activities	70,878	84,374

14. Related Parties Transactions

During the year no Trustees received any remuneration (2022: none)

During the year no Trustees received any benefit in kind (2022: none)

During the year Trustees received reimbursements of expenses totalling £515 (2022: none)



THE STAINED GLASS MUSEUM

The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

www.stainedglassmuseum.com



We are very grateful to the following Organisations and Benefactors who have supported the Museum during 2022-2023 with grants or gifts of £1,000 or more:

The Estate of the late Michael Cole
The Estate of the late Gwendoline Branigan
The Glaziers' Trust
The Art Fund
The Wyss Foundation
Association of Independent Museums / Pilgrim Trust
The Estate of the late Chloë Cockerill
The Headley Trust

THE
HEADLEY
TRUST



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Accounts

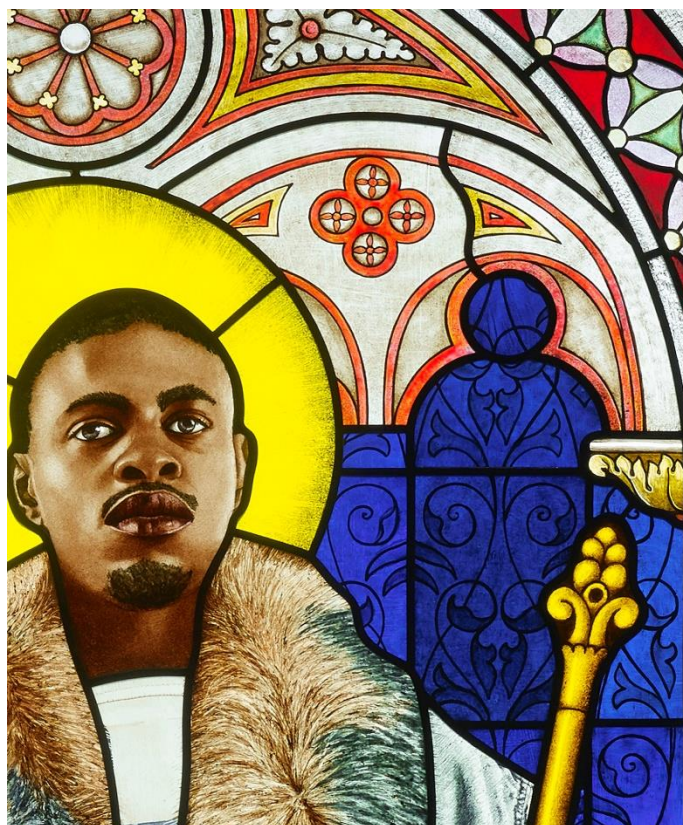


THE STAINED GLASS MUSEUM

inspiring stories in glass, light and colour

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED
31 OCTOBER 2022



Detail: Kehinde Wiley, *Saint Adelaide* (2014), ELYGM: 2022.1

THE STAINED GLASS MUSEUM
South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

CHARITY INFORMATION

The Stained Glass Museum

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

*Registered Office: The Stained Glass Museum,
Ely Cathedral, Ely, Cambridgeshire, CB7 4DL*

PATRON

HRH The Prince of Wales

TRUSTEES

Professor Sarah Brown MA FSA
Lara Clements
Suzanne Galloway MA
Mark Hosea
Karen Knight
Malcolm Leith
Llewela Selfridge
Dr Jeffrey West FSA

DIRECTOR & CURATOR

Dr Jasmine Allen

CONSERVATION ADVISER

Professor Sarah Brown MA FSA

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INDEPENDENT EXAMINER

Nigel Prentis FCA
Prentis & Co LLP
115c Milton Road
Cambridge
CB4 1XE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2022

The Trustees of the Stained Glass Museum present their report and financial statements for the year ended 31 October 2022. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

History

The Stained Glass Museum was founded in 1972 and first constituted under a Trust Deed dated 11 October 1977. The Stained Glass Museum opened to the public in Ely Cathedral in 1979 and is presently located in the south triforium of Ely Cathedral under a formal Licence to Occupy renewed in May 2022 with the Dean and Chapter.

Following a governance review in 2016, Trustees decided that a Charitable Incorporated Organisation (CIO) with the same name and charitable objectives should be established as the successor organisation to the Trust. With the approval of the Charity Commission, assets were transferred from the predecessor entity a Charitable Trust (The Stained Glass Museum Trust: registered charity no. 274776) to the CIO (The Stained Glass Museum: registered charity no. 1169842). Since 1 November 2016, The Stained Glass Museum has been governed by the CIO.

Constitution and Objectives

The Stained Glass Museum CIO (charity no. 1169842) was established with a constitution dated 30 September 2016. The objects of the charity remain the same as the previous charity - the education of the public in the history and appreciation of Stained Glass by the following means:

- (a) To provide, maintain and develop a museum (hereinafter called "a Museum") to benefit and educate the public in the history and appreciation of stained glass and house all the items hereinafter mentioned in such place or places as the Trustees from time to time may determine for the education, appreciation and enjoyment of all;
- (b) To form by purchase or as gifts or loans a representative collection of fine stained glass panels and windows of all periods from churches, as well as other religious and secular buildings in Great Britain, as well as from other appropriate sources both within and beyond Europe as the Trustees may determine;
- (c) To form by purchase or as gifts or loans a representative collection of designs, cartoons, tools and other material relating to the history and design and manufacture of British and other stained glass of all periods;
- (d) To develop, safeguard and enhance the Museum's collection for the benefit of future generations;
- (e) To interpret the collection to a variety of audiences in diverse ways and to raise awareness of stained glass as an important part of Britain's cultural and artistic heritage, as both a historic and contemporary art form;
- (f) To provide a learning programme for all ages, including educational visits for schools, events, talks and workshops to further engage with and educate the public;
- (g) To offset running costs of the Museum by generating income from admissions, retail, events and other activities where appropriate;
- (h) When it is deemed appropriate by Trustees, to act as a repository for stained glass removed from redundant churches, chapels and other buildings in Great Britain in order to retain such glass for study and display or to arrange for its transfer to other museums, churches chapels and other buildings by way of loan or gift for charitable purposes as the Trustees may from time to time determine.

Fully accredited with the Arts Council (no. 574) The Stained Glass Museum is an independent museum and registered charity (no. 1169842). It is the only museum of stained glass in the UK and has an internationally-significant collection of stained glass and related objects.



THE STAINED GLASS MUSEUM

inspiring stories in glass, light and colour

Vision

The national centre for enjoying and understanding stained glass through storytelling, creativity and research.

Mission

To share with everyone the cultural and artistic importance of stained glass.

Organisation

The Charity is controlled by Trustees selected for their knowledge of stained glass, museum and heritage sector, management, finance and other appropriate subjects. The Trustees who have served during the year and since the year end are set out on page 1. New Trustees are appointed with the specific needs of the CIO in mind at the time of the vacancy, in terms of skills, expertise, experience and knowledge of the relevant field of activity and advice which the Trustees need. New Trustee induction involves the provision of a copy of the governing documents, objectives and policies of the charity, minutes of prior meetings and a formal tour of the museum. Upon appointment, new Trustees are inducted by the Chairman and the Director. Existing trustees are provided with training as and when required; this is provided both internally by fellow trustees and where appropriate by outside sources.

The Trustees meet a minimum of four times a year to review policy and progress with the museum Director. The museum also has an advisory Acquisition and Disposal Sub-Committee of appointed persons including selected Trustees. A risk review is carried out by the Trustees in conjunction with the Director annually, and appropriate steps are taken to mitigate risk.

The Trustees are aware of the Charity Commission's guidance on public benefit and the requirements of the Charities Act 2006, including the requirement to report on public benefit. The Museum and library are available to the public at large, as are the museum's activities, events, workshops and educational courses organised regularly by the Museum.

The Museum is operated by a full-time Director, and a team of part-time Museum staff, supported by volunteers. The Museum does not receive any core government or local council funding but has benefitted in this year from both national and local government's coronavirus support packages, as detailed below. The museum's income is predominantly funded by visitor admission charges and shop sales, supplemented by fundraising events and activities and grants from trusts and foundations.

GOVERNANCE & STRATEGY

Changes to the Board of Trustees

There were no changes to the Board of Trustees this year. Dr Jeffrey West continued to act as Chair and the other serving Board members were Malcolm Leith (Treasurer), Prof. Sarah Brown (Secretary), Lara Clements, Suzanne Galloway (Phillips), Mark Hosea, Karen Knight, and Llewela Selfridge. More information on the museum's Board of Trustees is available via its website www.stainedglassmuseum.com/trustees.

A Real Living Wage Employer

The museum became a real living wage employer and also improved its sick pay policy for staff. It also signed up to a new HR software system to make staff policies and procedures more available to its employees.

Staff Team

A new Learning Officer, Louise Hawksley, was appointed in summer 2022 and took up post in Autumn 2022. Following the end of the fixed-term post and completion of a project Lucy McNeill, Collections Documentation Assistant, left to take up employment with the NHS. No other changes were made to the museum's staff team during the year.

Future Plans

During the year Trustees returned to plans for developing a national centre for stained glass.

FINANCIAL REVIEW

Financial Overview

Finances for the year ending 31 October 2022 are set out from page 10 onwards of the accounts. Total income in 2021-22 (excluding specific grants in restricted income) was £270,631 (2020-21: £146,703). Unrestricted expenditure was £188,276 (2020-21: £114,333) and we incurred unrealised losses on investments of £11,929 this year which means our unrestricted funds now stand at £379,733.

Salaries

The Trustees undertake a review of staff salaries annually, taking into account inflation, the living wage, and salary levels of similar roles both locally and nationally. The Stained Glass Museum is an accredited living wage employer.

Reserves Policy

It is the policy of Trustees to maintain sufficient funds to cover a total of 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year (see note 1.l on page 14).

Risk Management

The Trustees have examined the major strategic, business and operational risks which the Charity faces and confirm that regular checks, systems and policies are in place to ensure that necessary steps are taken to lessen these risks. During the coronavirus pandemic new risk assessments were carried out.

Investment Policy

The principal risk faced by the museum lies predominantly in the performance of investments. Trustees manage these investment risks by operating an investment policy that provides for a high diversification of holdings within investment asset classes that are quoted on recognised stock exchanges. Trustees continue to monitor the performance of investments in line with its investment policy and acknowledge that due to the global coronavirus pandemic rates of investment return are currently low (see note 1.m on page 14).

KEY ACTIVITIES

ENGAGEMENT

Visitor Engagement

We welcomed a total of 21,036 to the Stained Glass Museum during 2021-22, of which 15,202 were paying visitors. This was a significant increase on the previous year due to the museum being open all year around for the first time since the pandemic. (2020-21 visitor numbers were 12,371, of which

10,384 were paying visitors). The museum was closed to visitors for a week in October due to filming taking place in Ely Cathedral.

EDUCATION

Learning

Our learning programme was back up-and-running in full this year, and we were delighted to see school groups visit throughout the year engaging a total of more than 500 pupils from the local area. In addition, 123 adults developed their creative glass skills on one of our 27 specialist workshops in painting on glass, leading and glazing, copper foiling and glass fusing.

Together with local artist Jill Fordham we also made a fused glass artwork for Ely St Mary's school, to celebrate their 50th anniversary which was presented to the school at their end of term service.

Primary School Pop-ups. In July, The Stained Glass Museum joined other cultural/heritage attractions from East Cambs LCEP at pilot pop-up outreach events in primary schools across Fenland. These after-school events at Robert Arkenhall, Haddenham; Rackham Primary, Witchford; Isle of Ely, Ely; and St Andrew's Soham were a great success and we engaged with more than 500 children and their parents with activities and demos showing the materials, tools and brushes used to make, cut and paint onto glass.

OUTREACH

A Window into Coventry

For the first time the museum extended its national outreach and delivered a five-week stained glass community engagement project in the Midlands, in partnership with community creative group Foleshill Creates in Coventry. The 'A Window into Coventry' project, which took place in spring 2022 during the UN International Year of Glass and Coventry's City of Culture year, involved 12 local participants who learnt traditional glass painting techniques with local artist Jamal Rafay and explored local heritage. Participants attended a series of four workshops, each exploring different aspects of stained glass with a particular focus on gaining new knowledge, skills and inspiring creativity and pride in Coventry city's stained glass heritage. As part of the project participants also visited Coventry Cathedral to look at examples of both medieval and modern stained glass and were encouraged to create their own artworks in response. The project was funded by the National Lottery Heritage Fund and was a great success. A collaborative stained glass panel made by participants was placed on permanent display in Foleshill Library in October 2022, unveiled by the Lord Mayor of Coventry.

