MISSION STATEMENT

To promote the wider knowledge, appreciation and enjoyment of the art of Thomas Gainsborough within the context of the eighteenth century and the inspiration of the Suffolk landscape and to preserve and enhance Gainsborough’s House and its collections for the benefit of present and future generations.
VISION STATEMENT

Gainsborough’s House, the childhood home of Thomas Gainsborough is a national centre for the exploration of Gainsborough’s art, the development of the English landscape and the art of printmaking. With Thomas Gainsborough as its inspiration it seeks to bring to life the art and ideals of Thomas Gainsborough to inspire a new generation of visitors.

PUBLIC BENEFIT

Gainsborough’s House charitable objects are to preserve the trust property, create an arts centre and museum, collect, curate and display works of art and further the development of the arts through education and events. It also achieves the public benefit requirement through offering many of its events, activities, courses and publications either free to users or at heavily subsidised rates, mainly thanks to grants generated from charitable trusts and foundations and donations from the public. These include: free admission on special days; entrance to exhibitions at no extra cost; events open to non-members; free or subsidised workshops for the old, vulnerable, disadvantaged, youth, schools, community groups and families.

The Society is aware that the public’s opportunity to benefit must not be limited by geographical or other restrictions. Although most of its activities take place in the South Suffolk and North Essex area, visitors come from all over the UK and abroad, and concessions on ticket prices are offered to children and students. The Friends, Patrons and Mulberry Patrons membership schemes are open to all.

As part of the development planning of the organisation, the Trustees will continue to ensure that its activities enhance the participation and enjoyment of as many sections of the public as possible. To this end, the Society had developed a database of its entire collection, which will be shared via the website free to users everywhere.

The Trustees believe they have complied with the duty in Section 4 of the Charities Act 2006 having due regard to the public benefit guidance published by the Charity Commission.

Contents

<table>
<thead>
<tr>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>21</td>
</tr>
<tr>
<td>22</td>
</tr>
<tr>
<td>23</td>
</tr>
<tr>
<td>26</td>
</tr>
</tbody>
</table>
Structure, governance and management

CONSTITUTION
Gainsborough’s House Society is an unincorporated registered charity established under an original trust deed dated 14 October 1958 which was reviewed in 2005 with a new deed ratified 24 September 2005. The charity owns and runs Gainsborough’s House, the childhood home of the great English painter Thomas Gainsborough (1727-88), as a museum and gallery.

ACCREDITATION

METHOD OF RECRUITMENT AND APPOINTMENT OF TRUSTEES
The Trustees are recruited from the constituency of volunteers and members of Gainsborough’s House, and from people identified with appropriate skills to fulfil the purposes and aims of the Society.

TRUSTEE INDUCTION AND TRAINING
New Trustees are provided with a copy of the Trust Deed, latest audited accounts, most recent management accounts and minutes of trustee meetings, together with a copy of the Charity Commission’s publication ‘Responsibilities of Charity Trustees’.

ORGANISATIONAL STRUCTURE
The overall governance and financial responsibility is vested in a Board of Governors who are elected at the Annual General Meeting. The Governors are the Trustees of the charity for charity law purposes. The property (Gainsborough’s House) of the charity is currently vested in one Trustee, independent of the Board.

RISK MANAGEMENT
The Governors have examined the major strategic, business and operational risks which the charity faces and confirm that systems are established to manage the significant risks.

The main risks identified were:
The loss of key staff which was identified as a medium risk with a high impact. To mitigate this risk the Governors have implemented succession planning and development of staff through support and training.

Complete or partial destruction of the fabric of Gainsborough’s House and its Collection was identified as a low risk with a high impact. To mitigate this risk staff receive safety training to avoid damage through fire or water leaks. The property has appropriate fire and intruder alarms, computerised environmental monitoring and insurance to cover business interruption and repair or replacement of works of art.

KEY MANAGEMENT PERSONNEL

REMUNERATION
The Governors consider the board of Trustees (Governors) and the Executive Director as comprising the key management personnel of the charity in charge of directing and controlling the charity and running and operating the charity on a day to day basis. All Trustees give of their time freely and no remuneration or expenses were paid to any trustees during the year. There are no related party transactions requiring disclosure. Trustees are required to disclose all relevant interests and register them with the Executive Director and in accordance with the Trust’s policy withdraw from decisions where a conflict of interest arises.

The pay of the charity’s Executive Director is reviewed annually and normally increased in accordance with performance and average earnings. The remuneration is bench-marked with similar charities of size and activity to ensure that the remuneration set is fair and not out of line with that generally paid for similar roles.

Objectives and activities

The Governors set seven strategic objectives. During 2015/2016 Gainsborough’s House contributed to these objectives in the following way:

1. AWARENESS
Raising the profile of Gainsborough’s House

VISITORS
The annual visitor numbers to Gainsborough’s House increased by 2.2% to 23,443, which is another record year for the House. Over the last three years visitors have increased by 30%, although it is predicted that these numbers are unlikely to increase much further unless the House develops, which it hopes to do through the development of a capital project. Trading in the shop increased by 22% and both figures indicate how important it is that Gainsborough’s House expands to significantly increase its earned income and hence its financial resilience.

PUBLICATIONS AND PRESS

New What’s On were published in April and October 2015, with the Gainsborough’s House Gazette published in April 2015 and January 2016. These reflected the rich exhibitions and activities that the House developed in this financial year. The ‘My Favourite Gainsborough’ series continued with contributions from Maggi Hambling and Nicole Farhi. There was significant feature coverage in the press for Gainsborough’s House including the front cover and a four-page article in NADFAS magazine Making Waves (Mark Bills, Autumn 2015) and the editorial for the Burlington Magazine, ‘An artist’s house and its future’ (Mark Bills, March 2016), a four-page feature in Museum Journal ‘House Proud’ (December 2015) and a lengthy online article in Apollo by Martin Oldham (September 2015) as well as coverage in Country Life, Evening Standard and RA Magazine. Local media was consistent, with BBC TV and radio coverage as well as regular features in the local press.

EVENTS
Free Days

Despite the need to charge, Gainsborough’s House likes to offer free days to encourage people, particularly residents of the town, to enjoy free access to the changing exhibitions. In May the annual celebrations around Gainsborough’s birthday were a success, drawing more people to the House as did Heritage Open Days, when over a long weekend in September visitors were offered free entry. A new initiative ‘A Month of Sundays’ offered free entry for every Sunday in March 2016.

