

SIR JOHN SOANE'S MUSEUM

Registered Charity No. 313609

THE ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR 1 APRIL 2012 TO 31 MARCH 2013

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Sir John Soane's Museum is a Non-Departmental Public Body (NDPB) whose sponsor is the Department for Culture, Media and Sport



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HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM

History of the Museum

The architect Sir John Soane's house at No.13 Lincoln's Inn Fields has been a public museum since the early 19th century.

Soane demolished and rebuilt three houses on the north side of Lincoln's Inn Fields, beginning with No.12 between 1792 and 1794, moving on to No.13, re-built in two phases in 1807-09 and 1812, and concluding with No.14, rebuilt in 1823-24. Throughout the period he also made continuous alterations, adding more objects to his arrangements and seeking always to enhance the poetic effects and picturesque qualities of the architectural setting.

On his appointment as Professor of Architecture at the Royal Academy in 1806 Soane 'began to arrange the Books, casts and models in order that the students might have the benefit of easy access to them' and proposed opening his house for the use of the Royal Academy students the day before and the day after each of his lectures. By 1827, when John Britton published the first description of the Museum, Soane's collection was being referred to as an 'Academy of Architecture'.

In **1833** Soane negotiated an **Act of Parliament (3^o Gul.IV, Cap.iv)** to settle and preserve the house and collection for the benefit of 'amateurs and students' in architecture, painting and sculpture. On his death in **1837** the Act came into force, vesting the Museum in a board of Trustees who were to continue to uphold Soane's own aims and objectives (see below). A crucial part of their brief was to maintain the fabric of the Museum, keeping it 'as nearly as circumstances will admit' in the state in which it was left at the time of Soane's death in 1837 and to allow free access for students and the public to 'consult, inspect and benefit' from the collections.

The **1833 Act** was superseded in 1969 by **The Charities (Sir John Soane's Museum) Order (1969 No.468)**, revised in **1996, 2003, 2011 and 2012**.

Sir John Soane's Museum is a Registered Charity (No.313609) and a Non-Departmental Public Body of the Department for Culture, Media and Sport (DCMS).

Aims and Objectives of the Museum

The aims of the Trustees today embody Soane's general aims as defined in the 1833 Act and in the 1969 Order which superseded it.

The principal aim of the Trustees is to maintain the integrity of Soane's vision for the Museum while extending this, where appropriate, so that the Museum can play an increasing role in educational and recreational life in this country and beyond.

The Trustees' main objectives are as follows:

1. To maintain and improve the conservation and maintenance of our Grade I listed buildings and works of art so that they will be accessible to present and future generations.

Soane's 1833 Act stipulated that his house and museum (No.13 Lincoln's Inn Fields) should be kept 'as nearly as circumstances will admit' as it was in 1837. The Trustees' strategy is to maintain the historic fabric of the three Soane houses, Nos 12, 13 and 14 Lincoln's Inn Fields, and, when possible, to restore objects and interiors to their Soane arrangement and appearance.

2. To allow the public free access to the Museum.

3. To encourage the public to appreciate and explore all aspects of the Museum and its manifold collections, and of Sir John Soane, his life and works, whether as visitors or at a distance.

4. To inspire curiosity and creativity by means of an imaginative programme of events so that the Soane remains a 'living' museum.

5. To provide opportunities for education in its broadest sense in all aspects of architecture and the history of art, doing honour to Soane's intention to develop his House and Museum as 'an Academy for the Study of Architecture'.

6. To ensure that the Museum's staff, administration and finances are effectively managed.

Public Benefit

In compliance with the duty set out in section 4 of the Charities Act 2011, the Trustees have considered the Charity Commission's General Guidance on Public Benefit when reviewing aims and objectives and in planning future activities. In particular, the Trustees consider how planned objectives will contribute to the aims and objectives they have set.

The benefits provided by the Museum are freely available to the public. All the Trustees of the Museum give their time and expertise free.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational Structure

The Board of Trustees of Sir John Soane's Museum is responsible for the overall management and direction of the Museum. The Director of Sir John Soane's Museum is responsible to the Board of Trustees and is accountable to the DCMS for compliance with the Management Statement and Financial Memorandum. There are five committees of the Trustees: the Audit Committee, the Finance Committee, the Remuneration Committee, the Buildings Committee and the Nominations Committee.

The Museum's Senior Management Team (the Director, Deputy Director, Development Director and Finance Director) meets weekly prior to meetings of the larger Management Team which is comprised of eight senior staff reporting to the Director - the Deputy Director, the Finance Director, the Development Director, the Archivist and Head of Library Services, the Head of Education, the Exhibitions Curator, the House and Visitor Services Manager and the Enterprises Manager.

Trustee Appointments

As stipulated in the 1833 Act and the 1969 Charity Order, the Board of Trustees is made up of four Life Trustees, appointed by the Board of Trustees as a whole after wide consultation, and Representative Trustees from five organizations: the Royal Society, the Court of Aldermen of the City of London, the Society of Antiquaries of London, the Royal Society of Arts and the Royal Academy of Arts. On 17 October 2011, following consultation with the Charity Commission and the DCMS, the Trustees resolved to expand the Board by up to four Trustees. Honorary Trustee Molly Lowell Borthwick was appointed a full Trustee with immediate effect and two further Trustees, Guy Elliott and Orna, Lady Turner, were appointed on 30 January 2012. The Trustees appoint their own Chairman, to serve for a period of five years. Trustees receive appropriate training on appointment, including a detailed information pack setting out their responsibilities and background information about the Museum and its activities.

A register of Trustees' interests is regularly maintained, a copy of which is available on request. No conflicts of interest have arisen in the year.

Relationship between the Charity and Related Parties

Sir John Soane's Museum is an executive NDPB whose parent body is DCMS. DCMS is regarded as a related party. Details of related party transactions are contained in note 22 to the Accounts.

REVIEW OF THE YEAR

THE DIRECTOR'S INTRODUCTION

[Tim Knox was Director until 1 March 2013]

The unveiling, in July 2012, of the restored No.12 Lincoln's Inn Fields was undoubtedly the highlight of the year under review, and much of the rest of the year was spent settling in and making use of the splendid new facilities. The restoration of the house – Soane's first townhouse on the Fields – took over a year to achieve and was a highly complex project, comprising the full restoration of the Grade I, Soane designed, building, and the installation of new facilities, notably conservation studios, a gallery for temporary exhibitions and a shop. Two lifts were also installed, transforming accessibility to the Museum. The completion of the restoration of No.12 Lincoln's Inn Fields marked the finishing of Phase 1 of the *Opening up the Soane* project, by far the most onerous and intrusive element of the project, and one that allows us to move on to the restoration of the private apartments. We are delighted by the result, and thank our architects Julian Harrap Architects, who restored the historic fabric; Caruso St John who designed the fittings for the Gallery and Shop; our project managers Rupert Symmons and Trudie Dawson of Fanshawe LLP, and our Quantity Surveyor, Kevin Newland of Nolans. No less worthy of thanks are our many generous donors, led by the Monument Trust, the Heritage Lottery Fund and the Sir John Soane's Museum Foundation in America, who have made it all possible, and my own staff, especially Helen Dorey and Colin Wood, who worked so hard to bring the project to fruition.

No.12, and our sleek new Soane Gallery for temporary exhibitions, opened just in time to host our contribution to the 2012 Cultural Olympiad, the exhibition *Stadia: Sport and Vision in Architecture*. Curated by Jerzy Kierkuć-Bieliński, the Museum's Exhibitions Curator, and handsomely sponsored by Populous, who designed and built the main Olympic Stadium in Stratford, the show was a fitting way to christen the new exhibition space. Although, like many other visitor attractions, we were affected by a dramatic fall in visitor numbers during the Olympics, those who did see the exhibition were impressed by its range and scale, and elegant installation. Another beneficiary of the new facilities in No.12 Lincoln's Inn Fields was the Enterprises Department, who have flourished in their newly fitted-up and restocked Shop. In this, and other commercial initiatives, we have benefited from the advice of Brian Oldman, former Managing Director of the British Museum Company, who has worked with Julie Brock and Oliver Perry to build up this increasingly important part of our activities.