Events, Talks and Tours

The museum's postponed annual Study Tour to Canterbury took place in 2022 to the delight of attendees who enjoyed touring a variety of stained glass in West Kent. Amongst the highlights were the Marc Chagall windows at Tudeley and seeing up-close 13th century panels from the Beckett miracle windows in the Cathedral conservation studios at Canterbury, headed up by Leonie Seliger.

In June we held a series of Friends and supporters afternoons where attendees enjoyed seeing new acquisitions behind-the-scenes, meeting Trustees and providing an opportunity to contribute to and hear more about plans for future development.

Our 2022 autumn lecture series saw talks by international speakers on topics such as decorative glazing pattern books from the 17th century (Dr Liesbeth Langouche, University of Antwerp), American innovators in glass (Prof. Virginia Raguin, College of the Holy Cross); and an artist talk by Scottish artist Pinkie Maclure. We continue to make recordings of these talks available to watch for free via The Stained Glass Museum's YouTube channel.

We also participated in several local community events, once again partnering with Babylon ARTS to organise and promote a community Window Wanderland (an after-dark trail of illuminated windows) in Ely in October. We also participated in the Ely Apple Fayre in October and Ely Cathedral Christmas

Fair in November, although our plans for Heritage Open Weekend were cancelled due to the period of national mourning for the late Queen Elizabeth II.

Our Director presented papers at various regional and national conferences including SHARE Museums East Annual Conference (online), the Annual Friends of St Albans Cathedral Conference, Cambridgeshire Historic Churches Trust Annual Conference, and a public event at the National Gallery, as well as speaking to local lifelong learning and special interest groups.

Exhibitions

Our main exhibition of the year was *A Focus on Fabric* featuring stained glass artworks from the museum's reserve collection, with a particular focus on the beautiful fabrics depicted within the glass. In summer we also hosted a small exhibition of selected competition entries to the 2022 Stevens' Architectural Glass Competition, promoting emerging artists' designs and the work of the Worshipful Company of Glaziers and Painters of Glass.

COLLECTIONS & RESEARCH

Publications & Research

During the course of the year our Director and Curator, Dr Jasmine Allen contributed an article on a sculptural monument incorporating glass mosaic to Robert Claudius Billing (1899), published as part of a special issue of the *Journal of Victorian Culture* on 'Sculpture and Faith at St Paul's Cathedral, c.1796-1914', looking at the monuments of St Paul's Cathedral (2022). The Curator was also a keynote speaker at an International Summer School - the 'Heart of Glass' - focusing on Modern stained glass in UK and Germany, held at the University of Düsseldorf, Germany in September 2022. She also appeared as a panellist in a BBC Radio 3 *Free Thinking* show on 'Windows' (4 May 2022).

Collections development

New acquisitions acquired in this financial year included the last window designed by pioneering Irish artist Wilhelmina Geddes, which upon her death was completed by her colleague Charles Blakeman. The three-light window illustrating *Faith, Hope and Charity* (1956) came from the former church of St Paul's Battersea, which since redundancy has been converted for mixed use. This window (2022.1) was purchased with help from The Art Fund and ACE/V&A Purchase Grant Fund. The museum was also gifted a modern panel *Wrestling with the Angel* (2012) by artist Mark Angus (2022.2), a collection of items from Whitefriars (Powell) studio by Alf Fisher (2022.3-7) and five Henry Holiday cartoons (2022.8) by Joan Hadley.

Collection dissemination

The museum was asked to contribute a Creative Case Study for Diversity on its recent acquisition by Kehinde Wiley for Arts Council England. Our Director was invited to give several talks on this acquisition nationally, including at the National Gallery in September 2022, and SHARE Museums East Annual Conference (online) in November 2021. Throughout the year numerous other talks on the museum's collection and history of stained glass were given to various interest groups.

Collections Care

The Museum was delighted to receive an award from the AIM / Pilgrim Trust Collections Care Audit Scheme for an ICON-accredited stained-glass conservator to visit the museum and review its collections care, environmental monitoring and conservation needs. The visit will take place in the next financial year.

SUPPORTERS

We are incredibly grateful to those trusts and foundations that have awarded unrestricted grants to the museum throughout the year, including the Wyss Foundation, The Loppylugs and Barbara Morrison Charitable Trust; The Glaziers Trust and the Circle of Art. A significant legacy was received from the estate of Mr Richard Gordon Deeble.

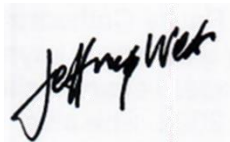
Project-specific funding was received during the year from the National Lottery Heritage Fund for the 'A Window into Coventry' outreach project. The Worshipful Company of Art Scholars provided a generous donation to support the museum's specialist educational work.

Acquisition funding was received from Art Fund and ACE/V&A Purchase Grant Fund towards the purchase of Wilhelmina Geddes and Charles Blakeman's *Faith, Hope and Charity* window from St Paul's Church, Battersea (1956).

Some additional emergency funding related to the impact of the covid pandemic on businesses and attractions was received via the Local Authority Discretionary Fund through the Additional Restrictions Grant programme.

The Stained Glass Museum Friends organisation was relaunched during the year with new membership levels and membership cards. Over the course of the year 6 new paying Friends joined and active membership now stands at around 220 individuals.

The Trustees' report was approved on 17 April 2023 and signed on behalf of the Board of Trustees by

A handwritten signature in black ink, reading "Jeffrey West", is positioned above the printed name and title.

Dr Jeffrey West
Chairman of Trustees

STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the applicable charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will be able to continue to meet its objectives.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ascertain the financial position of the Charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and regulations made thereunder. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

Date: 17 April 2023



Dr Jeffrey West
Chairman of Trustees

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE STAINED GLASS MUSEUM

Independent Examiner's Report to the Trustees of The Stained Glass Museum

I report on the accounts of the Charity for the year ended 31 October 2022 which are set out on pages 10 to 21.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent Examiner's Statement

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

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

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of the accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

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



Nigel A Prentis FCA
For and on behalf of:
Prentis & Co LLP
Chartered Accountants and Independent Examiners
115c Milton Road
Cambridge
CB4 1XE

10th July 2023

Date:

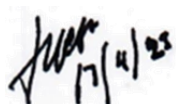
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 OCTOBER 2022

	Note	Unrestricted Funds (Museum) 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Unrestricted Funds (Museum) 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Income From:							
Donations and legacies		105,680	40,454	146,134	51,471	178,648	230,119
Charitable Activities	2	160,159	-	160,159	90,924	-	90,924
Other	3	569	-	569	361	-	361
Investments		4,223	-	4,223	3,947	-	3,947
Total Income		270,631	40,454	311,085	146,703	178,648	325,351
Expenditure on:							
Raising Funds		12,142	-	12,142	610	-	610
Charitable Activities	4	176,134	30,285	206,419	113,723	76,620	190,343
Total Expenditure		188,276	30,285	218,561	114,333	76,620	190,953
Net Income before gains/(losses) on investments and transfers		82,355	10,169	92,524	32,370	102,028	134,398
Transfer between funds		10,213	(10,213)	-	(7,461)	7,461	-
Net gains/(losses) on investments		(11,929)	-	(11,929)	2,230	-	2,230
Net Movement in Funds		80,639	(44)	80,595	27,139	109,489	136,628
Reconciliation of Funds:	10						
Total Funds brought forward		299,094	451,382	750,476	271,955	341,893	613,848
Total Funds carried forward		379,733	451,338	831,071	299,094	451,382	750,476

BALANCE SHEET AT 31 OCTOBER 2022

	<i>Note</i>	2022 £	2021 £
Fixed Assets			
Tangible fixed assets	5	11,699	15,377
Heritage assets	6	408,962	393,562
Investments	7	122,956	134,885
Total Fixed Assets		543,617	543,824
Current Assets			
Stock		19,012	17,494
Debtors	8	13,916	8,378
Short-term deposits		57,443	53,363
Cash at bank and in hand		211,241	142,124
Total Current Assets		301,612	221,359
Current Liabilities			
Creditors: Amounts falling due within one year	9	14,158	14,707
Net Current Assets		287,454	206,652
Net Assets		831,071	750,476
The Funds of the Charity	<i>10</i>		
Unrestricted income funds		309,733	279,094
Designated Fund		70,000	20,000
Restricted income funds		451,338	451,382
		831,071	750,476

Approved by the Board of Trustees on and signed on its behalf by:



Dr Jeffrey West
Chairman of Trustees

Note

The notes on pages 13 to 21 form part of these accounts

STATEMENT OF CASHFLOW 31 OCTOBER 2022

		2022	2021
		£	£
	<i>Notes</i>		
Cash flows from operating activities:			
Cash provided by (used in) Operating activities	12	<u>84,374</u>	<u>151,352</u>
Cash flow from investing activities:			
Investment income		4,223	3,947
Purchase of tangible fixed assets		-	-
Sale of investments		-	-
Purchase of investments		-	-
Donated/purchased heritage assets		(15,400)	(174,100)
Cash Provided By (Used In) Investing Activities		<u>(11,177)</u>	<u>(170,153)</u>
Change in cash and cash equivalents in the year		73,197	(18,801)
Cash and Cash Equivalents brought forward		<u>195,487</u>	<u>214,288</u>
Total cash and cash equivalents carried forward		<u>268,684</u>	<u>195,487</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2022

1. Accounting Policies

In preparing the accounts the following accounting policies have been complied with:

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Stained Glass Museum meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Fixed asset investments

Investments are stated at market value as at the balance sheet date. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

(c) Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

(d) Fund structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. Unrestricted funds comprise funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds which, the Trustees, at their discretion, have created for a specific purpose. Further details on the restricted funds are disclosed in note 10.

(e) Income

All income is recognised once the charity has entitlement to the resources, it is certain that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability. Income received in advance of the relevant period is made available for use once the Museum is entitled to it.

(f) Gifts in kind and legacies

Gifts and legacies are recognised where and when there is an entitlement to them. Donated goods are recognised in different ways depending on how they are to be used by the charity:

- i. Those donated for onward transmission to beneficiaries are included in the statement of financial activities as incoming resources and resources expended when they are distributed. They are valued at the amount the charity would have to pay to acquire them.
- ii. Assets which are to be retained by the charity are recognised as income based on an estimate for the value of the asset. If the asset is to be retained indefinitely it may form part of the endowment fund.

(g) Tangible assets

Depreciation is provided to write off the cost of fixed assets over their useful lives by annual instalments. On assets purchased prior to 31 October 2012 this was calculated at the rate of 25% on reducing balances. On assets purchased after this date, the rate is 25% per annum on the original purchase price. This is with the exception of the new LED displays in the gallery; these have been depreciated over their useful life of around 10 years, approximately 30,000 hours.

(h) Heritage assets

The Museum has three collections of heritage assets which are held in support of the Museum's primary objective of increasing knowledge, understanding and appreciation of stained glass. The collections, comprising stained glass, cartoons, and other associated assets, are accounted for as follows:

- i. Heritage assets acquired before 1 November 2005 have not been capitalised because the cost of doing so would outweigh the benefits.

- ii. Depreciation is provided in respect of heritage assets to the residual value of the asset. The residual value is determined by the valuation of the asset by the curator or other external expert.
- iii. Acquisitions are made by purchase or donation. Purchases are recorded at cost. Donations are recorded at the current value ascertained by the Museum's curator with reference, where possible, to others e.g. dealers or writers on stained glass who are considered to have appropriate experience or knowledge on the item being valued.

Further details are shown in note 6.