Special Events

The Friends Garden Party in July drew record numbers. Rupert Maas spoke with knowledge, humour and passion about Gainsborough and Gainsborough’s House. In February 2016, Anna Wintour visited Gainsborough’s House with the fashion designer Nicole Farhi and the writer Sir David Hare to launch Nicole’s bronze bust of Thomas Gainsborough. Launches of books by Loyd Grossman, Giles Waterfield and Caroline Holmes were a success, with many lectures held at the House and elsewhere by Gainsborough’s House staff and visiting lecturers.

VISITORS TO GAINSBOROUGH’S HOUSE 2015/2016

Gainsborough’s House welcomed a number of distinguished visitors in 2015/16 including: the Secretary of State for Culture, Rt Hon John Whittingdale MP; Sir Peter Bazalgette, Chair of Arts Council England; David Solkin, Dean of the Courtauld Institute of Art; Mark Haller, Director of the Paul Mellon Centre for Studies in British Art; James Cartlidge, new member of Parliament; as well as Stephen Shakespeare, Lord Abinger; David Starkey, Sir Alan Moses, Lady Euston, Lord-Lieutenant of Suffolk, and trusts and foundations including the Foyle and the Linbury Trust.

Annual General Meeting. The Governors are the Trustees vested in a Board of Governors who are elected at the
In the Upper Bow Room

**Gainsborough's Drawings**

(17 January – 18 October 2015)

The collection of Thomas Gainsborough drawings at Gainsborough's House is one of the most comprehensive in the world. It includes examples from all stages of the artist's career. The collection not only spans his entire career but also shows a broad range of subject matter, including figure studies as well as landscapes and buildings.

**Gravelot - Designing Georgian Britain**

(27 February – 5 June 2016)

Hubert-François Bourguignon (1699-1773), better known as Gravelot, was one of the most influential designers of the eighteenth century. While living in London Gravelot provided his services as a drawing-master; his pupils included the young Thomas Gainsborough, who arrived in the city as a thirteen-year-old apprentice in 1740. This exhibition drew upon the impressive body of work by Gravelot in the Gainsborough's House permanent collection.

In the Lift Gallery

**Picturing Sudbury**

(17 January – 31 May 2015)

Since Gainsborough's time Sudbury has been recorded in many guises. Through different styles, materials and techniques, from a simple line drawing by John Constable to more complex prints and vibrant oil paintings, many artists both amateur and professional have portrayed the town. This exhibition explored these depictions of Gainsborough's birthplace.

**Print Workshop Tutors’ Show Michael Carlo and Jason Hicklin**

(6 June – 6 September 2015)

Gainsborough's House Print Workshop invited expert artist practitioners to lead five-day summer courses. This exhibition of works by Michael Carlo and Jason Hicklin was the first of several that will celebrate artists who work with Gainsborough's House.

ACQUISITIONS

Gainsborough's House was successful in acquiring an oil portrait by Thomas Gainsborough, Mrs Thomas Audley (1705–1774). Lucy was born on 14 March 1705, daughter of Hugh James and his wife, Phillipa, née Hobart. She married Thomas Audley (1685–1733), around 1728 at St Peter's, Upwell, Norfolk. Their daughter Jane, who became the second wife of Revd Henry Burrough, was a cousin of Thomas Gainsborough. There is another version of the portrait in the Fisher Museum of Art, California.

Gainsborough's House continued to actively build other parts of its collection with a fine landscape sketch by Peter Tillemans (1684–1734), a Flemish artist best known for his topographical subjects. Tillemans was born in Antwerp, but came to England in 1708 where he became a notable figure in the London art world. Like so many other artists from the Low Countries, Tillemans’ work in landscape had a profound influence on a later generation of British artists including Thomas Gainsborough. Significantly, the drawing acquired for Gainsborough's House bears the collector’s mark of Paul Sandby (1731–1809), a highly respected figure in eighteenth-century British landscape painting.

The House also acquired a group of twelve grisaille drawings, apparently produced as designs for book illustrations. At least half of these have been identified as works by Samuel Wale (1720–1786). Many of them have been identified as models for illustrations engraved by Charles Grignion (1721–1810) for Raymond's History of England, which was first published in the early 1780s.

CONSERVATION

The Paul Mellon Centre generously awarded £25,000 for a conservation project which looked at the recent Gainsborough's House acquired paintings; Wooded Landscape with Old Peasant and Donkeys outside a Barn, Ploughshare and Distant Clunch, c. 1755–7 by Thomas Gainsborough, Mrs Thomas Audley (1705–1774) by Thomas Gainsborough, and explored aspects of Gainsborough's practice. The project has been a great success, leading to the conservation of works and new research into the art of Thomas Gainsborough.

LOANS

Gainsborough's House accepted the loan of Gainsborough's portrait of Lady Alston through the dealer Andrew Clayton-Payne, which was put on display in the Arthur Essex Room. Mrs and Miss Cobbold was lent to an exhibition in China organised by Ipswich Museum and was seen by over a million people.
3. AN INTERNATIONAL STUDY CENTRE
Creating a vibrant centre for Gainsborough and related studies

INTERNATIONAL PARTNERSHIPS
Netherlands
Gainsborough's House developed an important partnership with the Rijksmuseum Twenthe in Enschede, Holland. This was the first regional Dutch museum to acquire a Gainsborough painting and its curators were keen to mount, with our help, the exhibition at Enschede, Gainsborough in His own Words (Enschede, March - July 2016), which set out to interpret his art with the help of some of Gainsborough's letters, to a Dutch public unfamiliar with his work. This exhibition offered valuable lessons for Gainsborough's House. We lent a large number of paintings, drawings and contextual material to Holland, and, in return, Gainsborough's House borrowed from the Rijksmuseum Twenthe nine seventeenth-century Dutch landscapes from its golden age, including works by Jan van Goyen, Salomon van Ruysdael and Aert van der Neer. The fact that these Dutch landscapes of this kind were a crucial influence on Gainsborough's early development made their arrival in Sudbury a moment of real importance to the House.

Future Projects
Gainsborough's House is very keen to continue and develop its international collaborations and is working with the Hamburger Kunsthalle for an exhibition on Gainsborough's landscapes and forming a group of galleries for exchanging collections.