The excitements of the Olympics, the new Gallery, Shop and lifts, were almost eclipsed in early 2013 by the dramatic return of the restored recesses off the Staircase of the Museum. Soane's Shakespeare Recess and Tivoli Recess have also been completely reinstated as part of Phase I of *Opening up the Soane*, and can once again be admired in all their glory. The Shakespeare Recess had been partially recreated by Peter Thornton in 1990, and has now been fully reinstated, but nothing could prepare us for the effect of the Tivoli Recess, with its strange sunburst vault and monster stained-glass window. As well

as these two new Soane spaces, Helen Dorey researched and rehung a large recessed panel on the west side of the Staircase, putting back its original complement of casts, many of which had been in store and had to be especially conserved before they could return. Much work has also been done researching and preparing for the restoration of the eight Soane rooms that comprise the private apartments. This work, and the restoration of the North Drawing Room, will be tackled as part of Phase 2 of *Opening up the Soane*, which is due to start on site in mid-2013.

But the *Opening up the Soane* project is not all about restoration and building, it also encompasses volunteering, education and outreach, and extends to the Museum's website and plans to develop our new Collections Management System. The activities side of *Opening up the Soane* has had a big impact on the Museum. Vashti Sime, the Museum's HLF-funded Volunteer Manager, now has a corps of over 50 volunteers from a diverse range of backgrounds, who have fitted in well and we now wonder how we coped without them! Outreach, under the *aegis* of Julia Cort, our part-time Community Outreach Education Officer (another HLF-funded role), has also burgeoned, with a range of events designed to reach out to the deaf, blind and partially-sighted, to young and older members of the local community, and to those learning to speak English as a second language.

Other notable projects in 2012-13 include the completion of the project to digitise all the architectural drawings from the office of Sir John Soane in the Museum's collection, which was achieved with funding from the Leon Levy Foundation. Cataloguing our myriad collections continued apace; over 80% of Soane's library is now catalogued, and the catalogue of drawings by the Adam Brothers is well advanced. In January 2013 we launched a new project, *Money, Power and Politics*, generously funded by the Pilgrim Trust, which will see the drawings from the Soane office for official buildings in Whitehall and Westminster catalogued for the first time and made available via our website.

All our work at the Soane is underpinned by fundraising, and I pay tribute to the hard work of our Development team, led by Mike Nicholson. The range and quality of fundraising events held by the Museum over the past year is truly exceptional, notably the spectacular *Regency Rout*, a joint event held with *Sir John Soane's Museum Trust*, an independent charitable body. The *Regency Rout* was held at the Royal Hospital Chelsea in September 2012, and *Sir John Soane's Museum Trust* raised over £400,000 for their *Permanently Magical* Endowment campaign, which aims to raise an endowment of £25 million for the future support of the Museum. Launched in June with a £2 million challenge grant from the Heritage Lottery Fund's Catalyst Endowments programme in association with the Department for Culture, Media and Sport, *Sir John Soane's Museum Trust* aims to raise matching funds of £4 million by 2016. This will not be easy; many other deserving institutions will be asking for help with their endowments, while recent cuts to Grant-in-Aid mean that we have to open and run the Museum, and maintain all our activities, on a reduced budget. Fundraising and maximising our income from commercial activities can help support what we do, but we are also limited by the constraints imposed upon us by being a small and fragile museum.

This will, alas, be my last *Annual Report* as Director of Sir John Soane's Museum, for on 1 March 2013, I leave the Soane to take up a new job, that of Director of the Fitzwilliam Museum in Cambridge. I have greatly enjoyed my time at the Soane, during which almost every aspect of the Museum has been transformed, a period of expansion and refurbishment unparalleled at any time in the history of the Museum. I leave the Soane Museum a flourishing place, and enjoying a higher public profile than ever before. I am proud of what we have achieved over the past eight years. I thank my Trustees, my staff, the many patrons, supporters and volunteers, for all their loyalty, hard work and friendship, without which nothing would have been possible.

Tim Knox
26 February 2013

[Helen Dorey was Acting Director from 2 March 2013]

I took over as Acting Director from Saturday 2 March and was appointed Accounting Officer by DCMS from 1 March. The Museum's busy programme continued unabated for the final month of the year, with activities ranging from filming for the Visit Britain *GREAT Britain* campaign and a major TV series on 'Britain's Secret Homes' to evening events such as a reception for the Keats-Shelley House in Rome and a tour of the collections by Grayson Perry for our Patrons. We reinstated a fantastic arrangement of large models just as Soane had them on the staircase – placing architecture centre stage – but in the same week opened an exhibition of contemporary ceramics, *Marking the Line*, bringing contemporary artistic practice into the heart of the Museum and encouraging visitors to engage with Soane's collections in a new way. The Head of Frames at Tate brought his City and Guilds students to our new Conservation Centre for a day to hear about the way we apply carefully thought through conservation principles at the Soane. The Museum continues to thrive and to maintain its reputation for excellence and innovation both nationally and internationally.

Helen Dorey
June 2013

THE TRUSTEES

The Trustees held five meetings during the year. The Audit Committee held four meetings, a representative of the National Audit Office attending three meetings. The Finance Committee also held four meetings. Members of the Buildings Committee attended the monthly OUTS project meetings. The Remuneration Committee met once during the year.

The Risk Register was reviewed by the Audit Committee twice during the year and formally approved by the Trustees once.

Following Simon Jervis's announcement that he would step down as Chairman of the Trustees at the beginning of January 2013 a Nominations Committee composed of four Trustees was set up to manage the appointment of a new Chairman. The Committee was chaired by Alison Gowman, who was appointed Deputy Chairman of the Trustees on 16 April 2012. Guy Elliott was appointed Chairman Designate of the Trustees on 15 October 2012.

Following the resignation of Tim Knox as Director in December 2012 the Trustees began the process of recruiting a new Director, a process that was ongoing at the end of the reporting year. Helen Dorey was asked to take on the role of Acting Director from the date of Tim's departure on 1 March 2013 until the new Director was in post. She was also appointed the Museum's Accounting Officer (by DCMS) from that date.

THE BUILDINGS

Opening up the Soane Project (OUTS)

Restoration of No.12 Lincoln's Inn Fields

The contractors for Phase 1 of OUTS, Fairhurst Ward Abbotts, completed the works to the basement, ground and first floors of No. 12 Lincoln's Inn Fields in the first two months of the year. At the start of the year the decorations, by Hare and Humphreys, were complete on the first floor and Goppion were already busy installing their showcases. Shortly afterwards they began to deliver and fit the shop furniture on the ground floor. The scaffolding up the front of No. 12 was finally struck on 17 May. A few minor fit-out items, such as mirrors (some copied from examples in No. 13) and a specially made chandelier for the shop, supplied by Wilkinsons and incorporating concealed modern downlights, arrived later, between June and September.

On 14 June Vashti Sime and Colin Wood organised a 'dress rehearsal' for the new facilities and visitor route into and through No.12 with 45 volunteers from the National Trust's Polesden Lacy acting as 'guinea pigs'. This was their summer outing and they had a tour of the Museum, a special display in the Research Library, lunch and a tour of the Hunterian Museum as a reward for their assistance. They much enjoyed it and the

Soane warding team had a chance to see how the new facilities – in particular the new cloakroom off the No.12 front hall - might work in practice.

The restored No.12 Lincoln's Inn Fields was unveiled in a series of previews for donors and supporters on 20, 21 and 27 June and opened to the public after the *Stadia* exhibition private view, on Friday 6 July. The 6 July was the first time in the history of the Museum that volunteers had played a role in helping front-of-house staff.

The external platform lift, to bring visitors in wheelchairs (as well as catering and other equipment) down into the basement area of No.12, could not be installed until after the removal of the scaffolding. Only then could the original Soane railings be modified to incorporate a gate and the control gear be installed. The lift was ready in time for a reception held for the Tana Trust, one of its sponsors, on 29 August. The City Bridge Trust also held a reception to celebrate their support for Access in No.12 on 26 September. The platform lift, will, it is hoped, prove a model for other historic house owners and, along with the internal lift, has been much praised.

One of the last items of work to be completed was the laying of the new carpet on the No. 12 staircase on 3 September. The carpet was designed by our historic carpets expert, Sue Stern, in consultation with the Museum, and made by D & S Bamford. New metal eyelets had to be fitted by PAYE stone into the new steps on the staircase, bedded in lead in the traditional manner and re-using eyelets from the previous steps where they had existed and could be salvaged.

A large group of our US supporters came over for the launch of the new Conservation Centre on 19 September. They included John A and Cynthia Fry Gunn, who were the major donors to the new studios which bear their name. A reception and chance to see the Centre and view work in progress was followed by a celebratory dinner at Claridges hosted by Mr and Mrs Gunn and attended by members of the Conservation Team.