(i) Foreign currency

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

(j) Stock

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

(k) Pension

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

(l) Reserves

Free reserves (unrestricted funds) should total 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year. This should be regularly reviewed to ensure that it meets the organisation's changing needs and circumstances. At the present time it is the policy of the Trustees that unrestricted funds not committed or invested in tangible assets ('the free reserves') should be:

Salary payments, including NI and pension contributions (12 months)	£120,000
Redundancy payments	£22,000
Rent payments (12 months)	£18,000
Other contractual obligations greater than six months	Nil

(m) Investments

The trustees have adopted a low risk investment policy with the aim of obtaining maximum capital appreciation with minimal risk. Surplus funds are held in various COIF Charities Funds and monitored on a regular basis.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2022

2. Income From Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2022	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£	£	£	£
Admissions	59,644	-	59,644	44,886	-	44,886
Museum Trading	79,981	-	79,981	34,973	-	34,973
Education Activities	20,534	-	20,534	11,065	-	11,065
	<u>160,159</u>	<u>-</u>	<u>160,159</u>	<u>90,924</u>	<u>-</u>	<u>90,924</u>

3. Other Income

	Unrestricted Funds	Restricted Funds	Total 2022	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£	£	£	£
Sponsorships	569	-	569	361	-	361
	<u>569</u>	<u>-</u>	<u>569</u>	<u>361</u>	<u>-</u>	<u>361</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2022

4. Total Expenditure

	Unrestricted Funds		Restricted Funds		Total 2022
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable activities	-	83,824	-	24,391	108,215
Salaries and wages	87,876	-	5,894	-	93,770
Social security costs					
Pension costs	1,897	-	-	-	1,897
Other staff costs	2,537	-	-	-	2,537
	92,310	83,824	5,894	24,391	206,419
	Unrestricted Funds		Restricted Funds		Total 2021
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities	-	58,124	-	31,295	89,419
Salaries and Wages	51,532	-	44,994	-	96,526
Social Security costs	565	-	62	-	627
Pension Costs	2,000	-	293	-	2,293
Other staff costs	1,478	-	-	-	1,478
	55,575	58,124	45,349	31,295	190,343

Analysis of Charitable Activities – Other Costs and Sundry Restricted Funds

	Unrestricted 2022	Restricted 2022	Total 2022	Unrestricted 2021	Restricted 2021	Total 2021
	£	£	£	£	£	£
Rent	15,678	-	15,678	12,367	-	12,367
Office expenses	16,683	21,808	38,491	1,735	29,128	30,863
Travel	1,753	925	2,678	852	-	852
Electricity	3,639	-	3,639	3,410	-	3,410
Museum trading costs	22,551	158	22,709	15,445	1,329	16,774
Depreciation	3,678	-	3,678	6,533	-	6,533
Sundry repairs and Maintenance	1,114	-	1,114	856	-	856
Insurance	2,969	-	2,969	2,766	-	2,766
Bank and credit card charges	416	-	416	1,110	25	1,135
Subscriptions	1,018	-	1,018	468	-	468
Education courses	11,650	-	11,650	5,530	813	6,343
Independent examination	2,510	-	2,510	2,532	-	2,532
Trustees travel expenses	165	-	165	-	-	-
Legal Fees	-	1,500	1,500	4,520	-	4,520
	83,824	24,391	108,215	58,124	31,295	89,419

Note: Trustees are entitled to claim the lowest train fare for the travel or mileage costs at the rate of max. 45p per mile, depending on how direct the journey is from their base to the meeting venue. In practice, not all of them do so, thereby minimising costs.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2022

5. a) Tangible Fixed Assets

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2021	11,699	38,292	46,912	96,903
Additions	-	-	-	-
Disposals	-	-	-	-
Balance as at 31 October 2022	11,699	38,292	46,912	96,903
Depreciation				
Balance as at 1 November 2021	-	35,892	45,634	81,526
Charge for the year	-	2,400	1,278	3,678
Eliminated on disposal	-	-	-	-
Balance as at 31 October 2022	-	38,292	46,912	85,204
Net book value at 31 October 2022	11,699	-	-	11,699

No depreciation is charged on the Library Books as, in the opinion of the Trustees, their value will remain stable.

b) Tangible Fixed Assets - 2021

	Library Books £	Audio & Office Equipment £	Display Equipment £	Total £
Cost				
Balance as at 1 November 2020	11,699	42,091	43,113	96,903
Transfers	-	(3,799)	3,799	-
Disposals	-	-	-	-
Balance as at 31 October 2021	11,699	38,292	46,912	96,903
Depreciation				
Balance as at 1 November 2020	-	36,653	38,340	74,993
Charge for the year	-	3,038	3,495	6,533
Transfers	-	(3,799)	3,799	-
Balance as at 31 October 2021	-	35,892	45,634	81,526
Net book value at 31 October 2021	11,699	2,400	1,278	15,377

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2022

6. a) Heritage Assets - 2022

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2021	383,062	8,900	1,600	393,562
Additions	13,900	1,500	-	15,400
Disposals	-	-	-	-
At 31 October 2022	396,962	10,400	1,600	408,692

The costs above represent items acquired since 1 November 2005. In addition the Museum holds a further 56 pieces of glass and 129 cartoons in its collection which were not previously capitalised.

Items held on loan are not included within fixed assets.

During the year the Museum received proceeds of £Nil (2021 - £Nil) from the sale of Heritage Assets which had not previously been capitalised.

b) Heritage Assets - 2021

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2020	209,562	8,300	1,600	219,462
Additions	173,500	600	-	174,100
Disposals	-	-	-	-
At 31 October 2021	383,062	8,900	1,600	393,562

7. Investments

	2022 £	2021 £
Market value of investments at 1 November 2021	134,885	132,655
Additions	-	-
Disposals	-	-
Net realised losses	-	-
Net unrealised investment gains/(losses)	(11,929)	2,230
Market value at 31 October 2022	122,956	134,885
Cost at start of valuation 31 October 2022	122,707	138,911

8. Debtors

	2022 £	2021 £
Other debtors	1,317	1,516
Prepayments	889	809
Debtors	11,710	6,053
	13,916	8,378

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2022

9. Creditors

	2022 £	2021 £
Amounts Falling Due Within One Year		
Trade creditors	1,537	3,066
Independent examiner fee	2,500	2,100
Pension accrual	448	443
Staff salaries, tax and NI and pension	8,405	7,584
Credit Card - Company Barclaycard	1,148	1,224
Telephone	120	120
Other	-	170
	<u>14,158</u>	<u>14,707</u>

10. a) Funds - 2022

	Balance at 1 November 2021 £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2022 £
Restricted Funds						
Gallery project	21,817	-	-	-	-	21,817
National Lottery	5,894	9,891	(15,545)	(240)	-	-
Heritage Fund						
Sundry restricted	10,562	-	-	(10,562)	-	-
Appeals	19,547	-	-	-	-	19,547
Heritage assets	393,562	15,400	-	-	-	408,962
Art fund	-	8,255	(8,844)	589	-	-
Arts Council England	-	5,896	(5,896)	-	-	-
AIM	-	1,012	-	-	-	1,012
Unrestricted funds	279,094	270,631	(188,276)	(39,787)	(11,929)	309,733
Designated Fund	20,000	-	-	50,000	-	70,000
	750,476	311,085	(218,561)	-	(11,929)	831,071

b) Funds - 2021

	Balance at 1 November £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2021 £
Restricted Funds						
Gallery project	21,817	-	-	-	-	21,817
National Lottery	5,894	-	-	-	-	5,894
Heritage Fund						
Sundry restricted	10,562	-	-	-	-	10,562
Appeals	19,547	-	-	-	-	19,547
Heritage assets	219,462	171,469	-	2,361	-	393,562
Arts Council England	64,611	7,179	(71,790)	-	-	-
Barbara Whatmore Trust	-	-	(4,830)	4,830	-	-
Unrestricted funds	271,955	146,703	(114,333)	(27,461)	2,230	279,094
Designated Fund	-	-	-	20,000	-	20,000
	613,848	325,351	190,953	-	2,230	750,476

The appeals fund is an ongoing appeal utilised for specific purposes such as acquisitions.

The Gallery Project is the improvement and re-lighting of the gallery with grant funding from Cambridgeshire County Council, Arts Council England and The Association of Independent Museums.

The National Lottery Heritage Fund is the 'Windows onto the Future' project to develop a masterplan for the museum's future, funded by The National Lottery Heritage Fund (Resilient Heritage grant scheme), see. p.4.

Heritage assets funds include the museum's accessioned collection.

Arts Council England was money from the DCMS Cultural Recovery Fund awarded through Arts Council England.

The Barbara Whatmore Charitable Trust funding supported a Collections Rationalisation project.

The designated fund is a provision for the costs of re-modelling part of the gallery during 2022-23 which is expected to cost between £30-50,000.

a) Analysis of Net Assets between Funds - 2022

	Fixed Assets £	Heritage Assets £	Investments £	Current Assets £	Total £
Restricted Funds					
Gallery Project	11,699	-	-	10,118	21,817
Appeal Funds	-	-	-	19,547	19,547
AIM	-	-	-	1,012	1,012
Heritage assets	-	408,962	-	-	408,962
	-	-	-		
Unrestricted Funds	-	-	122,956	256,777	379,733
	11,699	408,962	122,956	287,454	831,071

b) Analysis of Net Assets between Funds - 2021

	Fixed Assets £	Heritage Assets £	Investments £	Current Assets £	Total £
Restricted Funds					
Arts Council England	-	-	-	-	-
Gallery Project	11,699	-	-	10,118	21,817
Heritage Lottery Fund	-	-	-	5,894	5,894
Sundry restricted	-	-	-	10,562	10,562
Appeal Funds	-	-	-	19,547	19,547
Heritage assets	-	393,562	-	-	393,562
Unrestricted Funds	3,678	-	134,885	160,531	299,094
	15,377	393,562	134,885	206,652	750,476

11. Pensions

The charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £1,943 (2021 - £1,877). Contributions totalling £448 (2021- £312) were payable to the fund at the balance sheet date.

12. Reconciliation of net movement in funds to net cash flow from operating activities

	2022	2021
	£	£
Net movement in Funds	80,595	136,628
Add back Depreciation Charge	3,678	6,533
Deduct interest income in investing activities	(4,223)	(3,947)
(Increase)/Decrease in stock	(1,518)	2,640
(Increase)/Decrease in Debtors	(5,538)	8,283
(Decrease)/Increase in Creditors	(549)	3,445
(Gains)/Losses on Investments (see note 7)	11,929	(2,230)
Net Cash Used in Operating Activities	84,374	151,352

13. Related Parties Transactions

During the year no Trustees received any remuneration (2021: none)

During the year no Trustees received any benefit in kind (2021: none)

During the year no Trustees received any reimbursement of expenses (2021: none)



THE STAINED GLASS MUSEUM

The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

www.stainedglassmuseum.com



We are very grateful to the following Organisations and Benefactors who have supported the Museum during 2021-2022 with grants or gifts of £1,000 or more:

AIM

Art Fund

ECDC Local Authority Discretionary Grant – Covid Support

National Lottery Heritage Fund

The Circle of Arts

The Estate of Mr Richard Deeble deceased

The Glass Society

The Glaziers' Trust

The Loppylugs and Barbara Morrison Charitable Trust

The Worshipful Company of Art Scholars

The Wyss Foundation

V&A Purchase Grant

THE
HEADLEY
TRUST



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

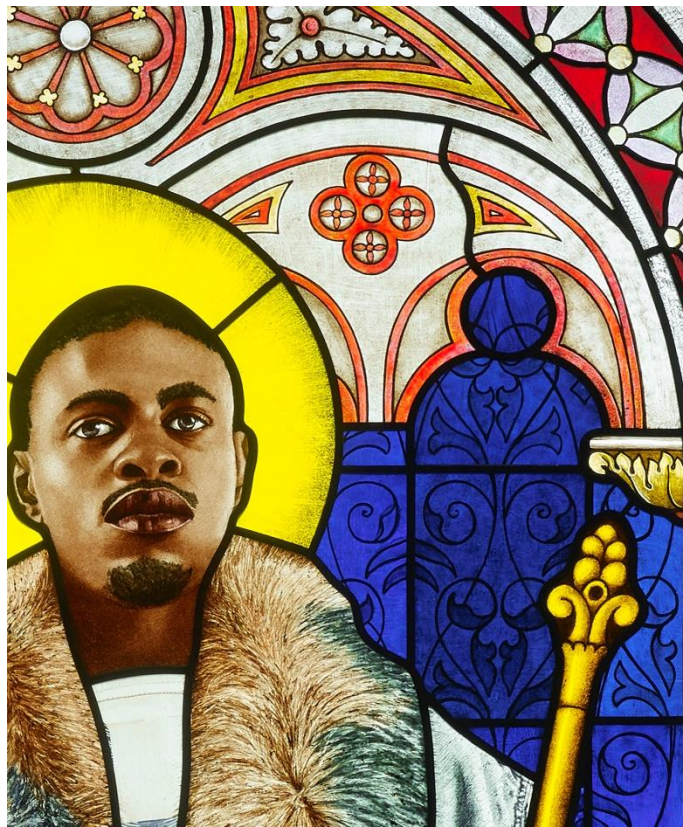
Accounts



THE STAINED GLASS MUSEUM

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED 31 OCTOBER 2021



Detail: Kehinde Wiley, *Saint Adelaide* (2014), ELYGM: 2021.1

THE STAINED GLASS MUSEUM
South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

CHARITY INFORMATION

The Stained Glass Museum

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

*Registered Office: The Stained Glass Museum,
Ely Cathedral, Ely, Cambridgeshire, CB7 4DL*

PATRON

HRH The Prince of Wales

TRUSTEES

Professor Sarah Brown MA FSA
Lara Clements
Suzanne Galloway MA
Mark Hosea
Karen Knight
Malcolm Leith
Llewela Selfridge
Dr Jeffrey West FSA

DIRECTOR & CURATOR

Dr Jasmine Allen

CONSERVATION ADVISER

Professor Sarah Brown MA FSA

BANKERS

Barclays Bank Plc
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Ely
Cambridgeshire
CB7 4LA

CAF Bank Ltd
25 Kings Hill Avenue
West Malling
Kent
ME19 4JQ

INDEPENDENT EXAMINER

Nigel Prentis FCA
Prentis & Co LLP
115c Milton Road
Cambridge
CB4 1XE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2021

The Trustees of the Stained Glass Museum present their report and financial statements for the year ended 31 October 2021. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

History

The Stained Glass Museum was founded in 1972 and first constituted under a Trust Deed dated 11 October 1977. The Stained Glass Museum opened to the public in Ely Cathedral in 1979 and is presently located in the south triforium of Ely Cathedral under a formal Licence to Occupy renewed in May 2021 with the Dean and Chapter.