CONFERENCES AND LECTURES
Displaying Art in Domestic Settings
On the 13 July 2015 Gainsborough's House hosted a very successful British Art Network Seminar event Displaying Art in Domestic Settings around the Painting Room project. The conference discussed the issues around displaying art in domestic settings, where public and private spaces meet. It brought together a number of differing approaches which will be helpful to the development of Gainsborough’s House’s methods of interpretation and presentation.

The Painting Room
In collaboration with the Paul Mellon Centre for Studies in British Art a major international conference on the Painting Room took place on the 29 and 30 October 2015 split between Sotheby’s Institute of Art in London and Gainsborough’s House in Sudbury. The conference explored the distinctive world of the Georgian painting room, and complemented the innovative re-creation of such an environment within the exhibition at Gainsborough’s House. The event sold out shortly after tickets went for sale and had a waiting list of over 30. Bringing together scholarly research around artistic practice in the 18th century it also fed into our exhibition and helped us to consider future displays.

RESEARCH
Peter Moore, our Research Curator completed the cataloguing of the collection, which is now online. This now reveals new research and makes accessible our important collections. He also worked on a Tate ‘In Focus’ research project with John Chu around the jointly owned Thomas Gainsborough Peter Dawrell Mutman, Charles Cockcroft and William Keable in a Landscape c.1750. Several questions have been raised by the important Painting Room project. Should Gainsborough’s House use re-creations and create period rooms in the future? Again, in answer to the question ‘Could the paint bladders have been Gainsborough’s own paints?’, Dr Spike Bucklow of the Hamilton Kerr Institute writes: ‘We must conclude that the French paint bladders could have been purchased in Thomas Gainsborough’s lifetime and scientific analysis produces nothing to prevent us speculating that they may indeed have been used by him.’

Staff have given a number of breakfast tours, lectures, contributed to symposia and represented Gainsborough’s House with international scholarship.

ENQUIRIES
In 2015/2016 Gainsborough’s House received a number of enquiries about the collection: approximately 55 letters, 275 phone calls, 350 Emails, 15 arranged visits and 170 enquiries from visitors to the House.

PUBLICATIONS

Great Art in Suffolk Museums, Gainsborough’s House 2015
Louisa Brouwer Gainsborough’s Sudbury, Gainsborough’s House 2016

4. A LEARNING CENTRE
Increase access, learning and outreach

The Learning Team were awarded the Learning Award in the 2016 SHARE Volunteer Awards for Museums in the East for their outstanding contribution to Gainsborough’s House.

SCHOOLS
School visitor numbers have increased, with new schools visiting the House for the first time. St Gregory’s Primary, our most local school came for a special workshop all about patterns; cyanotype prints were created using natural objects and patterns inspired by nature, and students looked for patterns in Gainsborough’s landscape drawings.

FAMILIES
There were some very exciting events for families this year linked with the Family Arts Festival and Big Draw national campaigns. Tom’s Tuesdays continued to be a success, offering a family drop-in event every Tuesday in the school holidays. These included Easter basket weaving and an egg hunt in the house and garden, ‘Print like Palmer’ inspired by the Samuel Palmer exhibition and the creation of shadow puppet theatres and puppets based around woodland tales and Gainsborough’s drawing The Woodman. The event worked particularly well for families, as the theatres were a collaborative effort.

EVENTS
The annual garlanding and House Open event proved very successful. A costume session was held in the Study Gallery, which was very well received by both children and adults alike.

SATURDAY ART CLUBS
Numbers for Artsmart increased and the Art in the Afternoons fortnightly club gained more students. The House has begun to develop a pool of freelance artists to support these clubs.

CREATIVE HERITAGE IN MIND PROJECT
The Association for Suffolk Museums has received a grant from the LHf for the above project. Gainsborough’s House was part of the pilot project that informed the bid and is now one of four museums involved in an 18-month project providing art and heritage sessions for people suffering mental ill-health. The project helps pay for staff time and room hire costs and enables the house to gain real insight into providing learning resources and sessions for another audience. The courses at Gainsborough’s House were particularly well received and comments received from participants included “coming to the museum is a real privilege, to work in a beautiful environment, surrounded by inspiring paintings and objects makes a huge difference to the work I produce and how I feel being on the course”.

MUSEUM CLUB
Museum Club, a weekly club for adults with learning disabilities, is full with 12 members and 5 support workers and volunteers attending. This year Club members enjoyed learning about art, the natural world, and the history of Sudbury, looking at churches in the town with displays made by club members showcasing their work at The Community Hub, a day centre for adults with learning disabilities.
5. A SENSE OF PLACE
Strengthen its connections with Sudbury, local heritage and the landscape

What Sudbury has, quite organically, is the kind of authentic visitor experience for two much loved cultural sectors that other towns and cities have to recreate from scratch ...

Town Steering Consultation

KEEPER OF ART AND PLACE
The John Ellerman Foundation funded the post of Keeper of Art and Place for three years. Louisa Brown was appointed to develop the role at Gainsborough's House.

GAINSBOROUGH'S SUDBURY
Gainsborough's Sudbury substantially developed the idea of cultural tourism through creating a tour and guide of what can be seen of what Gainsborough would have experienced in his hometown. It highlights historic buildings and the landscape he knew: 'Taking the form of a folded leaflet and map it was to be distributed to East Anglia and London particularly to draw cultural tourists to Sudbury. Volunteers were also trained and guided tours of the artist's town have been added to options for group visits. The tour was promoted locally, throughout the region, and offered at a range of London's cultural venues where Gainsborough's art features.

The project also created an exhibition, Gainsborough's Sudbury (5 March – 5 June 2016) drawing works from Gainsborough's House Collection; it included paintings and drawings by Thomas Gainsborough, eighteenth and nineteenth-century landscape scenes depicting rural Suffolk views; and prints by artists such as John Constable, George C. Finden and John Nison, along with a host of lesser-known local figures.

GAINSBOROUGH'S HOUSE FORUM
Gainsborough's House Forum, formed to provide a means of consultation with local stakeholders, met and contributed to the development plans of the House.