The response to the restoration was overwhelmingly positive. The Georgian Group Awards panel of judges came to view No.12 on 27 September and the restoration received a Commendation in the category 'Restoration of a Georgian Building in an urban setting' at the awards ceremony on 31 October. The project has also been nominated for the RCIS award, a Museums and Heritage Award and an RIBA award. Press coverage was slow to build up – perhaps because of the Olympics – but a major article appeared in *Building Design* in summer 2012 and there were other positive mentions in other papers and journals. *The Architectural Review* wrote a very favourable review of Caruso St John's Soane Gallery in their January 2013 issue. A profile of Tim Knox featuring a detailed account of the restoration appeared in the *RIBA Journal* in February 2013.

No. 13 Staircase Recesses

Work continued until January on the Shakespeare and Tivoli Recesses, initially delayed so that the builders could ensure that the Gallery was completed on time for the *Stadia*

exhibition. Poor weather did not help matters! Peter Griffiths, the Site Agent for Phase 1, left on 29 June and for the remainder of the project the works were supervised on site by Sean Doyle with Gareth Fordham's assistance on the administration side.

By October both Recesses had been rebuilt to their original proportions, using reclaimed matching bricks, and made watertight. After that the original panelling from the west wall of the Shakespeare Recess had to be reinserted, with great care, and extended with new sections at the newly built north end. New panelling also had to be installed in the Tivoli Recess and the exposed areas of new brickwork had to be plastered in both recesses.

The original domed ceiling of the Tivoli Recess, removed either in the 1890s or in 1918, was reinstated by Neil England of England's Ornamental Plastering Limited in the traditional manner using lath and plaster. He also formed the plaster curbs to the new bell-lights, manufactured by Art for Glass. Sarah Mayfield continued to develop the designs for the plasterwork in the early part of the year, completed the research and produced the final models for the decorative ornaments on Soane's original ceiling – a sunburst and Apollo head at the centre (in the end based on one in Soane's own collection) and eagles fighting snakes above 'raffle leaves' in the corners. Neil England came in on 5 September to set out the final models for the eagles and raffle leaves in the Tivoli Recess for approval on site. Final versions were then cast and installed before the scaffold was removed on 7 November. Hare and Humphreys then moved in to marble the walls of the Recess – matching the colour to the walls of the staircase.

The four large reliefs that originally hung on the west wall of the Tivoli Recess were taken down from the west wall of the main staircase at high level and then cleaned and consolidated. Taylor Pearce Restoration modelled new plaster replacements for missing hands and feet on the Thomas Banks oval cast *The Grief of Achilles*. The west wall of the Tivoli Recess was re-hung on 7 December. The installation of the large panel *Caractacus before Claudius*, which had to be set into the new panelling, was particularly complex, requiring very careful survey work, special fixings and a method of installation which would enable it to be taken out in the future, if necessary, without destroying the panelling. A pair of small figures of *Cupid and Psyche* by John Flaxman was cleaned by Taylor Pearce. They removed a very modern top coat of greyish paint, applied in the 1990s during the curatorship of Peter Thornton, to reveal the earlier stone colour, which was consolidated. These were installed on new brackets supported on finials cast from moulds taken by Taylor Pearce from an example in the Dining Room. Lost casts, based on the frieze and entablature of the Temple of Vesta at Tivoli, which hung at the north end of the Tivoli Recess, were recreated by Taylor Pearce Restoration following research by Helen Dorey. Other casts of this feature, which survive in the Museum, served as the models.

England's Ornamental Plasterwork took a mould from the twisted rope moulding surrounding the roundels which hang in the front hall in order to re-make the identical moulding which surrounded the reliefs set into the walls of the Tivoli Recess. Although these were probably an off-white colour in the original recess, they were toned down to a colour just slightly lighter than the marbling on the walls in order to harmonise the

darkened sculptures (they appear white in views of Soane's but are now dark brown) and walls (marbled to match 1920s marbling on the staircase – much darker than Soane's original marbling).

The walls of the Shakespeare Recess were re-marbled by Hare and Humphreys in the same manner in November. The painted sunburst ceiling of the Shakespeare Recess (in contrast to the three-dimensional ceiling in the Tivoli Recess) was re-painted by Dean Varley of Hare and Humphreys. Before executing this Dean painted a version on to canvas for approval and the final design followed months of analysis of the original views and consideration of the qualities of small Baroque side chapels with such painted ceilings. Taylor Pearce removed modern off-white paint from the cherubs that are fitted to the corners of the Shakespeare Recess in pairs.

The bust of Shakespeare from the Shakespeare Recess was cleaned and the modern light paint surface toned by Taylor Pearce Restoration to improve its appearance. Taylor Pearce Restoration modelled a pair of eagles, shown in the 1835 *Description* engraving of the Recess and clearly inspired by a celebrated ancient example in the porch of the Church of SS Apostoli in Rome. An example of such an eagle in the Museum was borrowed and cast. Ribbons were moulded and added (to match what is shown in the engraved view). A mould was made and new casts made – one being adapted and re-cast to get an eagle facing the opposite way to make up the pair.

The frame to the Henry Howard painting, *The Vision of Shakespeare* (P213) was restored to its original dimensions with new upright timber panels decorated with a Greek key pattern being made and inserted by FWA's carpenters. The frame itself was discovered to have been originally painted (this was spotted after Gerry Alabone, Head of Frames at Tate, brilliantly observed that he could not understand why there was no gesso under the fairly modern gilding). Jane Wilkinson therefore stripped the gilding, revealing the stone-colour beneath. She also replaced modern badly made bead mouldings and made lengths of new bead, casting them from the originals. A detailed survey of the frame revealed the alterations to the corners made when it was removed from its original setting and turned into a conventional picture frame, presumably in the 1890s. Tom Lawrence of Arlington Conservation came in December to adapt these corner joints and fit the frame into its elaborate recreated setting. This has transformed the work into what Soane intended – a commemorative painting set in a fictive stone altarpiece as if in a small Chantry chapel. The recreation of the stained glass window, with its restored and re-created figures of saints and scenes from the story of the Prodigal Son and the Life of Christ and its dark red and blue borders, has added to this sensation. The restoration of the glass was carried out by Chapel Studios with the help of Dr Michael Peover who provided a wide range of possible source material for the recreation of the two missing panels depicting saints in niches to complete a set of four (two survived). Two further panels which did not survive were replicated by copying the Bailey inventory watercolours of them on to tinted glass – these 'ghost' panels capture all the evidence we have of these lost panels in the most accurate way possible and have proved very successful.

The highlight of the restoration of the Recesses came with the installation of the re-created Charity window in mid-November. This was the culmination of at least three

years' research by Helen Dorey, Keith Barley, Julian Harrap Architects, and above all, the glass painter Jonathan Cooke. Keith Barley described Jonathan Cooke as the only man in the world capable of achieving this tremendous feat of glass painting. A special meeting was held on 19 December with the creators of the *Charity* window, Keith Barley and Jonathan Cooke to discuss the successes and challenges of this complex project. An account of it was published online on *vidimus.org* in January and Helen Dorey will be editing a series of specialist articles about it for the *Journal of Stained Glass* to appear in 2014.

Charles Marsden-Smedley was commissioned to design new lighting for the Recesses. With the exception of one small spotlight in the Shakespeare Recess to boost the light falling on the bust of Shakespeare, it was decided to introduce external lighting from a fixture on a bracket fixed on the party wall with No. 14, at the top of No. 13 adjacent to the back parapet. This light will throw light into the Recesses in a very natural way, through the skylights and windows.

The large shallow recess on the west wall of the staircase between the second and third floors was redecorated by Hare and Humphreys – leaving windows of the previous poor marbling (probably post-war, certainly much later and cruder than the re-marbling of the staircase carried out by Bolton in the 1920s) as samples. It was then re-hung by Taylor Pearce with Soane's original arrangement of 16 plaster casts – not seen there since the nineteenth century.

The re-hanging of the recess on the west side of the stairs between the first and second floors was reported last year. That project enabled us to take down the George Jones painting *The Opening of London Bridge* in time to restore the frame for loan to the Diamond Jubilee exhibition on the River Thames at Greenwich in April (see p.31). On its return the picture was hung in its original position in the North Drawing Room above the fireplace. George Jones' *Smoking House at Chelsea*, hung there temporarily, was relocated to the New Picture Room until it can return to Mrs Soane's Morning Room at the end of Phase 2 of OUTS.