Following a governance review in 2016, Trustees decided that a Charitable Incorporated Organisation (CIO) with the same name and charitable objectives should be established as the successor organisation to the Trust. With the approval of the Charity Commission, assets were transferred from the predecessor entity a Charitable Trust (The Stained Glass Museum Trust: registered charity no. 274776) to the CIO (The Stained Glass Museum: registered charity no. 1169842). Since 1 November 2016, The Stained Glass Museum has been governed by the CIO.

Constitution and Objectives

The Stained Glass Museum CIO (charity no. 1169842) was established with a constitution dated 30 September 2016. The objects of the charity remain the same as the previous charity - the education of the public in the history and appreciation of Stained Glass by the following means:

- (a) To provide, maintain and develop a museum (hereinafter called "a Museum") to benefit and educate the public in the history and appreciation of stained glass and house all the items hereinafter mentioned in such place or places as the Trustees from time to time may determine for the education, appreciation and enjoyment of all;
- (b) To form by purchase or as gifts or loans a representative collection of fine stained glass panels and windows of all periods from churches, as well as other religious and secular buildings in Great Britain, as well as from other appropriate sources both within and beyond Europe as the Trustees may determine;
- (c) To form by purchase or as gifts or loans a representative collection of designs, cartoons, tools and other material relating to the history and design and manufacture of British and other stained glass of all periods;
- (d) To develop, safeguard and enhance the Museum's collection for the benefit of future generations;
- (e) To interpret the collection to a variety of audiences in diverse ways and to raise awareness of stained glass as an important part of Britain's cultural and artistic heritage, as both a historic and contemporary art form;
- (f) To provide a learning programme for all ages, including educational visits for schools, events, talks and workshops to further engage with and educate the public;
- (g) To offset running costs of the Museum by generating income from admissions, retail, events and other activities where appropriate;
- (h) When it is deemed appropriate by Trustees, to act as a repository for stained glass removed from redundant churches, chapels and other buildings in Great Britain in order to retain such glass for study and display or to arrange for its transfer to other museums, churches chapels and other buildings by way of loan or gift for charitable purposes as the Trustees may from time to time determine.

Fully accredited with the Arts Council (no. 574) The Stained Glass Museum is an independent museum and registered charity (no. 1169842). It is the only museum of stained glass in the UK and has an internationally-significant collection of stained glass and related objects.

Purpose

The Stained Glass Museum collects, preserves, displays and interprets examples of our stained glass heritage to share with diverse audiences, inspire visitors, and deepen our understanding and enjoyment of the art of stained glass.

Vision

Our vision is to be accessible visitor attraction with a nationally recognised collection that provides learning experiences for all and actively promotes the preservation, study and appreciation of stained glass.

Building on the Museum's success over the last 40 years, our vision sets out our ambition to become an accessible attraction and nationally designated collection, with a dynamic learning programme and high-quality visitor experience. This will be achieved through:

- Engaging diverse audiences
- Collaborating with Creative Communities
- Partnering with the Stained Glass Sector

Mission

- We seek to create multiple opportunities to see and experience, learn and create stained glass.
- We exist to excite and inspire, to enrich lives, and provide a memorable experience for generations of visitors.
- We aim to keep the inspiration and appreciation of stained glass alive in the 21st century and beyond; to make stained glass accessible and relevant to diverse and changing audiences and their needs.
- We will work with partners in various sectors to actively promote the art of stained glass in Britain; to share knowledge and skills, and to provide a bridge between existing artistic and heritage organisations and the public.

Organisation

The Charity is controlled by Trustees selected for their knowledge of stained glass, museum and heritage sector, management, finance and other appropriate subjects. The Trustees who have served during the year and since the year end are set out on page 1. New Trustees are appointed with the specific needs of the CIO in mind at the time of the vacancy, in terms of skills, expertise, experience and knowledge of the relevant field of activity and advice which the Trustees need. New Trustee induction involves the provision of a copy of the governing documents, objectives and policies of the charity, minutes of prior meetings and a formal tour of the museum. Upon appointment, new Trustees are inducted by the Chairman and the Director. Existing trustees are provided with training as and when required; this is provided both internally by fellow trustees and where appropriate by outside sources.

The Trustees meet a minimum of four times a year to review policy and progress with the museum Director. The museum also has an advisory Acquisition and Disposal Sub-Committee of appointed persons including selected Trustees. A risk review is carried out by the Trustees in conjunction with the Director annually, and appropriate steps are taken to mitigate risk.

The Trustees are aware of the Charity Commission's guidance on public benefit and the requirements of the Charities Act 2006, including the requirement to report on public benefit. The Museum and library are available to the public at large, as are the museum's activities, events, workshops and educational courses organised regularly by the Museum.

The Museum is operated by a full-time Director, and a team of part-time Museum staff, supported by volunteers. The Museum does not receive any core government or local council funding but has benefitted in this year from both national and local government's coronavirus support packages, as detailed below. The museum's income is predominantly funded by visitor admission charges and shop sales, supplemented by fundraising events and activities and grants from trusts and foundations.

Financial Review

Finances for the year ending 31 October 2021 are set out on page 9 of the accounts. Total income in 2020-21 (excluding specific grants in restricted income) was £146,703 (2019-20: £189,427). Unrestricted expenditure was £114,333 (2019-20: £168,887). Including unrealised profits on investments, we have been able to add £27,139 to our unrestricted funds which now stand at £299,094.

These figures reflect the fact that for the first 6 months of the financial year the museum was closed due to the global coronavirus pandemic. The museum reopened with social distancing measures in place and a reduced number of visitors in May 2021. Thanks to additional emergency grant funding awarded during the year (see p 6), and the Coronavirus Job Retention Scheme, this prolonged period of closure did not negatively impact the museum's overall finances in this financial year.

Emergency Funding: We would like to express our thanks to The Headley Trust and East Cambridgeshire District Council for awarding discretionary emergency grants to the museum in order to help it survive another turbulent year.

Salaries: The Trustees undertake a review of staff salaries annually, taking into account inflation, the living wage, and salary levels of similar roles both locally and nationally. The Stained Glass Museum is an accredited living wage employer.

Reserves Policy: It is the policy of Trustees to maintain sufficient funds to cover a total of 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year (see note 1.l on page 13).

Risk Management: The Trustees have examined the major strategic, business and operational risks which the Charity faces and confirm that regular checks, systems and policies are in place to ensure that necessary steps are taken to lessen these risks. During the coronavirus pandemic new risk assessments were carried out.

Investment Policy: The principal risk faced by the museum lies predominantly in the performance of investments. Trustees manage these investment risks by operating an investment policy that provides for a high diversification of holdings within investment asset classes that are quoted on recognised stock exchanges. Trustees continue to monitor the performance of investments in line with its investment policy and acknowledge that due to the global coronavirus pandemic rates of investment return are currently low (see note 1.m on page 13).

Governance and Strategy

Changes to the Board of Trustees: There were no changes to the Board of Trustees this year. Dr Jeffrey West continued to act as Chair in 2020-21 and the other Board members were Malcolm Leith (Treasurer), Prof. Sarah Brown (Secretary), Lara Clements, Suzanne Galloway (Phillips), Mark Hosea, Karen Knight, and Llewela Selfridge. More information on the museum's Board of Trustees is available via its website www.stainedglassmuseum.com/trustees.

Staff team: A new Learning & Community Engagement Officer was appointed in December 2020. This post was partly funded by the Culture Recovery Fund awarded by the Arts Council on behalf of the government. No other changes were made to the museum's staff team during the year, although a number of part-time staff were temporarily placed on furlough whilst the museum was closed due to the coronavirus pandemic.

Key Activities

Visitor Engagement: We welcomed a total of 12,371 visitors (of which 10,384 were paying visitors) to the Stained Glass Museum during 2020-21. The museum was closed for the first half of the financial year (November 2020 to May 2021) and reopened to the public on 18 May 2021.

Learning: Our learning programme was once again heavily impacted by the museum closure and lockdowns. A handful of online learning sessions were delivered by our Learning & Community Engagement Officer and only one in-person school visit took place during the year. However, our informal learning and family sessions resumed at the museum and saw the popular return of our SGMinis sessions for under 5s. Our practical glass workshops resumed in May 2021 and were attended by a total of 150 adults.

Collections development: New acquisitions acquired in this financial year included *Damson Tree* (2018), a trial panel for a window of the same name installed in Canterbury Cathedral cloisters (ELYGM:2020.1). Designed by painter Hughie O'Donoghue RA (b.1953) and made by Grace Ayson in Cathedral Studio Canterbury, this panel was a gift from the Dean and Chapter of Canterbury Cathedral. The museum also acquired a small design for a stained glass window depicting the *Ascension* (1903-1904) at St Nicholas' Church, Thorne, Yorkshire, designed by Victorian stained glass artist Henry Holiday (ELYGM:2020.2). This panel was a gift from Donato Esposito. Three leaded panels of 18th century painted glass scenes depicting animal scenes and figurative groups, were donated to the museum by Andrew and Julia Rudebeck. Some of these painted scenes are copies after 17th century Italian painter Salvator Rosa (1615-1673) (ELYGM:2021.2; 2021.3 and 2021.4).

Finally, thanks to funding from the Art Fund (with support from the Wolfson Foundation), ACE/V&A Purchase Grant Fund and SHARE Acquisitions Grant, a major contemporary stained glass work by African American artist Kehinde Wiley, *Saint Adelaide* (2014), was acquired for the museum's permanent collection (ELYGM:2021.1). The large artwork, which depicts a young black man in place of a traditional saint, was installed and on display in time for the museum's reopening in May 2021.

A Collections Rationalisation project, funded by the Barbara Whatmore Charitable Trust concluded this year. The work involved a simple inventory check to ensure that the Museum's glass collection is fully documented and catalogued. It also involved the documentation of new acquisitions and relocation of some stored glass to new storage racks.

Events, Talks and Tours: The museum's annual Study Weekend was postponed for the second year running. However, we held a number of online talks during the year to much success. Our 2020 autumn lecture series attracted a large and geographically wide-ranging audience. Topics included Portraits in Victorian Stained Glass (Dr Jim Cheshire, University of Lincoln); stained glass conservation in the digital age (Leonie Seliger, Canterbury Cathedral Studio); and an artist talk on glass art by Mel Howse. Stained glass artist Rachel Mulligan gave a talk on her narrative stained glass panels at the end of 2020. In Spring 2021, a second series of talks focused on the stained glass work of Douglas Hamilton (Jeff Hopewell); the depiction of Welsh Saints in Stained Glass (Dr Martin Crampin); how to identify 19th century stained glass makers (Chris Parkinson); Wygston's House Glass in Leicester (Erica Statham); and the work of contemporary artist Mark Angus, who lives and works in Germany.

For the second year running we partnered with Babylon ARTS to promote a Window Wanderland in Ely in October, which saw around 200 houses and local businesses taking part to create an after-dark trail of illuminated windows in the local community.

Exhibitions: In the few months the museum was open this year we were able to host an exhibition of competition panels to the 2020 Stevens Architectural Glass Competition, and *Tinker Tailor Soldier Sailor...* a series of new stained glass works by artist Rachel Milligan inspired by and in response to covid-19 which were created during the first national lockdown in spring.

Supporters

The Stained Glass Museum Friends organisation increased by 21 new paying Friends during 2020-21 and active membership now stands at around 245.

Project-specific funding was received during the year from Ely City Council (towards marketing Window Wanderland) and Cambridgeshire County Council Museum Development (for filming equipment).

Acquisition funding was received from Art Fund (with support from the Wolfson Foundation), ACE/V&A Purchase Grant Fund, SHARE Acquisitions Grant towards the purchase of Kehinde Wiley's *Saint Adelaide* (2015).

Emergency Funding was received from the Headley Trust, East Cambridgeshire District Council through ARGR3, ARGR4 and the Local Authority Discretionary Fund, National Lottery Heritage Emergency Fund, and the Cambridgeshire & Huntingdonshire Family Historical Society

We are also very grateful to those trusts and foundations that have awarded unrestricted grants to the museum throughout the year, including The Loppylugs and Barbara Morrison Charitable Trust; The Glaziers Trust; the Wyss Foundation. And The Glass Society.