THE FUTURE DEVELOPMENT OF SUDBURY
The Director is a member of the New Anglia LEP (Local Enterprise Partnership) and the Town Steering Committee, representing cultural, heritage and tourism strategies at a local and regional level through these forums. These boards, along with the Gainsborough's House Forum, are important in being part of a wider infrastructure, regional and local. Gainsborough's House does not operate in a vacuum and its relationship to its town and county is important in its identity and its ability to succeed in the future. The positive impact that Gainsborough's House has and can develop is crucial to our mission and sustainability. The development of Gainsborough's House is also crucial to Sudbury's tourism offer and the Town Steering Committee had a brainstorm workshop about cultural tourism, which took place on Friday 2nd October. The brainstorm concluded:

'Having undertaken the workshop, we stripped back everything that wasn't a core or contributory part of Sudbury's story to identify Sudbury's own unique brand message.

What was agreed unanimously by the steering group was this: Sudbury = Gainsborough (House) + silk weavers
Both still here, both living and breathing since the late 17th century. This is the fabric of people's lives.

The story of silk, textiles and the landscape that surrounds this wonderful Suffolk market town as told by one of the world's greatest painters draws the attention of leading names in fashion, art and the history of these two things.

With easy access from London – and that includes Stansted – we can see a genuinely unique opportunity for Sudbury to draw fashion and art professionals and fans from the world over, starting with London.'

6. SUSTAINABILITY
Improve the generation of income and provide sustainability

In the last three years, income from visitor services has more than doubled, yet earned income still only accounts for around 25% of total income. In terms of fundraising, supporters' schemes have doubled their income from around £38 to £52k a year and are predicted to rise again next year. Fundraising has jumped from £28k to 360k and local authority funding has dropped by 25% and predicted to drop further.

Core fundraising at current levels (around £360,000 this year) is extraordinarily large compared with historic levels and the size of the organisation. The crucial thing in the next few years is to stabilise at an achievable amount whilst fundraising for the capital project takes place. It is unlikely that the earned income would significantly increase without a capital development.

BENEFACTORS & DONORS
Gainsborough's House is enormously grateful for the support that we have received from all our benefactors and donors. Individuals have included John Beale who supported the commercial developments of the House, Lowell Libson supported the position of Research Curator for three years, Maggi Hambling generously gave a painting and a print to support Gainsborough's House's capital development, which was nationally raffled through NADFAS in autumn 2015. Fashion leader Anna Wintour funded the casting of two bronze heads by Nicole Farhi, copies of which can be sold for the capital project.
**FUNDRAISING**
The Arts Council has continued its very generous support of the development of the House by funding for three years of Resilience funding to develop fundraising and commercial activity at the House. The Pilgrim Trust continued their three year pledge of funding towards the Director of Gainsborough’s House’s post. The Paul Mellon Centre for Studies in British Art supported the post of Research Curator at Gainsborough’s House, alongside NADFAS who also part-funded this post. The Ernest Cook Trust pledged to help the educational work of Gainsborough’s House and the Local Enterprise Partnership (LEP) supported the development of the website, with SHARE. The Mercers Company, the Robinson Trust and the Doric Charitable Trust also generously supported the work of the House.

**FUNDRAISING FOR CAPITAL PROJECT: REVIVING AN ARTIST’S BIRTHPLACE**
Financial support for Reviving an Artist’s Birthplace continues to grow. A real momentum has been created, and we are very conscious that more support is needed now to maintain this momentum. In our application for Round 1, funds, including pledges, reached £952,756, which is a good indication of the level of support for the project. Included are the Linbury Trust, Garfield Weston, Sudbury Town Council, the George John and Sheilah Livanos Trust, James Hughes-Hallett, The Esmée Fairbairn Foundation, Lord Belstead Charitable Trust, Sir Siegraud Warburg’s Charitable Settlement, The J Paul Getty Jr Charitable Trust, Funun Scott Foundation, as well as other local authorities and a number of artists. Further to this, high profile figures in the media including Griff Rhys Jones have joined our supporters and are helping to fundraise for the project. There are also a large number of trusts, foundations and individuals who have agreed to support the project after a successful Round 1.

Artists see the real value of celebrating and making dynamic the artistic and cultural heritage. A number of artists, spearheaded by Maggie Hambling and Christopher Le Brun, President of the Royal Academy and Honorary President of Gainsborough’s House, are making and encouraging other artists to make works at Gainsborough’s House Print Workshop for the project. This further demonstrates that Gainsborough still has a relevance and influence on visitors and artists today.

**LOCAL AUTHORITIES**
Suffolk County Council supported the core activities of the House with a generous, but reduced grant, at a time when Suffolk is facing significant budget cuts. Sudbury Town Council continued its support at the same level as previous years and reaffirmed its commitment to supporting the House. Gainsborough’s House is enormously grateful to both funders.

**SUPPORTERS SCHEMES**
Regular support from annual memberships is very important to Gainsborough’s House, which runs three schemes which allow a wide range of commitment.

**Mulberry Patrons**
Mulberry Patrons increased from 19 to 29 members this year and support is growing among individuals who wish to give by being patrons of Gainsborough’s House. February saw the 2nd Mulberry Annual Georgian Dinner hosted by a group of patrons and trustees and had James Cartlidge MP as its special guest.

**Patrons**
Patrons have remained at around a hundred throughout the year. Their special activities, including highly successful trips, raised further funds for the House.

**Friends**
The Friends of Gainsborough’s House numbers increased significantly from 876 to 972.

**COMMERCIAL ACTIVITY**
Visitor numbers were, at the end of this financial year, the highest in the House’s history. This is the foundation of earned income and is crucial in achieving our commercial targets. The hours of reception staff have been reconfigured so that the Commercial Manager can work 100% of her time in the office to focus on managing and developing commercial activity.

Group bookings had an enormous increase of 37.3%, due to the work of the Commercial Manager and the new market research and subsequent contact lists created from this. Since September, a Group Visits Organisers Guide brochure has been completed and distributed. It includes new pricing with the addition of refreshments and a greater number of guided tours options. Jake Jones (a former intern) was appointed to research all the arts, societies and relevant groups within one and a half hours travel of Gainsborough’s House. He identified 450 who have been contacted and sent further information. These are now part of the House’s developing commercial database.

**Equipment including tables and seating has been purchased for private hire. This has been used and tested at a private lunch, the first corporate hire lunch for Gainsborough’s House. The development of this income stream will take time but much research has been carried out and a pricing structure has been established.**

**Future Income Streams**
Several strands of potential income streams have been researched and some carried out. These include the feasibility of a café and refreshment offer at Gainsborough’s House as part of the capital project. A consultant, Mark Simpson, produced an evaluation of a café at Gainsborough’s House for the business plan.