The restoration of the shallow recess in the west wall between the basement and ground floor on the staircase was reported last year. As soon as the platform lift was operational plans moved forward for the re-hanging of the original arrangement of models here – as they project slightly they could not be reinstated until the need to use the No. 13 stairs for catering equipment and deliveries was eliminated. Three large models (SC2, SC3 and SC4) were installed on 4 March on brackets specially designed by Taylor Pearce Restoration and devised after careful mock-ups of the installation in January using full size cardboard replicas made by John Bridges and Lucy Sims.

OUTS Phase 2

Preparations continued for Phase 2 of *Opening up the Soane*, which will begin on site in May-June 2013. Regular design meetings were held between the architects (Lyll Thow,

Caroline Wilson and Aimée Feltham of Julian Harrap Architects) and the Museum's Director and Deputy Director. Detailed plans were drawn up for protection and scaffolding to avoid any major delays once the Contractor was appointed and the tender process for the appointment of the Contractor was well under way by the end of the year, organised by Trudie Dawson of Fanshawe LLP, the Project Managers.

The arrangement with Christies for storage of the furniture from the private apartments came to an end but a modestly priced alternative storage facility was identified and the furniture moved there in November. Helen Dorey put together a package of information about the restoration and replication of furniture for Phase 2 in preparation for going out to tender in mid-2013.

Several meetings were held with our expert in historic beds and bed hangings, Annabel Westman, to review the archive evidence for Soane's bed and agree the way forward. She identified a very similar bed at Dunham Massey, Cheshire, which will provide a good model for the recreation, and by the end of the year had sourced a manufacturer to provide the 'drab morine' – a beige-coloured wool fabric – for the bed-hangings along with the trimmings. Sadly, the last maker of morine to the weight that the original 19th-century fabric would have had, stopped manufacture last year. However, one company has been found who can supply a satisfactory, albeit slightly lighter weight, morine.

In October historic wallpaper specialist Mark Sandiford returned to site and completed the stripping of the east wall of the back room on the second floor to reveal the original wallpaper, assisted by Ian Beaumont. This revealed two colour-ways of the same pattern – a second one appearing in two patches (obviously repairs) which led to further analysis of the historic evidence. What we had taken to be two variant descriptions of the same paper ('yellow on maroon' and 'yellow on cinnamon') were revealed to be two different colour-ways of the same pattern. Work was ongoing at the end of the year to decide which colour-way should be used in which rooms. The manufacture of the replica wallpaper was put out to tender during the year and the American firm Adelphi Wallpapers Ltd, of Albany in upstate New York, was appointed to carry out the work. Caroline Wilson, of Julian Harrap Architects, researched appropriate paper-makers and prepared the tender documents. The Griffin Mill was appointed to produce the elephant-sized paper on which the wallpaper will be printed.

Work continued with Chapel Studios on the research and development of the recreation of 16 sepia panels of glass for the double doors across the Book Passage on the second floor, lost in the Second World War but recorded in photographs from the early twentieth century.

The Pompeian model stand was assembled for review at Arlington Conservation on 14 November and the re-painting and bronzing as well as the lighting proposal reviewed. Gary Lyons returned Morning Room frames after minor repairs.

In January David Eveleigh, the leading expert on early baths and plumbing, spent much of a day at the Museum reviewing the evidence for Soane's bath with Helen Dorey and

Caroline Wilson. Our carpet expert, Sue Stern, also made several visits to discuss the development of the replica carpets for the second floor.

Lewis Bush continued to photograph the works on site, as well as other conservation work, on a weekly basis throughout the year. John Wyver filmed restoration works in the Recesses and the making of the Charity window in October.

OUTS Activities

Activities funded as part of the OUTS project are reported on elsewhere in this report under the relevant areas of work (Volunteer programme see p.49 and Community Outreach see p.38). Work on the oral history project will begin later in 2013. Discussions were held with various potential collaborators on a 'virtual tour' of the Soane and will continue into 2014.

Julia Holberry has continued her work carrying out the Evaluation of the OUTS project and attended the regular monthly 'activities' meetings throughout the year.

Other building and maintenance works

A number of convex mirrors in the No.13 Breakfast Room had their frames repaired and were given additional fixings after it was noticed that quite a number of the frames had split. The work, which included a complete survey of all the mirrors, was carried out by Arlington Conservation.

The ruins in the Monk's Yard were inspected by Taylor Pearce Restoration who advised that it would be best to postpone applying new coats of limewash until after Phase 2 of OUTS, during which they will have to be completely protected.

New carpet was laid on the wooden staircase from the 3rd to 4th floor at the top of No.12 in July 2012 to help to prevent the erosion of the original boards now that all the rooms on the top floor are in daily use by Museum staff.

The front doors of Nos 13 and 14 were re-painted at the same time as that of No.12 was painted as part of the OUTS project. Unfortunately, while the work was being carried out at No. 13 a highly corroded cable gave way and the porch lantern fell spontaneously. The painter, fortunately without sustaining any injury, broke its fall, and it was not irreparably damaged. The glass, some of which broke, was not original. The lantern was with Plowden and Smith for repair at the end of the year.

Fire Safety and Security

All fire and security systems and equipment have received their annual tests and inspections and all certificates are up to date.

Clerkenwell Fire Brigade sent fire crews on familiarisation visits on 5 July 2012 and 17 January 2013.

The Security and Fire systems have been upgraded as part of Phase 1 of the OUTS programme. The works were inspected and approved by Camden Building Control on 3 April 2013 and the Completion Certificate for Phase 1 issued on 8 April 2013, just after the period covered by this Report.

A fire risk assessment has been reviewed and updated, and will be reviewed again at the start of Phase 2 of OUTS.

Green Housekeeping

In addition to recycling all paper, cardboard and light bulbs, the Museum has arrangements in place for the recycling of batteries, printer cartridges and electrical equipment.

A portion of the Museum's electricity supply is provided by an array of photovoltaic panels placed on the roof of No.13.

THE COLLECTIONS

WORKS OF ART

The Scientific Instruments Society made a special visit on 16 May 2012 and members were intrigued and impressed by the range of Soane's small but perfectly formed collection.

Richard Sabin and Tracey Heath from the Natural History Museum made a visit in November to inspect the Museum's natural history collections. Jan Zahle, a scholar working on the cast collections of the Thorwaldsen Museum and Royal Cast Collection in Copenhagen visited in February, a continuation of a long-term exchange of information about plaster casts held in common and their origins and identifications.

The Museum was approached by FBFX, a company specialising in the creation of theatrical props including accurate copies of works of art for TV and film. It was agreed that they should scan the small plaster Farnese Flora of which a replica will be needed for the No.12 Breakfast Room when the original goes back to its 1837 position in the Ante-Room at the end of Phase 3 of OUTS.

The Soane and its collection continue to be the subject of interest from around the world. The Director and Deputy Director hosted numerous visits during the year from other historic house museums, for example the Villa Stuck in Frankfurt and the Portland Art Museum in Maine. On 29 October the 'Old Houses New Visions' Forum met at the

Soane. Members of the Curatorial staff continued to give lectures outside the Museum on aspects of Soane's life and work and of the collections.

Acquisitions

Two plaster female caryatid figures were acquired for a pair of niches either side of the fireplace in the No.14 front ground-floor room (originally a dining room) which it is assumed might have been created to display such items. The Director, Tim Knox, found an original 19th-century example through the antiques trade for the owner of Sheringham Hall in Norfolk (Paul Doyle), who was looking for a pair. Casting was arranged and three copies were made, so that Sheringham Hall could have a pair and two could also come to the Museum, the gift of Paul Doyle and his partner Gergely Pajor. The figures were bronzed by Hare and Humphreys. Plinths were made for the figures by Sid Hiatt and grained in imitation of satinwood (to match the dado of the room) by Hare and Humphreys.

Long-term loans

None of the Museum's long-term loans ended or was renewed during the year.

THE RESEARCH LIBRARY AND ARCHIVE

Visitors

There were 247 visitors to the Library during the year (269 last year). In addition the Library hosted a number of group visits by students and others. It was decided to keep the opening hours at three days per week (a reduction introduced the previous year during the long-term sickness of a member of the Library staff).

Cataloguing of books

Dr Stephanie Coane's work of editing the catalogue of Soane's Library and publishing it incrementally on the Museum's website is nearing completion. Approximately 950 bibliographic records went online in the period from April 2012 to the end of March 2013, bringing the total number of records published to 5,777, or nearly nine tenths of the Library. Most of Stephie's work in the last year has been on the books stored in the Library-Dining Room and on the printed ephemera in the archives, and over 95% of the general library is now online, joining nearly the same percentage of books in the architectural library and all but a few of the sale catalogues and pamphlet volumes.