Future Plans

It is the charity's objective to focus on surviving the ongoing uncertainties and economic challenges posed by the coronavirus pandemic, to continue to diversify its income generation to meet its main outgoings and seek grant funding to enable museum development.

The Trustees' report was approved on 7 April 2022 and signed on behalf of the Board of Trustees by



Dr Jeffrey West
Chairman of Trustees

STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the applicable charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will be able to continue to meet its objectives.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ascertain the financial position of the Charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and regulations made thereunder. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

Date: 7 April 2022



Dr Jeffrey West
Chairman of Trustees

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE STAINED GLASS MUSEUM

Independent Examiner's Report to the Trustees of The Stained Glass Museum

I report on the accounts of the Charity for the year ended 31 October 2021 which are set out on pages 9 to 20.

Responsibilities and basis of report

As the charity trustees of the Charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent Examiner's Statement

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

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

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of the accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

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



Nigel A Prentis FCA
For and on behalf of:
Prentis & Co LLP
Chartered Accountants and Independent Examiners
115c Milton Road
Cambridge
CB4 1XE

Date: 21 June 2022

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 OCTOBER 2021

	<i>Note</i>	Unrestricted Funds (Museum) £	Restricted Funds £	Total Funds 2021 £	Total Funds 2020 £
Income From:					
Donations and legacies		51,471	178,648	230,119	189,592
Charitable Activities	2	90,924	-	90,924	99,884
Other	3	361	-	361	1,187
Investments		3,947	-	3,947	4,831
Total Income		146,703	178,648	325,351	295,494
Expenditure on:					
Raising Funds		610	-	610	179
Charitable Activities	4	113,723	76,620	190,343	207,789
Total Expenditure		114,333	76,620	190,953	207,968
Net Income before gains/(losses) on investments and transfers		32,370	102,028	134,398	87,526
Transfer between funds		(7,461)	7,461	-	-
Net gains/(losses) on investments		2,230	-	2,230	458
Net Movement in Funds		27,139	109,489	136,628	87,984
Reconciliation of Funds:	13				
Total Funds brought forward		271,955	341,893	613,848	525,864
Total Funds carried forward		299,094	451,382	750,476	613,848

Note

The notes on pages 12 to 20 form part of these accounts.

BALANCE SHEET AT 31 OCTOBER 2021

	<i>Note</i>	2021 £	2020 £
Fixed Assets			
Tangible fixed assets	5	15,377	21,910
Heritage assets	6	393,562	219,462
Investments	7	134,885	132,655
Total Fixed Assets		543,824	374,027
Current Assets			
Stock		17,494	20,134
Debtors	8	8,378	16,661
Short-term deposits		53,363	49,428
Cash at bank and in hand		142,124	164,860
Total Current Assets		221,359	251,083
Current Liabilities			
Creditors: Amounts falling due within one year	9	14,707	11,262
Net Current Assets		206,652	239,821
Net Assets		750,476	613,848
The Funds of the Charity	10		
Unrestricted income funds		279,094	271,955
Designated Fund		20,000	-
Restricted income funds		451,382	341,893
		750,476	613,848

Approved by the Board of Trustees on 7 April 2022 and signed on its behalf by:



Dr Jeffrey West
Chairman of Trustees

Note

The notes on pages 13 to 21 form part of these accounts

STATEMENT OF CASHFLOW 31 OCTOBER 2021

		2021	2020
		£	£
	<i>Notes</i>		
Cash flows from operating activities:			
Cash provided by (used in) Operating activities	13	<u>151,352</u>	<u>77,232</u>
Cash flow from investing activities:			
Investment income		3,947	4,831
Purchase of tangible fixed assets		-	-
Sale of investments		-	10,000
Purchase of investments		-	(10,000)
Donated/purchased heritage assets		(174,100)	(10,600)
Cash Provided By (Used In) Investing Activities		<u>(170,153)</u>	<u>(5,769)</u>
Change in cash and cash equivalents in the year		(18,801)	71,463
Cash and Cash Equivalents brought forward		214,288	142,825
Total cash and cash equivalents carried forward		<u>195,487</u>	<u>214,288</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2021

1. Accounting Policies

In preparing the accounts the following accounting policies have been complied with:

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Stained Glass Museum meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Fixed asset investments

Investments are stated at market value as at the balance sheet date. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

(c) Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

(d) Fund structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. Unrestricted funds comprise funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds which, the Trustees, at their discretion, have created for a specific purpose. Further details on the restricted funds are disclosed in note 10.

(e) Income

All income is recognised once the charity has entitlement to the resources, it is certain that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability. Income received in advance of the relevant period is made available for use once the Museum is entitled to it.

(f) Gifts in kind and legacies

Gifts and legacies are recognised where and when there is an entitlement to them. Donated goods are recognised in different ways depending on how they are to be used by the charity:

- i. Those donated for onward transmission to beneficiaries are included in the statement of financial activities as incoming resources and resources expended when they are distributed. They are valued at the amount the charity would have to pay to acquire them.
- ii. Assets which are to be retained by the charity are recognised as income based on an estimate for the value of the asset. If the asset is to be retained indefinitely it may form part of the endowment fund.

(g) Tangible assets

Depreciation is provided to write off the cost of fixed assets over their useful lives by annual instalments. On assets purchased prior to 31 October 2012 this was calculated at the rate of 25% on reducing balances. On assets purchased after this date, the rate is 25% per annum on the original purchase price. This is with the exception of the new LED displays in the gallery; these have been depreciated over their useful life of around 10 years, approximately 30,000 hours.

(h) Heritage assets

The Museum has three collections of heritage assets which are held in support of the Museum's primary objective of increasing knowledge, understanding and appreciation of stained glass. The collections, comprising stained glass, cartoons, and other associated assets, are accounted for as follows:

- i. Heritage assets acquired before 1 November 2005 have not been capitalised because the cost of doing so would outweigh the benefits.
- ii. Depreciation is provided in respect of heritage assets to the residual value of the asset. The residual value is determined by the valuation of the asset by the curator or other external expert.
- iii. Acquisitions are made by purchase or donation. Purchases are recorded at cost. Donations are recorded at the current value ascertained by the Museum's curator with reference, where possible, to others e.g. dealers or writers on stained glass who are considered to have appropriate experience or knowledge on the item being valued.

Further details are shown in note 6.

(i) Foreign currency

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

(j) Stock

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

(k) Pension

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

(l) Reserves

Free reserves (unrestricted funds) should total 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year. This should be regularly reviewed to ensure that it meets the organisation's changing needs and circumstances. At the present time it is the policy of the Trustees that unrestricted funds not committed or invested in tangible assets ('the free reserves') should be:

Salary payments, including NI and pension contributions (12 months)	£100000
Redundancy payments	£15000
Rent payments (12 months)	£15000
Other contractual obligations greater than six months	Nil

(m) Investments

The trustees have adopted a low risk investment policy with the aim of obtaining maximum capital appreciation with minimal risk. Surplus funds are held in various COIF Charities Funds and monitored on a regular basis.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2021

2. Income From Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2021	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£	£	£	£
Admissions	44,886	-	44,886	47,828	-	47,828
Museum Trading	34,973	-	34,973	35,337	-	35,337
Education Activities	11,065	-	11,065	16,719	-	16,719
	<u>90,924</u>	<u>-</u>	<u>90,924</u>	<u>99,884</u>	<u>-</u>	<u>99,884</u>

3. Other Income

	Unrestricted Funds	Restricted Funds	Total 2021	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£	£	£	£
Sponsorships	361	-	361	1,187	-	1,187
Sundry	-	-	-	-	-	-
	<u>361</u>	<u>-</u>	<u>361</u>	<u>1,187</u>	<u>-</u>	<u>1,187</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2021

4. Total Expenditure

	Unrestricted Funds		Restricted Funds		Total 2021
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable activities	-	58,124	-	31,295	89,419
Salaries and wages	51,532	-	44,994	-	96,526
Social security costs	565	-	62	-	627
Pension costs	2,000	-	293	-	2,293
Other staff costs	1,478	-	-	-	1,478
	55,575	58,124	45,349	31,295	190,343
	Unrestricted Funds		Restricted Funds		Total 2020
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities	-	82,451	-	28,950	111,491
Salaries and Wages	82,043	-	9,862	-	91,905
Social Security costs	1,341	-	62	-	1,403
Pension Costs	1,670	-	207	-	1,877
Other staff costs	1,113	-	-	-	1,113
	86,167	82,541	10,131	28,950	207,789

Analysis of Charitable Activities – Other Costs and Sundry Restricted Funds

	Unrestricted 2021	Restricted 2021	Total 2021	Unrestricted 2020	Restricted 2020	Total 2020
	£	£	£	£	£	£
Rent	12,367	-	12,367	8,683	-	8,683
Office expenses	1,735	29,128	30,863	35,150	26,973	62,123
Travel	852	-	852	1,162	927	1,162
Electricity	3,410	-	3,410	2,732	-	2,732
Museum trading costs	15,445	1,329	16,774	13,181	-	13,181
Depreciation	6,533	-	6,533	6,496	-	6,496
Sundry repairs and maintenance	856	-	856	891	-	891
Insurance	2,766	-	2,766	2,807	-	2,807
Bank and credit card charges	1,110	25	1,135	2,429	-	2,429
Subscriptions	468	-	468	346	-	346
Education courses	5,530	813	6,343	4,567	71	4,638
Lectures and study weekends	-	-	-	1,862	(124)	1,728
Independent examination	2,532	-	2,532	2,172	-	2,172
Trustees travel expenses	-	-	-	63	1,103	1,166
Legal Fees	4,520	-	4,520	-	-	-
	58,124	31,295	89,419	82,541	28,950	111,491

Note: Trustees are entitled to claim the lowest train fare for the travel or mileage costs at the rate of max. 45p per mile, depending on how direct the journey is from their base to the meeting venue. In practice, not all of them do so, thereby minimising costs.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2021

5. a) Tangible Fixed Assets

	Library Books	Audio & Office Equipment	Display Equipment	Total
Cost	£	£	£	£
Balance as at 1 November 2020	11,699	42,091	43,113	96,903
Transfers	-	(3,799)	3,799	-
Disposals	-	-	-	-
Balance as at 31 October 2021	<u>11,699</u>	<u>38,292</u>	<u>46,912</u>	<u>96,903</u>
Depreciation				
Balance as at 1 November 2020	-	36,653	38,340	74,993
Charge for the year	-	3,038	3,495	6,533
Transfers	-	(3,799)	3,799	-
Balance as at 31 October 2021	<u>-</u>	<u>35,892</u>	<u>45,634</u>	<u>81,526</u>
Net book value at 31 October 2021	<u>11,699</u>	<u>2,400</u>	<u>1,278</u>	<u>15,377</u>
Net book value at 31 October 2020	<u>11,699</u>	<u>5,438</u>	<u>4,773</u>	<u>21,910</u>

No depreciation is charged on the Library Books as, in the opinion of the Trustees, their value will remain stable.

b) Tangible Fixed Assets - 2020

	Library Books	Audio & Office Equipment	Display Equipment	Total
Cost	£	£	£	£
Balance as at 1 November 2019	11,699	42,091	43,113	96,903
Additions	-	-	-	-
Disposals	-	-	-	-
Balance as at 31 October 2020	<u>11,699</u>	<u>42,091</u>	<u>43,113</u>	<u>96,903</u>
Depreciation				
Balance as at 1 November 2019	-	33,652	34,845	68,497
Charge for the year	-	3,001	3,495	6,496
Disposals	-	-	-	-
Balance as at 31 October 2020	<u>-</u>	<u>36,653</u>	<u>38,340</u>	<u>74,993</u>
Net book value at 31 October 2020	<u>11,699</u>	<u>5,438</u>	<u>4,773</u>	<u>21,910</u>
Net book value at 31 October 2019	<u>11,699</u>	<u>8,439</u>	<u>8,268</u>	<u>28,406</u>

6. a) Heritage Assets

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2020	209,562	8,300	1,600	219,462
Additions	173,500	600	-	174,100
Disposals	-	-	-	-
At 31 October 2021	383,062	8,900	1,600	393,562

The costs above represent items acquired since 1 November 2005. In addition the Museum holds a further 56 pieces of glass and 129 cartoons in its collection which were not previously capitalised.

Items held on loan are not included within fixed assets.