Other developments in this area include working with SHARE over partnership projects such as sharing stock amongst museums and product development. The feasibility of hosting weddings at Gainsborough’s House is also being researched. The Commercial Manager visited other museums, trade fairs and training and researched many aspects of commercial activity.

A 10-year business plan was created and was submitted as part of the Stage 1 HLF application for the capital project.
DONORS: Capital Project
Timothy & Mary Clode
Maggi Hambling CBE
NADFAS
James Hughes-Hallett
David Pike
Sir John Hoskyns Charitable Trust
The Sachei Charitable Trust
Alfred Williams Charitable Trust
John Laing Charitable Trust

MULBERRIES PATRONS
Lord Abinger
Nicholas & Jenny Antill
Simon & Melanie Barrett
John Beale
Marcia Brocklebank
Kate Charlton-Jones
Timothy & Mary Clode
William & Henrietta Drake
Nigel & Christine Evans
Loyd Gossman CBE
Rupert & Robin Hambro
Philip Hudson
Lowell & Roswena Libson
Suzanne Marriott
Brian & Valerie Moody
David & Alison Moore-Gwyn
Philip Mould OBE
Stephen & Clare Pardy
Penelope Payne
Nella & Geoffrey Probert
David Pike
Fath Robinson
Lord & Lady Stevenson
Nicholas & Jane Turner
Wilf Weeks OBE & Annie Weeks
Nicholas & Louise Wells

7. ORGANISATION
Excellence and value in governance and administration

GOVERNANCE
The Trustees appointed Bates, Wells & Braithwaite, London to undertake the incorporation of Gainsborough’s House Society as a charitable company (limited by guarantee). This will also include the setting up of a trading subsidiary for the House’s commercial activities.

Two new Trustees were appointed – Lowell Libson and Nigel Evans.

A Development Committee was set up to help move forward fundraising at Gainsborough’s House. It has now grown to a critical mass, meets regularly and is becoming increasingly effective.

Every single Trustee pledged towards the capital project, promising a total amount of over £140,000. A successful away day was held at Caius College Cambridge on Friday 16 October 2015.

STAFF
It was sad to say goodbye to the Marketing Manager, Sue Starling, but Gainsborough’s House wishes her all the best for her future. Louisa Brouwer started work at Gainsborough’s House as Keeper of Art and Place, an exciting appointment. Sue also works with the Print Workshop Committee whose main role is to arrange exhibitions in Sudbury and beyond, liaise with the shop for members to sell work and organise occasional social events for Print Workshop members.

It was an exceptional Summer for the Print Workshop with no courses being cancelled and more added. During the Summer 2015 programme a Print Workshop members’ and students’ party was held in the House and garden on August 6th 2015. Guests of honour were Jason Hicklin and Michael Carly, two leading printmakers and respected printmakers. Jason and Michael kindly agreed to a small joint show of their work in the Lift Gallery and we were all delighted to see their prints in the House shop.

It was a success and we aim to continue these small shows by our specialist and expert tutors. Both the show and the social get-together publicised courses, strengthened participation, encouraged membership and added to members’ appreciation of our workshop’s unique history and location.

Additional 3 day courses featured extra etching courses with Jason Hicklin, 17-19 April and 9-11 October 2015. Both were very well attended. Our term time classes and courses also encourage new members and numbers have held up most satisfactorily. We are very pleased to welcome more younger members, often recent art and design graduates, who are delighted to find a well equipped studio. They travel considerable distances to work here. We noted with less pleasure the demise of several independent workshops in nearby counties and studios.

A four day Stanway School bookmaking introduced GCSE Art and Design students to the workshop in January 2016. A terrific amount of lively and creative work was achieved...
and we are delighted that the school plans to return in early 2017. A group from Moulsham School joined us for lively and successful classes in February 2016 and they also plan to revisit next year. Enquiries from other GCSE and A-level groups in Suffolk and in Essex are promising.

Further kindly donated prizes by both tutors and other artists have added to the workshop’s attractions. We are very grateful for this generosity and hope to extract, with gentleness but determination, more examples of fine printmaking techniques to inspire both members and students in the future.

Plans for future periods

REVIVING AN ARTIST’S BIRTHPLACE:
A NATIONAL CENTRE FOR GAINSBOROUGH
Creating a vision that will transform Gainsborough’s House and the historic market town of Sudbury, the birthplace of Thomas Gainsborough

‘The most interesting collection, well presented and with great potential for future development.’ A visitor to Gainsborough’s House

“You future plans seem to me to be truly promising and deserving of success when one considers Gainsborough’s great significance to British art.” Christopher Le Brun, President of the Royal Academy of Arts & President of Gainsborough’s House

“The House of Gainsborough with its art collection, gorgeous gardens, its print workshop, its future plans of refurbishment and enlargement, is on the up of the most exciting rhythm. I can’t wait to come back and see all the drawings, sketches and letters once they have been put into new displays with more space.”
Nicole Farhi

The project seeks to bring to life the art and ideals of Thomas Gainsborough to inspire a new generation of visitors with enjoyment and learning. The aim is to create a leading exhibition and dynamic cultural venue that is on the international art museum map. The project will:

• create a vibrant national centre that is sustainable and forward-looking
• show twice as many and a greater range of Gainsborough’s paintings, drawings and prints and bring many out from museum stores
• build the only large exhibition space in Suffolk for exhibitions of international standing
• restore and safeguard the historic house and garden
• provide an imaginative educational programme
• support the regeneration of the surrounding market town of Sudbury

Babergh District Council has given this vision impetus by buying a neighbouring old labour exchange building to give Gainsborough’s House time to raise funds to purchase it. The offer is time-limited. The plan is to remove the building and build an extension that is fit-for-purpose.

A NATIONAL CENTRE FOR GAINSBOROUGH
The project will create four new Galleries:
1. A Major Gainsborough Display Gallery to show more of the museum’s 2000-item collection and some of his greatest paintings from museum stores, not often seen.
2. An Exhibition Gallery that can deliver large-scale exhibitions and be a major draw for repeat visitors and new visitors from further afield. Exciting partnerships are already being developed with national and leading regional galleries in the UK and Europe.
3. A Landscape Studio which connects the building with countryside that Gainsborough painted through panoramic viewing points. Situated on a third level, this multi-functional learning space will give stunning views over the rooftops and allow for an imaginative programme of learning activities.
4. A Community Gallery to complement the printmaking workshop on site; this is a space where visitors can view and purchase a vibrant, contemporary response to Gainsborough and Suffolk.