At the end of 2012-13 we took delivery of the report and accompanying database containing Professor Nicholas Pickwood's detailed conservation survey of the 7,000 bound volumes in Sir John Soane's library, commissioned with part of the funds raised by Eileen Harris's generous 'Just Giving' initiative to mark her retirement after 25 years cataloguing Soane's architectural library. The report includes a survey of storage

conditions as well as the condition of individual volumes and will be invaluable in ensuring every penny of the Eileen Harris Book Conservation Fund is deployed where it will be of the greatest benefit.

Work also continues on the conversion of the modern library card catalogue to a new automated system hosted on the Museum's server through the efforts of our library volunteer, Dorothy Hirsch.

Cataloguing of the Drawings Collection

Dr Frances Sands continued her work of cataloguing the 8,000 drawings in Soane's collection from the office of Robert and James Adam. 1,703 drawings have now been published online and entries for a further 2,090 drawings are in the process of being edited. Over 900 previously unattributed drawings have been identified during the cataloguing process.

In January 2013 Tom Drysdale joined the staff on two-year fixed-term contract to catalogue the drawings of Soane's work in Westminster and Whitehall under the tutelage and supervision of part-time freelance cataloguer Jill Lever. This training post has been generously funded by the Pilgrim Trust and the Leon Levy Foundation, the project being entitled 'Money, Power and Politics'.

Work to digitally photograph the 4,000 drawings by Soane and his office not previously photographed, generously funded by a grant from the Leon Levy Foundation, was completed by the end of 2012.

Piranesi drawings

Following the rehang of the Picture Room in 2011 to return the pictures to Soane's arrangement at the time of his death, the fifteen drawings of the temples at Paestum by Piranesi were removed to storage in the Research Library to avoid over exposure to light and replaced by full-size replicas. This year permanent storage mounts and solander boxes were custom-made for these drawings, generously funded by the Gilbert and Ildiko Butler Family Foundation.

CONSERVATION

Conservation of the Collections and the Fabric of the Building

In collaboration with the Deputy Director, Jane Wilkinson, Head of Conservation, assisted by part-time Assistant Conservator, Lucy Sims, continued to manage the care of the collection and the Museum's interiors, undertaking a range of tasks as these arose over the year. Apart from the conservation of individual objects and the care of the fabric of the building, the Head of Conservation also supervised the protection and movement of Museum objects when required, and liaised with and managed the work undertaken by

freelance conservators working in the Museum. She also undertook relevant research whenever appropriate. With an increasingly busy workload, due to the OUTS project, the Head of Conservation managed the hectic timetable of the department, including careful record keeping of all work done. Sourcing and ordering necessary supplies and materials for the department was carried out by the Assistant Conservator.

Opening Up the Soane Project

During the first two months of the year the Conservation Team was still working in temporary studios set up in the rear room on the second floor of No.13 Lincoln's Inn Fields. In June, when the newly refurbished Conservation Centre on the second floor of No. 12 was completed, the Head of Conservation oversaw the installation of the new flexible furniture made by Magpie and the lighting supplied by CLE Design Ltd. The Head of Conservation had worked closely with the Magpie designers for the previous year on their proposals, with the aim of achieving studios which would function well and provide flexible working spaces for the future, whilst fixing as few items as possible into the historic fabric of the two rooms. Once all the furniture was in place, the Head of Conservation co-ordinated the moving of equipment, materials and files into the new spaces. A cupboard (XF63) previously in the north-east corner of the former Director's office on the second floor of No.13, made for a past Curator, perhaps Arthur Bolton, was restored by Arlington Conservation and installed in the new front Conservation Studio.

The culmination of this work, and the highlight of the year for the Conservation Team, was to take possession of the newly refurbished studios. On 30 August a special evening celebration was held to which conservation colleagues from across the UK were invited to come and view the new facilities.

During the year the Head of Conservation oversaw the completion of the conservation work for the first phase of the OUTS project. She supervised the re-instatement of the works of art in the Tivoli and Shakespeare Recesses on the No.13 Staircase as well as the installation by Taylor Pearce Restoration of a group of 16 plaster casts in the recess between the second and third floors. With the Assistant Conservator, she carried out conservation work to objects for these spaces, including over 20 casts and sculptures. All were cleaned and numbered and had their fixings reviewed (the retention of early fixings is always a priority but on occasion items require new fixings to replace unsightly modern ones or to augment fragile historic ones). The Head of Conservation continued to work with the Deputy Director timetabling and managing the conservation work carried out by specialist freelance conservators chosen to work on sculpture, stained glass, ceramics, wallpaper and furniture.

In order to protect the fabric of the buildings and the collections during Phase 1 of the OUTS project, the Assistant Conservator continued to make weekly inspections of the building site in No.12, reporting her findings every week to the Director, Deputy Director, the architects and the builders.

Conservation in Action

The Assistant Conservator continued to manage the programme of Conservation in Action (CIA). She contributed topical stories to the website. A video of the conservation of the frame for the drawings of a design for a Triumphal Bridge (P220), re-instated on the Staircase, was made by Lewis Bush, with commentary by the Head of Conservation, and posted on Youtube. We were delighted subsequently to receive a request from the Museums Association to host it on their website for use by professionals in the museum sector.

The Soane (the Conservation team and Deputy Director Helen Dorey) and Tate (Gerry Alabone, Head of Frames) ran a peer group seminar entitled 'Decision making at the Soane' at the Museum on 21 May 2012 for a small group of eight colleagues. The morning was spent on a tour around the Museum's historic interiors discussing the different approaches adopted for the treatment and preservation of different classes of works of art. In the afternoon a detailed discussion was held in the Seminar Room. It is hoped to hold further seminars in future years.

The Conservation team ran two open days so that members of the public could visit the new studios and see the work being carried out by the department. They also gave support to the Community Outreach Education Officer for a Lip Spoken tour and one for British Sign Language Users.

In March 2013 the Head of Conservation delivered a paper entitled *Making Mrs Soane's Morning Room Permanently Magical* at the ICON conference, *Conserving Context: relating object treatment to collections and settings*, held at the Wallace Collection, London. The paper will be published later in 2013.

Gerry Alabone, Head of Frames at Tate, brought his students from the City and Guilds school to the Museum for a day's discussion about the work the Soane is doing to frames for Phase 2 of OUTS on 20 March 2013.

Conservation of Individual Works of Art

Complex work was carried out on two of the objects as part of the re-instatement of the Recesses on the staircase during Phase 1 of OUTS. Firstly the modern layer of gilding on the frame for *The Vision of Shakespeare* by Henry Howard (P213) was removed. Missing decorative beads were replaced on the frame, a large inscription panel was cleaned and the historic paint finish was repaired. Secondly numerous areas of the original paint surface on the plaster model of *A Sleeping Child* by Francis Chantrey were repaired and retouched before it was installed in the Tivoli Recess

Conservation of other objects in the Museum continued to be carried out by the conservators when required, including repairs to a plaster panel (M669) and to an antique stone shaft (M54). Four free-standing bookcases in the No.12 Breakfast Room, two of which are Soane originals and two replicas (XF32, XF33, XF378 and XF379), were

overhauled and the polish revived by Arlington Conservation prior to the reinstatement of the No.12 Breakfast Room.

Extensive conservation to the frame of *Shakespeare's Flowers* by Clara Maria Pope (P319) was completed by freelance frame conservator Clare Kooy-Lister and the picture was rehung in the Museum in 2013. The picture will be returned to its original position in Mrs Soane's Morning Room at the end of Phase 2 of OUTS.

Taylor Pearce repaired the broken hand of the plaster Ephesian Diana statue (SC51) which is displayed in a recess right at the top of the No. 13 staircase (SC51), taking advantage of the opportunity for access to her provided by the scaffolding for the reinstatement of objects in the adjacent recess.