During the year the Museum received proceeds of £Nil (2020 - £Nil) from the sale of Heritage Assets which had not previously been capitalised.

b) Heritage Assets - 2020

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2018	198,962	8,300	1,600	208,862
Additions	10,600	-	-	10,600
Disposals	-	-	-	-
At 31 October 2020	209,562	8,300	1,600	219,462

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2021

7. Investments

	2021 £	2020 £
Market value of investments at 1 November 2020	132,655	131,719
Additions	-	10,000
Disposals	-	(9,522)
Net realised losses	-	(478)
Net unrealised investment gains/(losses)	<u>2,230</u>	<u>936</u>
Market value at 31 October 2021	<u>134,885</u>	<u>132,655</u>
Cost at start of valuation 31 October 2021	<u>138,911</u>	<u>121,727</u>

8. Debtors

	2021 £	2020 £
Other debtors	1,516	-
Prepayments	809	800
Debtors	<u>6,053</u>	<u>15,861</u>
	<u>8,378</u>	<u>16,661</u>

9. Creditors

	2021 £	2020 £
Amounts Falling Due Within One Year		
Trade creditors	3,066	-
Independent examiner fee	2,100	2,100
Pension accrual	443	312
Staff salaries, tax and NI and pension	7,584	6,831
Credit Card - Company Barclaycard	1,224	1,899
Telephone	120	120
Other	<u>170</u>	<u>-</u>
	<u>14,707</u>	<u>11,262</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2021

10. a) Funds - 2021

	Balance at 1 November £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2021 £
Restricted Funds						
Gallery project	21,817	-	-	-	-	21,817
National Lottery	5,894	-	-	-	-	5,894
Heritage Fund						
Sundry restricted	10,562	-	-	-	-	10,562
Appeals	19,547	-	-	-	-	19,547
Heritage assets	219,462	171,469	-	2,361	-	393,562
Arts Council England	64,611	7,179	(71,790)	-	-	-
Barbara Whatmore Trust	-	-	(4,830)	4,830	-	-
Unrestricted funds	271,955	146,703	(114,333)	(27,461)	2,230	279,094
Designated Fund	-	-	-	20,000	-	20,000
	613,848	325,351	190,953	-	2,230	750,476

b) Funds - 2020

	Balance at 1 November £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2020 £
Restricted Funds						
Gallery project	21,817	-	-	-	-	21,817
National Lottery	13,093	18,400	25,594	-	-	5,894
Heritage Fund						
Sundry restricted	7,088	8,516	5,042	-	-	10,562
Appeals	24,047	3,940	8,440	-	-	19,547
Heritage assets	208,862	10,600	-	-	-	219,462
Arts Council England	-	64,611	-	-	-	64,611
Unrestricted funds	250,957	189,427	168,887	-	458	271,955
	525,864	295,494	207,968	-	458	613,848

The appeals fund is an ongoing appeal utilised for specific purposes such as acquisitions.

Sundry restricted funds include minor (under £5,000) funding streams.

The Gallery Project is the improvement and re-lighting of the gallery with grant funding from Cambridgeshire County Council, Arts Council England and The Association of Independent Museums.

The National Lottery Heritage Fund is the 'Windows onto the Future' project to develop a masterplan for the museum's future, funded by The National Lottery Heritage Fund (Resilient Heritage grant scheme), see. p.4.

Heritage assets funds include the museum's accessioned collection.

Arts Council England was money from the DCMS Cultural Recovery Fund awarded through Arts Council England.

The Barbara Whatmore Charitable Trust funding supported a Collections Rationalisation project.

The designated fund is a provision for the costs on re-modelling part of the gallery during 2022-23 which is expected to cost between £30-50,000

a) Analysis of Net Assets between Funds - 2021

	Fixed Assets £	Heritage Assets £	Investments £	Current Assets £	Total £
Restricted Funds					
Arts Council England	-	-	-	-	-
Gallery Project	11,699	-	-	10,118	21,817
Heritage Lottery Fund	-	-	-	5,894	5,894
Sundry restricted	-	-	-	10,562	10,562
Appeal Funds	-	-	-	19,547	19,547
Heritage assets	-	393,562	-	-	393,562
Unrestricted Funds	3,678	-	134,885	160,531	299,094
	15,377	393,562	134,885	206,652	750,476

b) Analysis of Net Assets between Funds - 2020

	Fixed Assets £	Heritage Assets £	Investments £	Current Assets £	Total £
Restricted Funds					
Arts Council England				64,611	64,611
Gallery Project	11,699			10,118	21,817
Heritage Lottery Fund				5,894	5,894
Sundry restricted				10,562	10,562
Appeal Funds				19,547	19,547
Heritage assets		219,462			219,462
Unrestricted Funds	10,211		132,655	129,089	271,955
	21,910	219,462	132,655	239,821	613,848

11. Pensions

The charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £2,293 (2020 - £1,877). Contributions totalling £443 (2020- £312) were payable to the fund at the balance sheet date.

12. Reconciliation of net movement in funds to net cash flow from operating activities

	2021 £	2020 £
Net movement in Funds	136,628	87,984
Add back Depreciation Charge	6,533	6,496
Deduct interest income in investing activities	(3,947)	(4,831)
Decrease/(Increase) in stock	2,640	(1,086)
Decrease/(Increase) in Debtors	8,283	(3,722)
(Decrease)/Increase in Creditors	3,445	(6,673)
(Gains)/Losses on Investments (see note 7)	(2,230)	(936)
Net Cash Used in Operating Activities	151,352	77,232



THE STAINED GLASS MUSEUM

The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

www.stainedglassmuseum.com



We are very grateful to the following Organisations and Benefactors who have supported the Museum during 2020-2021 with grants or gifts of £1,000 or more:

ACE/V&A Purchase Grant Fund
Arts Council England Cultural Recovery Fund
Art Fund (with support from the Wolfson Foundation)
East Cambridgeshire District Council
The Glass Society
The Glaziers' Trust
The Headley Trust
The National Lottery Heritage Fund
The Loppylugs and Barbara Morrison Charitable Trust
SHARE Museums East
The Wyss Foundation



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

THE
HEADLEY
TRUST



Accounts



THE STAINED GLASS MUSEUM

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED 31 OCTOBER 2020



THE STAINED GLASS MUSEUM

South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

CHARITY INFORMATION

The Stained Glass Museum

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

*Registered Office: The Stained Glass Museum,
Ely Cathedral, Ely, Cambridgeshire, CB7 4DL*

PATRON	HRH The Prince of Wales	
TRUSTEES	Sarah Brown MA FSA Lara Clements Suzanne Galloway (Phillips) Mark Hosea Karen Knight Malcolm Leith Llewela Selfridge Dr Jeffrey West FSA	(re-appointed Nov 2019) (appointed Nov 2019) (appointed Oct 2020) (appointed May 2020) (appointed Jan 2020) (re-appointed 2020) (appointed Jun 2020) (re-appointed 2020)
DIRECTOR & CURATOR	Dr Jasmine Allen	
CONSERVATION ADVISER	Sarah Brown MA FSA	
BANKERS	Barclays Bank Plc 28 High Street Ely Cambridgeshire CB7 4LA	CAF Bank Ltd 25 Kings Hill Avenue West Malling Kent ME19 4JQ
INDEPENDENT EXAMINER	Nigel Prentis FCA Prentis & Co LLP 115c Milton Road Cambridge CB4 1XE	

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 2020

The Trustees of the Stained Glass Museum present their report and financial statements for the year ended 31 October 2020. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

History

The Stained Glass Museum was founded in 1972 and first constituted under a Trust Deed dated 11 October 1977. The Stained Glass Museum opened to the public in Ely Cathedral in 1979 and is presently located in the south triforium of Ely Cathedral under a formal 25 year Licence to Occupy made in 1997 with the Dean and Chapter.

Following a governance review in 2016, Trustees decided that a Charitable Incorporated Organisation (CIO) with the same name and charitable objectives should be established as the successor organisation to the Trust. With the approval of the Charity Commission, assets were transferred from the predecessor entity a Charitable Trust (The Stained Glass Museum Trust: registered charity no. 274776) to the CIO (The Stained Glass Museum: registered charity no. 1169842). Since 1 November 2016, The Stained Glass Museum has been governed by the CIO.

Constitution and Objectives

The Stained Glass Museum CIO (charity no. 1169842) was established with a constitution dated 30 September 2016. The objects of the charity remain the same as the previous charity - the education of the public in the history and appreciation of Stained Glass by the following means:

- (a) To provide, maintain and develop a museum (hereinafter called "a Museum") to benefit and educate the public in the history and appreciation of stained glass and house all the items hereinafter mentioned in such place or places as the Trustees from time to time may determine for the education, appreciation and enjoyment of all;
- (b) To form by purchase or as gifts or loans a representative collection of fine stained glass panels and windows of all periods from churches, as well as other religious and secular buildings in Great Britain, as well as from other appropriate sources both within and beyond Europe as the Trustees may determine;
- (c) To form by purchase or as gifts or loans a representative collection of designs, cartoons, tools and other material relating to the history and design and manufacture of British and other stained glass of all periods;
- (d) To develop, safeguard and enhance the Museum's collection for the benefit of future generations;
- (e) To interpret the collection to a variety of audiences in diverse ways and to raise awareness of stained glass as an important part of Britain's cultural and artistic heritage, as both a historic and contemporary art form;
- (f) To provide a learning programme for all ages, including educational visits for schools, events, talks and workshops to further engage with and educate the public;
- (g) To offset running costs of the Museum by generating income from admissions, retail, events and other activities where appropriate;
- (h) When it is deemed appropriate by Trustees, to act as a repository for stained glass removed from redundant churches, chapels and other buildings in Great Britain in order to retain such glass for study and display or to arrange for its transfer to other museums, churches chapels and other buildings by way of loan or gift for charitable purposes as the Trustees may from time to time determine.

Fully accredited with the Arts Council (no. 574) The Stained Glass Museum is an independent museum and registered charity (no. 1169842). It is the only museum of stained glass in the UK and has an internationally-significant collection of stained glass and related objects.

Purpose

The Stained Glass Museum collects, preserves, displays and interprets examples of our stained glass heritage to share with diverse audiences, inspire visitors, and deepen our understanding and enjoyment of the art of stained glass.

Vision

The Stained Glass Museum aims to develop its role as a leading national centre for the display, research, interpretation, and enjoyment of stained glass, while safeguarding and enhancing its collections for the benefit of future generations.

Mission

- We seek to create multiple opportunities to see and experience, learn and create stained glass.
- We exist to excite and inspire, to enrich lives, and provide a memorable experience for generations of visitors.
- We aim to keep the inspiration and appreciation of stained glass alive in the 21st century and beyond; to make stained glass accessible and relevant to diverse and changing audiences and their needs.
- We will work with partners in various sectors to actively promote the art of stained glass in Britain; to share knowledge and skills, and to provide a bridge between existing artistic and heritage organisations and the public.

Organisation

The Charity is controlled by Trustees selected for their knowledge of stained glass, museum and heritage sector, management, finance and other appropriate subjects. The Trustees who have served during the year and since the year end are set out on page 1. New Trustees are appointed with the specific needs of the CIO in mind at the time of the vacancy, in terms of skills, expertise, experience and knowledge of the relevant field of activity and advice which the Trustees need. New Trustee induction involves the provision of a copy of the governing documents, objectives and policies of the charity, minutes of prior meetings and a formal tour of the museum. Upon appointment, new Trustees are inducted by the Chairman and the Director. Existing trustees are provided with training as and when required; this is provided both internally by fellow trustees and where appropriate by outside sources.

The Trustees meet a minimum of four times a year to review policy and progress with the museum Director. The museum also has an advisory Acquisition and Disposal Sub-Committee of appointed persons including selected Trustees. A risk review is carried out by the Director and the Trustees annually, and appropriate steps are taken to mitigate risk.

The Trustees are aware of the Charity Commission's guidance on public benefit and the requirements of the Charities Act 2006, including the requirement to report on public benefit. The Museum and library are available to the public at large, as are the museum's activities, events, workshops and educational courses organised regularly by the Museum.

The Museum is operated by a full-time Director, and a team of part-time Museum staff, supported by volunteers. The Museum does not receive any core government or local council funding. The museum's income is predominantly funded by visitor admission charges and shop sales, supplemented by fundraising events and activities and grants from trusts and foundations.

Financial Review 2019-20

Finances for the year ending 31 October 2020 are set out on page 10 of the accounts. Total income in 2019-20 (excluding specific grants in restricted income) was £189,427 (2018-19: £187,914). Unrestricted expenditure was £168,887 (2018-19: £177,329). Including unrealised profits on investments, we have been able to add £20,998 to our unrestricted funds which now stand at £271,955.

These figures reflect the fact that for eight months of the financial year, the museum was either closed due to the global coronavirus pandemic or reopened with social distancing measures in place and reduced visitor numbers. Thanks to several successful applications for emergency grant funding (totalling more than £115,000, see below), and the Coronavirus Job Retention Scheme, these challenges did not negatively impact the museum's overall finances in this financial year. This proactive approach ensured the museum's viability into the next financial year.