CREATE SUSTAINABILITY
The project aims to create the conditions to ensure that Gainsborough’s House is preserved, shared and celebrated for the next 100 years. Gainsborough’s House aims to increase earned-income:

• By increasing visitor dwell time with facilities for shopping and refreshment and increasing ticketed admissions.
• With a selling gallery and facilities for larger scale ticketed events such as lectures and musical concerts.
• Providing facilities that are attractive for private and corporate hire.

REVIVE A MARKET TOWN
This project will be transformational not only for the museum, but will also be a catalyst for the regeneration of the market town of Sudbury, attracting significant levels of tourism and engendering a greater pride of place.

SUPPORT FOR THE PROJECT
We anticipate the project will cost approximately £7.5m and we are aiming to raise an additional £1m endowment to provide further financial security for the long term.

We received the news from the Heritage Lottery Fund in March that they would not be able to fund us in the March 2016 round due to insufficient funds. It was however described as a ‘high priority’ for the region. As a result Gainsborough’s House resubmitted the bid on 16 June for a late September decision. The HLF wrote: ‘The Board identified very strong outcomes in the proposal and were supportive of your clear and coherent vision…’

INCORPORATION OF GAINSBOROUGH’S HOUSE
Gainsborough’s House Society, currently an unincorporated Trust, is in the process of becoming a charitable company. This process will be completed by the end of December 2016.

Incorporation will enable Gainsborough’s House to be a legal entity in its own right, have the ability to hold its own assets and makes it easier to enter into contracts. Charitable status will be retained and our objects will remain the same. Our outward appearance will not change, ensuring a smooth transition to a charitable company. The Constitution of the new company will not be significantly different to the current Trust Deed but we are taking the opportunity to update some provisions, such as allowing a paid employee to be appointed a Trustee, if appropriate, to give the organisation flexibility in terms of cultural exemption.

Financial review

RESERVES POLICY
The Board have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets or required to fund stocks (“the free reserves”) held by the charity should be equivalent to between three and six months of the qualifying expenditure, which equates to approximately £90,000 to £180,000. At this level the Governors feel that they would be able to continue the current activities of the charity in the event of a significant drop in income. In this event it would be necessary to consider how the funding would be replaced or activities changed. At the year end the charity had free reserves of £91,282. The board and staff continue to consider and pursue a range of income sources and opportunities to ensure reserves can remain at this satisfactory level.

FINANCE
The Statement of Financial Activities shows a surplus on unrestricted funds for the year of £39,987. The Charity continues to grow in anticipation of the capital project to enable Gainsborough’s House to become more sustainable by increasing visitor numbers and earned income.

Income received through donations and grants increased significantly. Including amounts received for restricted purposes the total was £351,483 compared to £276,599 the previous year. Capital Development fundraising has succeeded in reaching the amounted required to deliver the match funding for the development phase of the project and opens the opportunity of a £7.5m investment in Gainsborough’s House to significantly increase earned income in the future. We are grateful for the continued annual support by Suffolk County Council and Sudbury Town Council.

Although income from admissions decreased slightly, because the House offered additional free entry days and week-ends and concessions to encourage new visitors to explore Gainsborough’s House, the overall visitor numbers increased by 617 on the previous record year, resulting in more people engaging with the House and helping to increase the shop and ancillary income by 9% to £61,301.

Income from other charitable activities increased from £38,055 to £65,835 and included significant grants for education projects.
Independent auditors report
to the Governors of Gainsborough’s House Society

AUDITOR’S UNQUALIFIED OPINION
We have audited the financial statements of Gainsborough’s House Society for the year ended 31 March 2016 which comprise the Statement of Financial Activities, the Balance Sheet, and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and the Financial Reporting Standard for Smaller Entities 2015.

This report is made solely to the charity’s Trustees, as a body, in accordance with regulations made under section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charity’s Trustees those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity’s Trustees, for our audit work, for this report, or for the opinions we have formed.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES
AND AUDITOR
As explained more fully in the Trustees’ Responsibilities Statement set out on page 4, the Trustees are responsible for the preparation of financial statements which give a true and fair view.

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with regulations made under section 154 of that Act. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board’s Ethical Standards for Auditors.

SCOPE OF THE AUDIT OF THE FINANCIAL STATEMENTS
An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charity’s circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the Trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Trustees’ Annual Report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

OPINION ON FINANCIAL STATEMENTS
In our opinion the financial statements:
• give a true and fair view of the state of the charity’s affairs as at 31 March 2016, and of its incoming resources and application of resources, for the year then ended;
• have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice applicable to Smaller Entities; and
• have been prepared in accordance with the requirements of the Charities Act 2011.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION
We have nothing to report in respect of the following matters where the Charities Act 2011 requires us to report to you if, in our opinion:
• the information given in the Trustees’ Annual Report is inconsistent in any material respect with the financial statements; or
• sufficient accounting records have not been kept; or
• the financial statements are not in agreement with the accounting records and returns; or
• we have not received all the information and explanations we require for our audit.

Nicholas Farr Moore Green Registered Auditors
22 Friars Street, Sudbury, Suffolk CO10 2AA
### Statement of Financial Activities