Jonathan Hellyer, a student on the furniture conservation MA course at Buckingham University, completed the restoration of the stand and showcase for Thomas Banks's figure of the *Dying Patriot*. The re-discovery of the stand, for many years in use as a plant stand in the Resident Warden's flat at the top of No.13, and its identification by Helen Dorey was followed by her discovery of several lengths of the decorative crowning element of the showcase which once stood on top of it, tied together with string, labelled by Sir John Summerson and deposited in a drawer in the Students' Room. Based on the evidence of the Soane watercolours and his own incredibly detailed and painstaking analysis of both the stand and the surviving fragments of the case, Mr Hellyer has completed an outstanding piece of restoration work. The Museum is extremely grateful to Adrian Smith, the head of the Royal Furniture Restoration Workshops at Windsor, for offering the opportunity for Jonathan to work there on a piece from our collection. The project was presented to Jonathan's panel of examiners at Buckingham University in December and he was awarded a distinction. The stand was delivered to the Museum in December and installed in the basement in January. Taylor Pearce advised on the installation and provided a bracket to secure the stand.

Preventative Conservation

The Assistant Conservator continued to monitor the Museum environment using Hanwell data loggers to record temperature and relative humidity. She introduced new sensors into an additional 19 areas of the Museum to improve the monitoring of the historic spaces.

The Assistant Conservator continued to build links with the Museum of London preventative conservators to gain advice and foster exchange of ideas. In order to improve the efficiency of the integrated pest management programme the Assistant Conservator used volunteers and interns to help her with her regular checks. Together, the Deputy Director, Head Conservator and Assistant Conservator reviewed and revised the Disaster Plan. The Assistant Conservator updated all information in the plan and began checking and improving the disaster boxes. She also met with the Hunterian Museum on the south side of Lincoln's Inn Fields with a view to establishing mutual disaster assistance arrangements and comparing plans. The work on the Disaster

Plan is ongoing and the Conservation team will be devising and delivering training to Museum staff during the course of next year.

UV film was fitted to the windows of the Gallery, the Breakfast Room and the Conservation Studios in No.12 Lincoln's Inn Fields in June 2012. Special mesh blinds manufactured by Soltech which enable visitors to have a sense of the view over the Fields and to feel that the room is lit by natural light but which filter out almost 100% of UV light were fitted to the front and rear Gallery in No.12 in September. They will enable windows to be opened to control the temperature, thus avoiding the need for a humidification machine in the Gallery. The new Goppion wall cases in the front and rear Gallery are fitted with a *miniclimate* climate control system, the plant for which is concealed in the base of the cases. The table cases have passive climate control measures, including the use of *Artsorb* to control humidity.

Conservation Housekeeping

The Head of Conservation and the Assistant Conservator continued to manage a programme of routine conservation cleaning carried out by the Museum Warders. As Phase 1 of the OUTS project concluded the Assistant Conservator organised a deep clean of the No.12 Breakfast Room and the re-instatement of the contents of this room (in store during Phase 1). During the year the conservators reviewed and revised the equipment for routine cleaning, including introducing handheld flex-free vacuum cleaners and new types of mops. A programme of short refresher talks on conservation cleaning for Warders was begun. The conservation team continued to advise the Enterprises Manager on best practice for the running of events held at the Museum. The Assistant Conservator continued her programme of weekly dusting of objects in the Museum's historic interiors.

Conservation of Drawings and Books

Margaret Schuelein, the Museum's freelance Paper Conservator, carried out minor conservation work to the 15 Piranesi drawings of the temples at Paestum before fitting them into their new permanent storage and exhibition mounts (see p.25). The opportunity was taken to record all the watermarks on the drawings by tracing and photography.

She completed work on the framed key (P248) to George Jones's painting *The Opening of London Bridge* prior to the loan of both to the exhibition *Royal River* at the National Maritime Museum (see p.31).

P398, a framed watercolour of one of the courtyards at the Bank of England, was taken off its wooden backboard, cleaned and conserved.

A framed engraving of *Napoleon le Grand* (the Emperor Napoleon in his coronation robes, P156) was affected by a leak through the east end of the south skylight in the Breakfast Room. It was removed and treated and has sustained no long-term damage. However, it is being kept in store until major skylight repairs are completed in mid-2014.

Repairs were made to a book from Soane's Library (*Poems by a Bird of Bromsgrove*) and a protective box made. Minor repairs were made to the front end paper of Cardinal Grimani's Commentary on the letters of St Paul to the Romans (Vol.143).

At the end of June, following heavy rain, water from a builder's tarpaulin on the roof of No.12 was accidentally tipped into the Shakespeare Recess. No lasting damage was done there but it was later discovered that the water had penetrated into the small Strong Room off the Breakfast Room in No.13 (not directly under the Recess). A number of post-Soane architectural books stored there suffered minor damp stains, but other material was protected by its boxes and wrappings. The Strong Room was cleared and dried out (with the environment monitored carefully) and the affected volumes dried and wrapped.

Conservation for Exhibitions and Loans

When required the conservation team gave advice on loans from the collection and prepared detailed condition reports prior to works of art leaving the Museum. The conservation team also continued to provide expert support, including advice on environmental monitoring in the Gallery, to the Exhibitions Curator, Jerzy Kierkuć-Bieliński. Freelance paper conservators Amelia Rampton and Lorraine Bryant assisted with conservation for exhibitions and loans at periods when freelance paper conservator Margaret Schuelein was temporarily unavailable.

Research and Education

The Head of Conservation attended a number of conservation workshops and conferences during the year including a workshop on making and pressing compo, a visit to the premises of George Jackson (plaster cast manufacturers) and a half-day training course in salvage at the Museum of London. She also attended a conference on *Picture Frames: Care, Conservation and Context* organised by International Academic Projects and hosted by the Guildhall Art Gallery and Tate Britain. Both the conservators attended courier training at the National Gallery. The Assistant Conservator also went on a three-day salvage course in Birmingham. Links with students at both UCL and the City and Guilds of London Art School continued to flourish, and the Head of Conservation arranged for students at UCL to analyse model-case putty and frames due to be conserved in Phase 2 of OUTS. Emma Payne completed her research on the surface of the frame for *Filial Affection* by Bartolozzi (P329) and Ben Regel researched the putty on the cases for the Fouquet models. Research into a bronze finish on frames in the North Drawing Room is ongoing as a final-year project by Hans Thompson, a student at City and Guilds, whose report we will receive next year.

The Soane continued to be consulted by colleagues from other institutions looking to us as an example of best practice or wanting to see our new facilities. A team from the Royal Academy visited in January to see our arrangements for environmental monitoring and passive control and the Operations Manager from the National Portrait Gallery also visited during January.

LOANS

The Portrait of Mrs Soane with Fanny by John Jackson, lent to the Kennel Club exhibition on the *Manchester Terrier* at the end of last year returned safely to the Museum in July 2012.

A watercolour by George Jones entitled *The Opening of London Bridge* (P247) and its key (P278) were lent to the exhibition *Royal River: Power, Pageantry and the Thames* held at the National Maritime Museum, Greenwich from 27 April to 9 September 2012. Helen Dorey attended the opening of the exhibition by HM The Queen on 25 April.

A watercolour by J M W Turner of the crypt of Kirkstall Abbey (P312) was lent to the exhibition *The Liber Studiorum of J M W Turner* at the Städtische Galerie in der Reithalle at Paderborn, Germany which ran from 28 April to 15 July 2012.

A cork model of Stonehenge (M300) was lent to *Stonehenge: Monumental Journey*, an exhibition in English Heritage's new Quadriga Gallery in the Wellington Arch on Hyde Park Corner which ran from 8 May to 24 June 2012.

The Naseby Jewel (SDR21.33), an early 17th-century jewelled cap badge said to have been worn by King Charles 1st at the battle of Naseby, was lent to an exhibition entitled *Gold: Power and Allure* at Goldsmiths' Hall, London from 1 June to 28 July 2012.

A 16th-century manuscript of Cardinal Grimani's Commentary on the letters of St Paul to the Romans with illustrations by Giulio Clovio (Volume 143) was lent to an exhibition entitled *Pietro Bembo e l'Invenzione del Rinascimento* at the Palazzo del Monte di Pietà, Padua, Italy which opened on 2 February 2013 and was due to run until 19 May 2013.

VISITORS, EDUCATION AND INTERPRETATION

VISITORS TO THE MUSEUM

Excluding visitors to private functions, the number of visitors to the Museum during the year declined slightly for the second consecutive year to 106,130 (107,903 last year).

The monthly Evening Candlelit Openings continued to be extremely popular. From March 2012 a system of giving out 200 free tickets at 6pm was introduced to reduce the numbers who were waiting for well over an hour only to find that they could not be admitted.

Until completion of Phase I of the OUTS project in July 2012, the maximum size of groups was reduced from 20 to 15 people and the maximum number of visitors allowed in the Museum at one time from 80 to 60. This was a temporary measure necessitated by the decreased circulation space during the OUTS project.

