

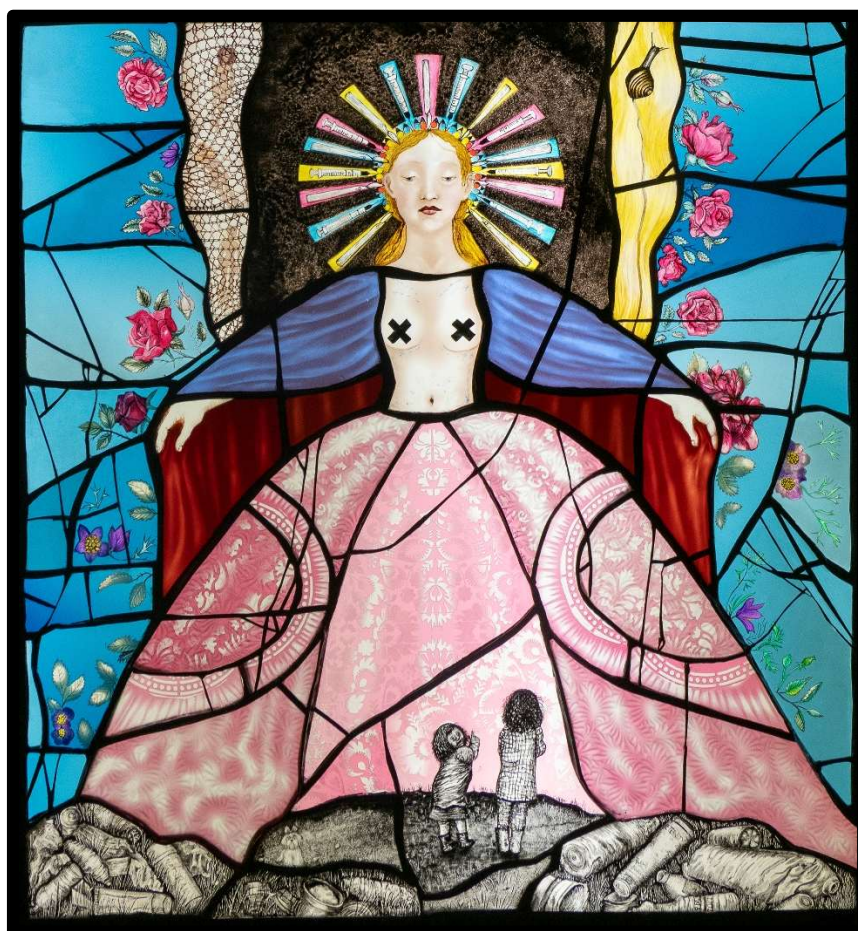


THE STAINED GLASS MUSEUM

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

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 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 at 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

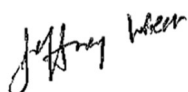
STATEMENT OF TRUSTEES' RESPONSIBILITIES

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.

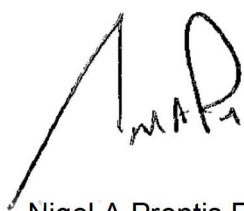
Independent Examiner's Statement

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	(15,678)	70,878
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		(45,219)	2,341
Change in cash and cash equivalents in the year		(60,897)	73,219
Cash and Cash Equivalents brought forward		341,903	268,684
Total cash and cash equivalents carried forward		281,006	341,903

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
	<u>12,462</u>	<u>10,811</u>

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
	<u>21,364</u>	<u>28,283</u>

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
	<u>891,085</u>	<u>301,574</u>	<u>(297,407)</u>	<u>-</u>	<u>10,411</u>	<u>905,663</u>

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
	<u>831,071</u>	<u>304,642</u>	<u>(246,205)</u>	<u>-</u>	<u>1,577</u>	<u>891,085</u>

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)
	<hr/>	<hr/>
Net Cash Used in Operating Activities	(15,678)	70,878
	<hr/>	<hr/>

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
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