**for the year ended 31 March 2016**

<table>
<thead>
<tr>
<th>Fund</th>
<th>Unrestricted Funds 2016 £</th>
<th>Restricted Funds 2016 £</th>
<th>Total Funds 2016 £</th>
<th>Total Funds 2015 £</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donations and legacies</td>
<td>181,849</td>
<td>369,634</td>
<td>551,483</td>
<td>376,599</td>
</tr>
<tr>
<td>Gift – In Lieu of Tax Scheme</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>500,000</td>
</tr>
<tr>
<td><strong>Income from charitable activities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating museum and art gallery</td>
<td>92,210</td>
<td>24,612</td>
<td>116,822</td>
<td>94,631</td>
</tr>
<tr>
<td>Income from other trading and fundraising activities</td>
<td>98,140</td>
<td>3,400</td>
<td>101,540</td>
<td>117,954</td>
</tr>
<tr>
<td>Investment income</td>
<td>1,936</td>
<td>8,834</td>
<td>10,770</td>
<td>10,832</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td>374,135</td>
<td>406,480</td>
<td>780,615</td>
<td>1,100,016</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of raising funds</td>
<td>101,707</td>
<td>76,192</td>
<td>177,899</td>
<td>132,496</td>
</tr>
<tr>
<td><strong>Expenditure on charitable activities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating museum and art gallery</td>
<td>285,333</td>
<td>222,600</td>
<td>507,933</td>
<td>445,682</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td>387,040</td>
<td>298,792</td>
<td>685,832</td>
<td>578,178</td>
</tr>
<tr>
<td><strong>Net income/(expenditure) before gains/(losses) on investments</strong></td>
<td>-12,905</td>
<td>107,688</td>
<td>94,783</td>
<td>521,838</td>
</tr>
<tr>
<td>Unrealised loss on investments</td>
<td>-</td>
<td>(5,209)</td>
<td>(5,209)</td>
<td>(3,020)</td>
</tr>
<tr>
<td><strong>Net Movement in Funds</strong></td>
<td>-12,905</td>
<td>102,479</td>
<td>89,574</td>
<td>518,818</td>
</tr>
<tr>
<td>Transfer between funds</td>
<td>52,892</td>
<td>(52,892)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>39,987</td>
<td>49,587</td>
<td>89,574</td>
<td>518,818</td>
</tr>
<tr>
<td><strong>Fund Balance at 1 April 2015</strong></td>
<td>6,941,854</td>
<td>552,267</td>
<td>7,494,121</td>
<td>6,975,303</td>
</tr>
<tr>
<td><strong>Fund Balance at 31 March 2016</strong></td>
<td>6,981,841</td>
<td>601,854</td>
<td>7,583,695</td>
<td>7,494,121</td>
</tr>
</tbody>
</table>

### Balance Sheet

**at 31 March 2016**

<table>
<thead>
<tr>
<th></th>
<th>2016 £</th>
<th>2015 £</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible assets</td>
<td>338,460</td>
<td>332,312</td>
</tr>
<tr>
<td>Tangible heritage assets</td>
<td>6,780,591</td>
<td>6,762,914</td>
</tr>
<tr>
<td>Investments</td>
<td>223,680</td>
<td>279,182</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>52,894</td>
<td>-</td>
</tr>
<tr>
<td>Stocks</td>
<td>15,934</td>
<td>19,096</td>
</tr>
<tr>
<td>Debtors</td>
<td>61,681</td>
<td>65,896</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>156,155</td>
<td>90,836</td>
</tr>
<tr>
<td><strong>Creditors: amounts falling due within one year</strong></td>
<td>45,700</td>
<td>56,115</td>
</tr>
<tr>
<td><strong>Net current assets</strong></td>
<td>240,964</td>
<td>119,713</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>7,583,695</td>
<td>7,494,121</td>
</tr>
<tr>
<td><strong>Funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>201,250</td>
<td>178,940</td>
</tr>
<tr>
<td>Restricted</td>
<td>601,854</td>
<td>552,267</td>
</tr>
<tr>
<td>Heritage valuation - unrestricted</td>
<td>6,780,591</td>
<td>6,762,914</td>
</tr>
<tr>
<td><strong>Fund Balance at 1 April 2015</strong></td>
<td>6,941,854</td>
<td>6,975,303</td>
</tr>
<tr>
<td><strong>Fund Balance at 31 March 2016</strong></td>
<td>6,981,841</td>
<td>7,494,121</td>
</tr>
</tbody>
</table>

The statement of Financial Activities and the Balance Sheet are an extract from the Statutory Accounts, which have been independently audited.

A full set of accounts are available from Gainsborough’s House.
Notes forming part of the financial statements for the year ended 31 March 2016

1. ACCOUNTING POLICIES

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 these accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16 July 2014, the Financial Reporting Standard for Smaller Entities (FRSSE) and the Charities Act 2011 and applicable regulations. The accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts.

HERITAGE ASSETS

The charity holds a collection of works of art to celebrate the life and works of Thomas Gainsborough. These heritage assets were acquired in past accounting periods and not capitalised. Acquisitions are made by purchase, donation or in lieu of tax.

The collection of works of art are categorised as follows:

- Thomas Gainsborough: paintings, drawings, prints, sculpture, letters, manuscripts and memorabilia;
- Gainsborough House – Gainsborough's nephew: paintings and drawings;
- Gainsborough’s contemporaries and influences: historic paintings, drawings and prints;
- Works related to Thomas Gainsborough: prints after Gainsborough, decorative objects using Gainsborough imagery;
- Henry William Bunbury: paintings, drawings and prints;
- Images of Sudbury: paintings, topographical drawings & prints, photographs by Humphrey Spender, drawings by John Addyman;
- Modern (20th/21st century): paintings, drawings and prints relating to Gainsborough’s House, works by Rowland Suddaby and Cavendish Morton;
- Furniture and furnishings: mostly 18th century;
- Late 18th century newspapers; rare books: mostly 18th century art and society.

The valuation of the collection will take place over a number of years by the Trustees of Gainsborough’s House using the specific expertise of one Trustee to assess current value by analysing recent sales of similar works of art. The most significant works of paintings and drawings have been valued in this way in 2010/11 and 2011/12. The collection will then continue to be valued using this method. The revaluation will take place in 2017.

The Society re-wrote its Acquisition and Disposal Policy in 2014, which will be reviewed on a regular basis.

ACQUISITION AND DISPOSAL POLICY

Acquisition: While focusing on works by Gainsborough and keeping an interest in historic works or those related to Gainsborough, the spread of areas of acquisition is greatly reduced. As a result, funds will not be used on acquiring anything that will not be displayed regularly or that will duplicate what we already have. However, works sought by the Society are likely to be of high cost, so outside funding support for acquisitions will usually need to be secured.

Disposal: When disposal of an object is being considered, the Society will establish if it was acquired with the aid of external funding organisations. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale. Generally the Society will not undertake disposal other than in exceptional circumstances. Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the Trustees of Gainsborough’s House, only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the Society’s collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the Society will also be sought. Any funds raised by disposal will generally be added to the Society’s Acquisition fund.