Emergency Funding: We would like to express our sincere thanks to the Culture Recovery Fund, ACE, The National Lottery Heritage Fund, The Headley Trust, and East Cambs City Council, as well as The Cambridgeshire Family History Society for making emergency grants available during this time and in doing so helping the museum survive a turbulent year.

Salaries: The Trustees undertake an annual review of staff salaries taking into account inflation, the living wage, and salary levels of similar roles both locally and nationally.

Reserves Policy: It is the policy of Trustees to maintain sufficient funds to cover a total of 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year (see note l on page 14).

Risk Management: The Trustees have examined the major strategic, business and operational risks which the Charity faces and confirm that regular checks, systems and policies are in place to ensure that necessary steps are taken to lessen these risks. During the coronavirus pandemic new risk assessments were carried out.

Investment Policy: The principal risk faced by the museum lies predominantly in the performance of investments. Trustees manage these investment risks by operating an investment policy that provides for a high diversification of holdings within investment asset classes that are quoted on recognised stock exchanges. Trustees continue to monitor the performance of investments in line with its investment policy (see note m on page 13).

Governance and Strategy

Changes to the Board of Trustees: Dr Jeffrey West continued to Chair the Board of Trustees in 2019-20, commencing his second term in this role in September 2020. Malcolm Leith (Treasurer) also began a second term as a Trustee in March 2020. Several other new Trustees were recruited during the year, following advertisements and invitations for applications. New Trustees who commenced their first terms during the year include Lara Clements (joined Nov 2019), Karen Knight (joined Jan 2020), Mark Hosea (joined May 2020), Llewela Selfridge (joined June 2020) and Suzanne Galloway (Phillips) (joined October 2020). More information on the museum's Board of Trustees is available via its website www.stainedglassmuseum.com/trustees.

'Windows onto the Future': developing a masterplan for the future: This two-year project funded by the National Lottery Heritage Fund under the Resilient Heritage scheme concluded in May 2020. Trustees are especially grateful to those involved in this project, including external members of the Project Advisory Committee – Julian Ayres, Mark Hosea, and Hannah Wooller, consultants MetaValue and Belmana, stakeholders and the wider public. This project enabled the museum to consider in detail its strategic options for future development with the aim of creating a vibrant, accessible and resilient museum fit for the 21st century. A Strategic Options Appraisal for the museum was developed as part of this project and further implementation of recommendations were temporarily paused due to the impact of the coronavirus pandemic.

The key findings from the project have emphasised that The Stained Glass Museum is a treasured and much-loved museum that inspires audiences of all ages, with a highly lean operating model. In order for the museum to build on the last 40 years of success and growth, the project outlined several areas for the museum to explore further: how to maximise the existing partnership with Ely Cathedral,

how the museum can fulfil its vision as a national centre for stained glass in the future (on site and/or in potential new locations), how to develop digital presence and expand partnerships with the creative sector. These recommendations will guide the future direction of The Stained Glass Museum.

Staff team: No major changes were made to the museum's staff team during the year, although a number of part-time staff were placed on furlough whilst the museum was closed due to the coronavirus pandemic.

Key Activities

Visitor Engagement: We welcomed a total of 11,700 visitors (of which 9,700 were paying visitors) to the Stained Glass Museum during 2019-20. During the year the museum was open from November 2019 to mid-March 2020, when the museum closed for 4½ months due to the global coronavirus pandemic, and then from August-October 2020 with social distancing measures in place.

Learning: Our learning programme was heavily impacted by the museum closure and lockdowns. However, we still managed to engage with 385 pupils from schools across East Anglia and 193 children in informal family learning activities early in the year. We were also able to hold several of our practical glass workshops, with new social distancing and safety measures in place during the summer, attended by 45 adults.

Collections development: New acquisitions in 2020 included *Damson Tree* (2018), a trial panel for a window of the same name installed in Canterbury Cathedral cloisters (ELYGM:2020.1). Designed by painter Hughie O'Donoghue RA (b.1953) and made by Grace Ayson in Cathedral Studio Canterbury, this panel was a gift from the Dean and Chapter of Canterbury Cathedral. The museum also acquired a small design for a stained glass window depicting the *Ascension* (1903-1904) at St Nicholas' Church, Thorne, Yorkshire, by Victorian stained glass artist Henry Holiday (ELYGM:2020.2). This panel was a gift from Donato Esposito.

A Collections Rationalisation project was begun with funding from the Barbara Whatmore Charitable Trust – and this will continue into the next year as it was interrupted by the museum's closure.

Collections Care: Two new racks for storing stained glass panels were purchased with funding from the AIM/Pilgrim Trust Collections Care Grant and a public appeal. This has increased the museum's available storage for new acquisitions.

Events, Talks and Tours: Although the museum's annual Study Weekend to Canterbury was postponed, we were able to move the museum's series of lectures and artist's talk online to much success. In July 2020 stained glass artist Helen Whittaker, who worked with David Hockney to create his new window for Westminster Abbey, gave our inaugural online webinar to more than 150 attendees from across the globe. Subsequent autumn lectures held in October 2020 also attracted a large and geographically wide-ranging audience. Topics included Portraits in Victorian Stained Glass by Dr Jim Cheshire, University of Lincoln; stained glass conservation in the digital age by Leonie Seliger, Canterbury Cathedral Studio; and an artist talk on glass art by Mel Howse. Recordings of these talks, and others, are now available to watch for free via The Stained Glass Museum's Youtube channel.

One stand-out event which we organised in partnership with Babylon ARTS in October was Ely's first Window Wanderland, 23-24 October 2020. This spectacular event created a covid-safe after-dark trail of illuminated windows in the local community. It was a huge success with almost 500 houses taking part demonstrating the creativity in the local community and the joy of illuminations.

Exhibitions: In the few months the museum was open this year we were able to host an exhibition of competition panels to the 2020 Stevens Architectural Glass Competition, and Tinker Tailor... a series of new stained glass works by artist Rachel Mulligan inspired by and in response to covid-19 which were created during the first national lockdown in spring 2020.

Supporters

The Stained Glass Museum Friends organisation increased by 15 new paying Friends during 2019-20 and active membership now stands at around 240.

We are very grateful to those trusts and foundations who provide annual unrestricted grants to the museum, including The Loppylugs and Barbara Morrison Charitable Trust; The Glaziers Trust; and the Wyss Foundation.

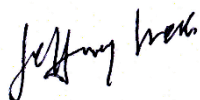
Project-specific funding was received from AIM/Pilgrim Trust Collections Care Grant (for new collections storage racks) and the Barbara Whatmore Charitable Trust (for a Collections Rationalisation project).

Emergency Funding was received from ACE Cultural Recovery Fund, ACE Emergency Grant Fund, The Headley Trust, ECDC Local Authority Discretionary Fund, National Lottery Heritage Emergency Fund, and the Cambridgeshire & Huntingdonshire Family Historical Society. This funding was vital to the museum during a challenging year.

Future Plans

It is the charity's objective to focus on surviving the ongoing uncertainties and economic challenges posed by the coronavirus pandemic, to continue to diversify its income generation to meet its main outgoings and seek grant funding to enable museum development.

The Trustees' report was approved on 15 April 2021 and signed on behalf of the Board of Trustees by



Dr Jeffrey West
Chairman of Trustees

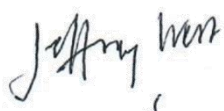
STATEMENT OF TRUSTEES' RESPONSIBILITIES

Law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the applicable charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will be able to continue to meet its objectives.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ascertain the financial position of the Charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and regulations made thereunder. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

Date: 15 April 2021

A handwritten signature in blue ink, appearing to read 'Jeffrey West', is positioned above the printed name.

Dr Jeffrey West
Chairman of Trustees

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS OF THE STAINED GLASS MUSEUM

Independent Examiner's Report to the Trustees of The Stained Glass Museum

I report on the accounts of the Charity for the year ended 31 October 2020 which are set out on pages 10 to 21.

Responsibilities and basis of report

As the charity trustees of the Charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

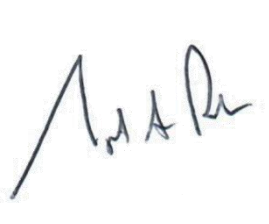
Independent Examiner's Statement

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

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

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2006 Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of the accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or

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



Nigel A Prentis FCA
For and on behalf of:
Prentis & Co LLP
Chartered Accountants and Independent Examiners
115c Milton Road
Cambridge
CB4 1XE

Date: 30 June 2021

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 OCTOBER 2020

	<i>Note</i>	Unrestricted Funds (Museum) £	Restricted Funds £	Total Funds 2020 £	Total Funds 2019 £
Income From:					
Donations and legacies		83,541	106,051	189,592	95,746
Charitable Activities	2	99,884	-	99,884	153,020
Other	3	1,187	-	1,187	1,303
Investments		4,815	16	4,831	5,736
Total Income		189,427	106,067	295,494	255,805
Expenditure on:					
Raising Funds		179	-	179	3,121
Charitable Activities	4	168,708	39,081	207,789	221,664
Total Expenditure		168,887	39,081	207,968	224,785
Net Income before gains/(losses) on investments		20,540	66,986	87,526	31,020
Net gains/(losses) on investments		458	-	458	3,655
Net Movement in Funds		20,998	66,986	87,984	34,675
Reconciliation of Funds:	13				
Total Funds brought forward		250,957	274,907	525,864	491,189
Total Funds carried forward		271,955	341,893	613,848	525,864

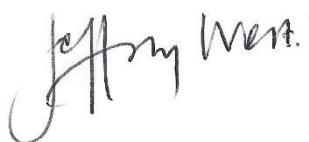
Note

The notes on pages 12 to 20 form part of these accounts.

BALANCE SHEET AT 31 OCTOBER 2020

	<i>Note</i>	2020 £	2019 £
Fixed Assets			
Tangible fixed assets	5	21,910	28,406
Heritage assets	6	219,462	208,862
Investments	7	132,655	131,719
Total Fixed Assets		374,027	368,987
Current Assets			
Stock		20,134	19,048
Debtors	8	16,661	12,939
Short-term deposits		49,428	65,101
Cash at bank and in hand		164,860	77,724
Total Current Assets		251,083	174,812
Current Liabilities			
Creditors: Amounts falling due within one year	9	11,262	17,935
Net Current Assets		239,821	156,877
Net Assets		613,848	525,864
The Funds of the Charity	10		
Unrestricted income funds		271,955	250,957
Restricted income funds		341,893	274,907
		613,848	525,864

Approved by the Board of Trustees on 15 April 2021 and signed on its behalf by:



Dr Jeffrey West
Chairman of Trustees

Note

The notes on pages 13 to 21 form part of these accounts

STATEMENT OF CASHFLOW 31 OCTOBER 2020

		2020	2019
		£	£
	<i>Notes</i>		
Cash flows from operating activities:			
Cash provided by (used in) Operating activities	13	<u>77,232</u>	<u>34,309</u>
Cash flow from investing activities:			
Investment income		4,831	5,726
Purchase of tangible fixed assets		-	(9,600)
Sale of investments		10,000	
Purchase of investments		(10,000)	-
Donated heritage assets		(10,600)	(29,500)
Cash Provided By (Used In) Investing Activities		<u>(5,769)</u>	<u>(33,374)</u>
Change in cash and cash equivalents in the year		71,463	935
Cash and Cash Equivalents brought forward		142,825	141,890
Total cash and cash equivalents carried forward		<u>214,288</u>	<u>142,825</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2020

1. Accounting Policies

In preparing the accounts the following accounting policies have been complied with:

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2016) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Stained Glass Museum meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Fixed asset investments

Investments are stated at market value as at the balance sheet date. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

(c) Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

(d) Fund structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. Unrestricted funds comprise funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds which, the Trustees, at their discretion, have created for a specific purpose. Further details on the restricted funds are disclosed in note 10.

(e) Income

All income is recognised once the charity has entitlement to the resources, it is certain that the resources will be received and the monetary value of incoming resources can be measured with sufficient reliability. Income received in advance of the relevant period is made available for use once the Museum is entitled to it.

(f) Gifts in kind and legacies

Gifts and legacies are recognised where and when there is an entitlement to them. Donated goods are recognised in different ways depending on how they are to be used by the charity:

- i. Those donated for onward transmission to beneficiaries are included in the statement of financial activities as incoming resources and resources expended when they are distributed. They are valued at the amount the charity would have to pay to acquire them.
- ii. Assets which are to be retained by the charity are recognised as income based on an estimate for the value of the asset. If the asset is to be retained indefinitely it may form part of the endowment fund.