80 people took part in candlelit tours of the Museum led by Curatorial staff as part of 'Museums at Night' on the evening of 18 May 2012 (81 last year). Each tour group was limited to 16 in size and tours ran at 30-minute intervals.

The Museum opened No.14 and part of the upper floor of No.13 for 'Open City' (formerly London 'Open House' weekend) on 22 September 2012 and 642 visitors were recorded (590 last year)

The Museum was visited by 296 groups during the year (304 last year). Of these 58 had introductory talks by members of the Curatorial or Warding staff (91 last year), and 33 were given tours which lasted for around an hour (37 last year).

The countries from which these groups came were: UK (209); the rest of Europe (34); USA (43); the rest of the world (11). Of the rest of Europe groups, the highest numbers were from Germany (7); Denmark (4); France (4); Switzerland (4). Notably fewer groups visited from the rest of Europe (55 last year) and the USA (67 last year). We saw an increase in the number of groups from the UK (181 last year) and the rest of the world (1 last year). The wide range of different organisations visiting the Museum demonstrates its international appeal and reputation, and how widely it is used for educational purposes.

In November 2012 the Museum introduced a series of curator-led mid-week tours for which a fee of £10 per person is charged. Tours are limited to 22 visitors and last for an hour. 541 visitors participated in 182 tours between 14 November 2012 and 31 March 2013. From 12 March 2013 tickets could be purchased online through a link from the Museum's website to a booking system run by the organisation *Eventbrite*.

EDUCATION ACTIVITIES

Overview

Some exciting projects have taken place in 2012-13, augmenting the well-established and popular programme of tours and events for formal and informal education audiences. Growth in numbers has been fairly steady this year but worthy of particular mention is the impressive growth of the Community and Outreach programme led by our HLF-funded Community Outreach Officer, Julia Cort.

Highlights of the year include:

- a school project inspired by the Cawdor Vase which saw pupils' work displayed in the Museum for the first time
- the establishment of the Concrete Crushathons in a new home with the Engineering Department of University College London
- the successful completion of the joint Education and Soane Museum Enterprises project with jewellery students from the Royal College of Art

- securing funding from the Ernest Cook Trust to undertake a project involving students from the Building Crafts College, Stratford in the development of pieces for the handling collection
- a new programme of evening events for deaf and hard-of-hearing people
- the development of an Access Panel for the Museum
- the first inter-generational project run by the Museum, which resulted in, amongst other things, a wonderful animation which is available to view on the Museum's website.

Education Team

The Education Department has seen a few changes over the last few months and there are more changes afoot for the forthcoming year. In November 2012, Lucy Trotman (the Schools and Families Education Officer) left the Museum in order to become a Learning Officer at Royal Museums Greenwich. In January, Cynthia Adobea-Aidoo started as Lucy's replacement. Cynthia worked at the Museum previously as the first ever Education Intern. She has since done an MA in Art Museum and Gallery Education at Newcastle University and has settled very well into her new role at the Museum. For the two months that the Museum was without a Schools and Families Education Officer, the freelance team was very helpful, with Sally Crowley and Evi Kontova in particular taking on extra sessions and ensuring the smooth running of the schools programme.

Further recruitment took place in March 2013 to appoint a replacement for one year for Beth Walker (the Head of Education) who will be on maternity leave from early May 2013. Claire Kirk will be joining the Museum in May. Also in March it was announced that Julia Cort (the Community Outreach Education Officer) will be leaving in late May to become Head of Outreach at the Horniman Museum. Her replacement will be appointed during April 2013.

The freelance team is proving much more stable with few changes taking place this year. Sadly, Evi Kontova left the team in February. There was also the end of an era, with Jane Monahan, who began working at the Museum in 2000 as our first ever Children's Education Officer, running her final sessions for the Museum. Since her retirement, Jane has continued to be involved in specific programmes: the Young Architects' Club (YAC); the Concrete Crushathons and the Portfolio Days. Rosie Fuller has now taken on the responsibility for leading YAC and two newly qualified architects, David Rozwadowski and Hans-Christian Buhl, have been trained up to run the Crushathons.

The Education Internship programme continues to be mutually beneficial to both the interns themselves and to the department. Kathryn Newman finished her internship in late April 2012 and Jennie Saunders was Education Intern from May to September. Both Kathryn and Jennie stayed on to volunteer with the after-school club. Since September 2012, the Education Intern has been Fiona Stuart. Fiona has been incredibly helpful at this time of change in the department and her internship has been extended in order to help provide further support to Cynthia and the new members of the department.

Two volunteers dedicated to the Community Education programme have been recruited. They are currently supporting visits and outreach sessions for ESOL learners and blind and partially-sighted people.

As in previous years, in March the Museum worked with trainee teachers from Kingston University in order to help encourage new teachers to use the resources that museums have to offer. Lauren Jones and Rebecca Hall worked with the Museum over three days, creating a new pre-visit pack for teachers.

Funding

The schools programme is still receiving generous support from John Lyon's Charity. The post of Schools and Families Education Officer has been part-funded by John Lyon's Charity for the last three years and this funding will end in July 2013.

2012-13 saw the end of the grant from the Royal Commission of 1851, which has supported the schools programme over the last three years, providing funds specifically for the *Beautiful Bridges* Outreach workshops and the Concrete Crushathons.

We are very grateful to the Manly Trust for a new grant of £6,000 which is supporting the Concrete Crushathons in 2013 and in the next academic year.

The Cawdor Vase project (described in the Schools section below) was part-funded by ULEMHAS (the Birkbeck and Alumni History of Art Society). This funding enabled the work produced by the children to be displayed in the Museum.

In April 2012 the Museum secured funding from the Ernest Cook Trust for a project that combines architecture and crafts. This funding has enabled the Museum to work with stone-carving and wood-working students from the Building Crafts College in Stratford to create replicas of items in the Museum's collection for the new education department handling collection. The funding will also allow the Museum to run some stone-carving workshops with young people in 2013-14 and to develop ideas for workshops with schools using the handling collection.

2012-13 is the third of three years' funding from the Children in Need funding body to support the Museum's After-School Club, *Building Explorers*. We are very grateful to the Alan Baxter Foundation for a grant that will enable the club to continue beyond the end of this year.

YAC and NAC (the New Architects Club – the equivalent of YAC for a slightly older age group) have continued to be part-funded by Fanshawe LLP. This is the final year of support for this part of the programme by Fanshawe.

The Community and Outreach programme, together with the Community and Outreach Education Officer post, is funded by the Heritage Lottery Fund's support of the *Opening Up the Soane* project. The funding for this element of the project will run out in late

Spring 2014. The success of the programme makes it vital to secure funding during 2013 from a new source in order to continue the good work.

The Museum is one of ten national museums working with museums in the regions as part of the government's flagship 'Museums and Schools' programme. Funded by the Department for Education and administered by the Arts Council, the programme is designed to help museums in regions of 'least school engagement'. The Soane Museum is partnering a hub of museums in Pennine Lancashire, including Blackburn Museum, Towneley Hall, Clitheroe Castle and Helmshore Mill. The funding is for the benefit of Pennine Lancashire and pupils from that area but it is exciting for the Soane Museum to be involved in a major, national education programme.

Schools Education

In 2012-13, 4,451 pupils from 65 schools visited the Museum or attended outreach sessions in school. The Museum had worked with a record 5,969 pupils in the previous year but this inflated number was largely due to external funding and a concerted push for the Museum to work in certain boroughs. The drop back down to a number in line with previous years' growth shows the importance of continued funding for sustained programme growth.

The schools programme remains very popular, with many schools booking for the outreach sessions themed around *Bridges* or *Light* and coming to the Museum for tours focusing on subjects such as the *Ancient Romans*, *Shape and Pattern* or *Rocks and Soils*. In addition to the regular offering, the schools team can run bespoke workshops on request. This year, such workshops have been run on themes including 'The Georgians' and 'The Birth of Civilisation'. The Museum also ran several art-based days for groups of GCSE pupils, focusing on developing drawing skills and using the Museum as a resource. In 2012, the Museum took part in the second year of the Pop-Up Literacy Festival, with schools from Islington and Camden coming to the Museum to meet an author and to learn how writers gain inspiration from places like museums for their work.

The Concrete Crushathons are now being hosted by the Engineering Department of University College London. In 2012 the Crushathons were funded by the Royal Commission of 1851 and since the start of 2013 the Manly Trust has supported these sessions.