TANGIBLE FIXED ASSETS

The cost of tangible fixed assets is their purchase cost, together with any incidental expenses of acquisition.

Depreciation is calculated so as to write off the cost or valuation, on a reducing balance basis, over the expected useful economic lives of the assets concerned. The principal annual rates used for this purpose, which are consistent with those of last year, are:

- Freehold buildings (excluding heritage assets) 2%
- Office Equipment 25%
- Fixtures and Fittings 25%

FUND ACCOUNTING

Unrestricted funds comprise accumulated surpluses and deficits on the general fund and designated funds. They are available for use at the discretion of the Trustees in furtherance of the Charity’s charitable objectives.

Restricted funds are created when grants or donations are made for a particular purpose, the use of which is restricted to that purpose.

PENSION CONTRIBUTIONS

The Society operates a defined contribution pension scheme to which both the Society and employees make contributions. The Society’s contributions are charged to the Statement of Financial Activities as they become payable in accordance with the rules of the scheme. The assets of the scheme are held separately from those of the Society in an independently administered fund.
LEGAL AND ADMINISTRATIVE INFORMATION

REGISTERED CHARITY NAME
Gainsborough's House Society

REGISTERED CHARITY NUMBER
214046

ACCREDITED MUSEUM

PRINCIPAL OFFICE
Gainsborough's House, 46 Gainsborough Street, Sudbury, Suffolk CO10 2EU
Telephone: 01787 372958
Fax: 01787 376991
E-mail: mail@gainsborough.org

PRESIDENT
Christopher Le Brun PRA

VICE PRESIDENT
The Lord Phillips of Sudbury OBE

PATRONS
Clare, Countess of Euston (from May 2015)
The Mayor of Sudbury
Maggi Hambling CBE - Patron of Gainsborough's House Friends

PATRONS OF THE CAMPAIGN
Maggi Hambling CBE - Patron of Gainsborough's House Friends

BOARD OF GOVERNORS (TRUSTEES)
Elected on 10 October 2015
Brian Moody (Chair)
Elected on 6 October 2012
Christy Stewart-Smith
Jenny Antill
Elected on 23 October 2013
Clare Pardy
Elected on 11 October 2014
Suzanne Marriott
Martin Myrone
Wol Weeks

Co-opted
Lowell Libson (18.9.15)
Nigel Evans (11.12.15)

Observer (non Trustee)
Lyn Gash - Suffolk County Council

HONORARY TREASURER
Colin Wash

PROPERTY TRUSTEE
Henry England

FULL-TIME STAFF
Mark Bills - Executive Director
Louisa Brown - Keeper of Art and Place (appointed 20.7.15)
Liz Cooper - Commercial Manager
Arabella McKenzie - Development Officer
Peter Moore - Research Curator
Trudy Pickering - Finance and Admin Assistant

PART-TIME STAFF
Richard Fittuck - Caretaker
Stephen Foster - Receptionist
Barbara Hamblett - Housekeeper/Cleaner
Sue Medcalf - Print Workshop Technician
Rica Morgan - Receptionist
Jean Negus - Receptionist
Steph Parmee - Learning & Outreach Officer
Mary Smyth - Finance Officer
Dawn Williams - Housekeeper/Cleaner
Sophie Woods - Museum Officer

VOLUNTEERS
Jane Low - Gardener
Penney Payne - Friends Co-ordinator
Jacqui Roberts - Volunteer Co-ordinator
Linda Adcock, Christine Anunworth, Jennifer Anderil, Gaynor Arnott, Maureen Audley, Susan Ayres, Julian Bailey, Karen Baidyn, Becky Barnes, Adrian Beckingham, Greta Barnett, Peter & Jackie Bateman, Jenny Beckingham, John Bentfield, Robert Brevet, Caroline Bridge, Cherry Bristow, Judith Bryant, Virginia Budd, Christine Chapelle, Jackie Clarke, Andrew Coleman, Heather Colman, Robert Crogan, Michael & Barbara Copp, Dorothy Cooper, Patience Cooper, Rosalyn Crace,悠闲, Jan Crawford, Grania Croucher, Marnie Draken, Nardene Elliton, Dennis Duffy, Jane & Nick Hancox, Robin Hancox, Steven Harbuck, Helen Harrow, Roger Harrow, Elizabeth & Niall Hemsy, David Hough, Dave & Pat Hulbert, Stella Hyland, Ron Ince, David Johnson, Val Jones, Philip Keeble, Katie Kefehar, Steven Kent, Laura Lawrence, Lowell Libson, Rita Lindell, Lydia Lockyer, Janet Lodge, Tanya Lovelady, Anne Lowe, Diane Lodge, Colin & Linda Lutz, Suzanne Marriott, Janet & Richard Martin, Vicki Herrick, Diane Mullemann, Nigel Muddleton, Brian Moody, Carol Morris, Mike Morris, Nicholas Moore, Martin Myners, Alice Nolda, Valerie Oulner, Valerie Orr-Jones, Jan Osborne, Clare Pardy, Penney Payne, Kate Perkins, Sue Peterson, Andrew Phillips, Carol Potts, Richard Powell, Bernice Rabe, Barbara Rea, Laurie Reynolds, Jane Richardson, Nick Ridley, Nicholas Roberts, Jacqui Robinson, Beryl Rase, John Sayers, Diana Schofield, Judi Shaw, Rachel Skillet, Ann Smith, Christine Smith, Eve Smith, Christy Stewart-Smith, Margaret Stuart, Nigel Surry, Alan Sowden, Sabrina Taylor, Valeria Tankou, Judy Water, Mary Vincent, Mary-Louise Waghorn, Cynthia Wanniarachchi, Colin Wash, Christine Watson, Sue Webb, Wilf Weeks, Maria Welmer, Sue Whiteley, Tom Whiteley, Christopher Whybrow, Jenny Wilson, Geoff Winkles, David Wood, Delia Wright, Dorothy Wynn, Elizabeth Yates.

AUDITORS
Moore Green, 22 Friars Street, Sudbury, Suffolk

SOLICITORS
Bates Wells & Braithwaite, 27 Friars Street, Sudbury, Suffolk

BANKERS
CAF Bank Ltd, West Malling, Kent & Lloyds TSB, Market Hill, Sudbury, Suffolk
Gainsborough's House Society

Report and Financial Statements
Year Ended
31 March 2016
Charity Number 214046