(g) Tangible assets

Depreciation is provided to write off the cost of fixed assets over their useful lives by annual instalments. On assets purchased prior to 31 October 2012 this was calculated at the rate of 25% on reducing balances. On assets purchased after this date, the rate is 25% per annum on the original purchase price. This is with the exception of the new LED displays in the gallery; these have been depreciated over their useful life of around 10 years, approximately 30,000 hours.

(h) Heritage assets

The Museum has three collections of heritage assets which are held in support of the Museum's primary objective of increasing knowledge, understanding and appreciation of stained glass. The collections, comprising stained glass, cartoons, and other associated assets, are accounted for as follows:

- i. Heritage assets acquired before 1 November 2005 have not been capitalised because the cost of doing so would outweigh the benefits.
- ii. Depreciation is provided in respect of heritage assets to the residual value of the asset. The residual value is determined by the valuation of the asset by the curator or other external expert.
- iii. Acquisitions are made by purchase or donation. Purchases are recorded at cost. Donations are recorded at the current value ascertained by the Museum's curator with reference, where possible, to others e.g. dealers or writers on stained glass who are considered to have appropriate experience or knowledge on the item being valued.

Further details are shown in note 6.

(i) Foreign currency

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

(j) Stock

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

(k) Pension

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

(l) Reserves

Free reserves (unrestricted funds) should total 12 months of total organisational operating costs based on the unrestricted expenditure for the next budget year. This should be regularly reviewed to ensure that it meets the organisation's changing needs and circumstances. At the present time it is the policy of the Trustees that unrestricted funds not committed or invested in tangible assets ('the free reserves') should be:

Salary payments, including NI and pension contributions (12 months)	£100000
Redundancy payments	£15000
Rent payments (12 months)	£12000
Other contractual obligations greater than six months	Nil

(m) Investments

The trustees have adopted a low risk investment policy with the aim of obtaining maximum capital appreciation with minimal risk. Surplus funds are held in various COIF Charities Funds and monitored on a regular basis.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2020

2. Income From Charitable Activities

	Unrestricted Funds	Restricted Funds	Total 2020	Unrestricted Funds	Restricted Funds	Total 2019
	£	£	£	£	£	£
Admissions	47,828	-	47,828	62,576	-	62,576
Museum Trading	35,337	-	35,337	53,787	-	53,787
Education Activities	16,719	-	16,719	35,657	1,000	36,657
	<u>99,884</u>	<u>-</u>	<u>99,884</u>	<u>152,020</u>	<u>1,000</u>	<u>153,020</u>

3. Other Income

	Unrestricted Funds	Restricted Funds	Total 2020	Unrestricted Funds	Restricted Funds	Total 2019
	£	£	£	£	£	£
Sponsorships	1,187	-	1,187	1,203	-	1,203
Sundry	-	-	-	100	-	100
	<u>1,187</u>	<u>-</u>	<u>1,187</u>	<u>1,187</u>	<u>-</u>	<u>1,187</u>

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2020

4. Total Expenditure

	Unrestricted Funds		Restricted Funds		Total 2020
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities		82,451		28,950	111,491
Salaries and Wages	82,043		9,862		91,905
Social Security costs	1,341		62		1,403
Pension Costs	1,670		207		1,877
Other staff costs	1,113				1,113
	<u>86,167</u>	<u>82,541</u>	<u>10,131</u>	<u>28,950</u>	<u>207,789</u>
	Unrestricted Funds		Restricted Funds		Total 2019
	Salaries	Other	Salaries	Sundry	
	£	£	£	£	£
Charitable Activities	-	81,634	-	37,617	119,251
Salaries and Wages	90,703	-	9,200	-	99,903
Social Security costs	1,136	-	91	-	1,227
Pension Costs	904	-	379	-	1,283
	<u>92,743</u>	<u>81,634</u>	<u>9,670</u>	<u>37,617</u>	<u>221,664</u>

Analysis of Charitable Activities – Other Costs and Sundry Restricted Funds

	Unrestricted 2020	Restricted 2020	Total 2020	Unrestricted 2019	Restricted 2019	Total 2019
	£	£	£	£	£	£
Rent	8,683	-	8,683	9,503	-	9,503
Office expenses	35,150	26,973	62,123	13,918	30,487	44,405
Travel	1,162	927	1,162	1,611	2,100	2,711
Electricity	2,732	-	2,732	5,004	-	5,004
Museum trading costs	13,181	-	13,181	13,011	-	13,011
Depreciation	6,496	-	6,496	9,522	-	9,522
Sundry repairs and maintenance	891	-	891	980	-	980
Insurance	2,807	-	2,807	2,689	-	2,689
Bank and credit card charges	2,429	-	2,429	2,231	-	2,231
Recruitment	-	-	-	79	-	79
Subscriptions	346	-	346	448	-	448
Education courses	4,567	71	4,638	12,491	-	12,491
Lectures and study weekends	1,862	(124)	1,728	7,751	-	7,751
Independent examination	2,172	-	2,172	2,200	-	2,200
Trustees travel expenses	63	1,103	1,166	196	3,830	4,026
Legal Fees	-	-	-	-	1,200	1,200
	<u>82,541</u>	<u>28,950</u>	<u>111,491</u>	<u>81,634</u>	<u>37,617</u>	<u>119,251</u>

Note: Trustees are entitled to claim the lowest train fare for the travel or mileage costs at the rate of max. 45p per mile, depending on how direct the journey is from their base to the meeting venue. In practice, not all of them do so, thereby minimising costs.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2020

5. a) Tangible Fixed Assets

	Library Books	Audio & Office Equipment	Display Equipment	Total
Cost	£	£	£	£
Balance as at 1 November 2019	11,699	42,091	43,113	96,903
Additions	-	-	-	-
Disposals	-	-	-	-
Balance as at 31 October 2020	<u>11,699</u>	<u>42,091</u>	<u>43,113</u>	<u>96,903</u>
Depreciation				
Balance as at 1 November 2019	-	33,652	34,845	68,497
Charge for the year	-	3,001	3,495	6,496
Disposals	-	-	-	-
Balance as at 31 October 2020	<u>-</u>	<u>36,653</u>	<u>38,340</u>	<u>74,993</u>
Net book value at 31 October 2020	<u>11,699</u>	<u>5,438</u>	<u>4,773</u>	<u>21,910</u>
Net book value at 31 October 2019	<u>11,699</u>	<u>8,439</u>	<u>8,268</u>	<u>28,406</u>

No depreciation is charged on the Library Books as, in the opinion of the Trustees, their value will remain stable.

b) Tangible Fixed Assets - 2019

	Library Books	Audio & Office Equipment	Display Equipment	Total
Cost	£	£	£	£
Balance as at 1 November 2018	11,699	33,416	46,912	92,207
Additions	-	9,000	-	9,000
Disposals	-	925	3,799	4,724
Balance as at 31 October 2019	<u>11,699</u>	<u>42,091</u>	<u>43,113</u>	<u>96,903</u>
Depreciation				
Balance as at 1 November 2018	-	31,539	32,160	63,699
Charge for the year	-	3,038	6,484	9,522
Disposals	-	925	3,799	4,724
Balance as at 31 October 2019	<u>-</u>	<u>33,652</u>	<u>34,845</u>	<u>68,497</u>
Net book value at 31 October 2019	<u>11,699</u>	<u>8,439</u>	<u>8,268</u>	<u>28,406</u>
Net book value at 31 October 2018	<u>11,699</u>	<u>1,877</u>	<u>14,752</u>	<u>28,328</u>

6. a) Heritage Assets

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2019	198,962	8,300	1,600	208,862
Additions	10,600	-	-	10,600
Disposals	-	-	-	-
At 31 October 2020	209,562	8,300	1,600	219,462

The costs above represent items acquired since 1 November 2005. In addition the Museum holds a further 56 pieces of glass and 129 cartoons in its collection which were not previously capitalised.

Items held on loan are not included within fixed assets.

During the year the Museum received proceeds of £Nil (2019 - £Nil) from the sale of Heritage Assets which had not previously been capitalised.

b) Heritage Assets - 2019

	Stained Glass £	Cartoons £	Other Assets £	Total £
Cost				
At 1 November 2018	169,462	8,300	1,600	179,362
Additions	29,500	-	-	29,500
Disposals	-	-	-	-
At 31 October 2019	198,962	8,300	1,600	208,862

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2020

7. Investments

	2020 £	2019 £
Market value of investments at 1 November 2019	131,719	128,064
Additions	10,000	-
Disposals	(9,522)	-
Net realised losses	(478)	-
Net unrealised investment gains/(losses)	936	3,655
Market value at 31 October 2020	132,655	131,719
Cost at start of valuation 31 October 2020	121,727	121,727

8. Debtors

	2020 £	2019 £
Prepayments	800	1,339
Debtors	15,861	11,600
	16,661	12,939

9. Creditors

	2020 £	2019 £
Amounts Falling Due Within One Year		
Trade creditors	-	2,529
Independent examiner fee	2,100	2,100
Pension accrual	312	1,634
Staff salaries, tax and NI and pension	6,831	7,381
Credit Card - Company Barclaycard	1,899	2,222
Telephone	120	120
Adult workshop	-	1,299
Study Weekend receipts	-	650
	11,262	17,935

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2020

10. a) Funds - 2020

	Balance at 1 November £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2020 £
Restricted Funds						
Gallery project	21,817	-	-	-	-	21,817
National Lottery	13,093	18,400	25,594	-	-	5,894
Heritage Fund						
Sundry restricted	7,088	8,516	50,42	-	-	10,562
Appeals	24,047	3,940	8,440	-	-	19,547
Heritage assets	208,862	10,600	-	-	-	219,462
Arts Council England	-	64,611	-	-	-	64,611
Unrestricted funds	250,957	189,427	168,887	-	458	271,955
	525,864	295,494	207,968	-	458	613,848

b) Funds - 2019

	Balance at 1 November £	Incoming Funds £	Resources Outgoing £	Transfers £	Gains/ Losses £	Balance at 31 October 2019 £
Restricted Funds						
Gallery project	21,817	-	-	-	-	21,817
Heritage Lottery Fund	20,899	35,210	43,016	-	-	13,093
Sundry restricted	8,347	3,181	4,440	-	-	7,088
Appeals	24,047	-	-	-	-	24,047
Heritage assets	179,362	29,500	-	-	-	208,862
Unrestricted funds	236,717	187,914	177,329	-	3,655	250,957
	491,189	255,805	244,783	-	3,655	525,864

The appeals fund is an ongoing appeal utilised for specific purposes such as acquisitions.

Sundry restricted funds include minor (under £5,000) funding streams.

The Gallery Project is the improvement and re-lighting of the gallery with grant funding from Cambridgeshire County Council, Arts Council England and The Association of Independent Museums.

The National Lottery Heritage Fund is the 'Windows onto the Future' project to develop a masterplan for the museum's future, funded by The National Lottery Heritage Fund (Resilient Heritage grant scheme), see. p.4.

Heritage assets funds include the museum's accessioned collection.

11. a) Analysis of Net Assets between Funds - 2020

	Fixed Assets £	Heritage Assets £	Investments £	Current Assets £	Total £
Restricted Funds					
Arts Council England				64,611	64,611
Gallery Project	11,699			10,118	21,817
Heritage Lottery Fund				5,894	5,894
Sundry restricted				10,562	10,562
Appeal Funds				19,547	19,547
Heritage assets		219,462			219,462
Unrestricted Funds	10,211		132,655	129,089	271,955
	21,910	219,462	132,655	239,821	613,848

b) Analysis of Net Assets between Funds - 2019

	Fixed Assets £	Heritage Assets £	Investments £	Current Assets £	Total £
Restricted Funds					
Gallery Project	11,699			10,118	21,817
Heritage Lottery Fund				13,097	13,097
Sundry restricted				7,088	7,088
Appeal Funds				24,047	24,047
Heritage assets		208,862			208,862
Unrestricted Funds	16,707		131,719	102,531	250,957
	28,406	208,862	131,719	156,877	525,864

12. Pensions

The charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £1,877 (2019 - £1,283). Contributions totalling £312 (2019- £1,634) were payable to the fund at the balance sheet date.

13. Reconciliation of net movement in funds to net cash flow from operating activities

	2020 £	2019 £
Net movement in Funds	87,984	34,675
Add back Depreciation Charge	6,496	9,522
Deduct interest income in investing activities	(4,831)	(5,726)
Decrease/(Increase) in stock	(1,086)	(9,621)
Decrease/(Increase) in Debtors	(3,722)	8,328
(Decrease)/Increase in Creditors	(6,673)	786
(Gains)/Losses on Investments (see note 7)	(936)	(3,655)
Net Cash Used in Operating Activities	77,232	34,309



THE STAINED GLASS MUSEUM

The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL

Registered Charity No. 1169842
Arts Council Accredited Museum No. 574

www.stainedglassmuseum.com



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