To link with the London 2012 Olympics, the Museum ran two school projects. Lucy Trotman worked over three weeks with a Year 6 (ages 10-11) class from St Clement Danes C of E Primary School on a project looking at stadia and sporting buildings. Pupils visited the *Stadia* exhibition at the Soane and the Emirates Stadium in North London before designing and making their own stadia for different Olympic sports. The second project focused on the Museum's Cawdor Vase, the large Apulian volute krater (wine-mixing vessel) which is painted with scenes representing the myth of Pelops and the origins of the Olympics. For this project, Beth Walker and freelance artist Chloe Cooper, assisted by Kathryn Newman, worked with Year 5 (ages 9-10) pupils from St Alban's

C of E Primary and Nursery School. Inspired by the Cawdor Vase, pupils were each allocated an Olympic sport for which they had to come up with ideas about how the sport could have originated. The best six ideas were developed into myths and the children made six *papier mâché* replica vases, each decorated with one of the new myths. The vases were displayed from July to September in the New Picture Room, so the public could learn about, for example, Delilah the architect who invented pole vaulting. This project was the first time pupils' work has been displayed in the Museum. The project was written up in the GEM (Group for Education in Museums) Newsletter and was selected for the cover image of the publication.

Colleges and Universities

586 Further Education and Higher Education students worked directly with the Education Department in 2012-13. This was up from 400 the previous year. The figure does not include general group visits by groups from this age range, nor does it include the figures for IESA (Institut d'Etudes Supérieures des Arts), whose MA in the History and Business of Art and Collecting has been hosted by the Soane Museum from October 2012.

For AS/A2 students, the Museum has run several day-long art-based workshops, including a sketchbook masterclass for students from Camden. In July 2012 the annual Portfolio Days were run for students interested in applying to study Architecture at university. The Museum also hosted a day of tours and drawing activities for A-Level students involved with the Royal Academy's *attRAct* programme.

The department continued its work with many HE institutions and ran several in-depth sessions and projects with a range of universities. Beth Walker worked with architecture students from the London South Bank University (LSBU) on a project titled 'A house for an enthusiast', which involved the students visiting the Museum to gain inspiration for their designs. Beth Walker attended the crits for this project. Beth also ran tours and question-and-answer sessions for students from Roehampton and the Institute of Education. The annual project with first-year architecture students from UCL's Bartlett School of Architecture took place again in November-December 2012, this time with students working in groups focusing on specific objects in the Soane collection. As in previous years their work was put on display at Pitzhanger Manor in December.

The jewellery project with MA students from the Goldsmithing, Silversmithing, Metalwork and Jewellery Department of the Royal College of Art, which started in early 2012, was completed in October. Students produced beautiful work inspired by different parts of the Museum and its collection and then worked with Julie Brock and Olly Perry to develop pieces as merchandise for the Soane shop. The work was also displayed in the North Drawing Room for a month.

As described above in the Funding section of the Education report, Beth Walker and Julia Cort have been working with students from the Building Crafts College (BCC) in Stratford, funded by the Ernest Cook Trust, to develop pieces for the department's handling collection. The partnership with the BCC has developed over several years, with

Beth Walker getting to know staff and running tours for stone-carving and architecture students from the college. This project is helping to cement a strong working relationship between the two institutions.

Informal Learning for Children

This programme includes:

- holiday activities for children
- the *Young Architects' Club* (YAC, for 7-10 year olds)
- the *New Architecture Club* (NAC, for 11-14 year olds)
- architectural drawing classes for 15-18 year olds (*AD15-18*)
- the *Building Explorers* weekly after-school club
- Drop-In holiday events for local school children.

1,153 children and young people attended 87 events, which is very similar to last year's figures and shows that the Museum is, on the whole, at capacity in respect of informal learning events for children. Over 2012-13 the weekly *Building Explorers* after-school club continued to be funded by the Children in Need grant. The club consists of 20 children, selected from four local schools. The pupils are chosen by their schools as those who would benefit most from the club and the activities it offers. Over the last year, the *Building Explorers* have visited the Tower of London, the Emirates Stadium and the London Eye. The club's activities always centre around architecture or the Museum and during March 2013 the children worked with ceramicist Carina Ciscato to make their own ceramic pieces inspired by the *Marking the Line* exhibition.

The other clubs at the Museum are also well attended and still have long waiting lists. Purcell Architects have continued to assist with YAC and NAC and their help is greatly valued by the Museum.

Adult Art Workshops

The Museum ran art workshops over 87 days in 2012-13, to which a total of 608 participants came (slightly down on 751 adults over 92 workshops in 2011-12). Particularly popular courses this year have included the 'Oilathon', a frantic day-long workshop held in Lincoln's Inn Fields in July and led by two artist tutors. Courses on paper cutting, using silverpoint and making hand-marbled paper have also proved popular this year. Workshops are often run in other interesting locations and the courses held at the Banqueting House and in the life-drawing room of the Royal Academy have proved very popular. The evening courses have not booked as well this year so the Museum will be offering fewer of these courses next year.

In September 2012, Beth Walker and James Willis took a group of 14 adults to Rome for the second 'Soane in Rome' week-long study trip and painting holiday. Staying again at the British School at Rome, the group explored important sites in and around Rome, including the Temple of Vesta at Tivoli, Ostia Antica, St Peter's and the Via Appia.

The Museum ran three activities, attended by a total of 36 participants, for Capital A, the art group for homeless and vulnerable adults, this year. As part of the Museum's involvement with the History and Heritage Adult Learners Network (HHAL), Beth Walker arranged and led a behind-the-scenes tour in November 2012, to which 12 people came. In May 2012, 80 people attended curator-led, evening tours for the Soane Museum's *Museums at Night* event. In September, 642 people visited No.14 Lincoln's Inn Fields, which was opened for the Open City weekend. The Museum offered subsidised places on workshops in October as part of *Big Draw* month.

Study Days, Lectures and Talks

The Soane Museum Study Group

Five Soane Study Group talks took place in 2012-13, to which a total of 136 people came. Dr Matthew Walker presented his research on accounts of ancient architecture in the Early Years of *The Philosophical Transactions*. Caroline Stanford spoke about Mrs Coade. Laura Houliston, the Curator (Collections) at Kenwood House gave a popular talk on the forthcoming redisplay of the interiors at Kenwood. Dr Frances Sands, the Soane Museum's Catalogue Editor (Adam drawings project), gave a talk relating to her PhD thesis on Nostell Priory and Dr Magdalena Skoblar presented research on the function and form of early medieval rotundas in the Adriatic.

Curator's Choice Talks

123 people attended eight Curator's Choice talks over the year. This year subjects included the Monk's Parlour and the restoration of Number 12 Lincoln's Inn Fields. The last Curator's Choice talk was held at the end of November 2012, with Sue Palmer giving a talk on Christmas with the Soanes. Since 2013, as the Museum has started to run daily curator-led tours, it was decided to suspend the Curator's Choice talks for the time being.

The Annual Soane Lecture

124 people attended the Soane Annual Lecture which was given by Richard Osborne on *The Grange: A Strange, Eventful History*. The lecture was held at the Royal College of Surgeons in Lincoln's Inn Fields.

Community and Outreach Programme

In the year 2012-13 the programme has achieved 690 instances of participation over 80 sessions or events. This illustrates the popularity of the programme and the great interest in the Museum by many diverse groups. The programme has been running since 2011 but it is only now that the Museum is reaping the rewards of a programme that has been set up with great care, including regular consultation with the target audiences, the development of partnerships and responding to feedback.

The Community and Outreach Programme is currently funded by HLF as part of the *Opening Up the Soane* project. The programme forms part of the OUTS Activity Plan, which identified several target audiences with which to work. Each audience is listed and discussed separately below.

ESOL (English for Speakers of Other Languages)

The ESOL strand of the programme has attracted 178 instances of participation, including 100 ESOL learners visiting the Museum itself. A group of Level 2 ESOL learners from the Mary Ward Centre took on the challenge of creating a plain text version of the Museum's *Short Description*. The result is so impressive that the Museum and the Mary Ward Centre combined resources to get the booklet designed and printed for use by ESOL groups visiting the Museum. It will also be available on the Museum website along with other ESOL resources created and amended in collaboration with ESOL students and tutors.

Older People

71 older people have benefited from outreach visits and three groups have visited the Museum with a total of 17 people. A reminiscence project was delivered with two groups of older people. This involved the older people printing copies of their old photos on to fabric and creating sewn items as well as the Museum gathering ideas for how to build a successful Reminiscence Kit which has been used on outreach sessions to local older people's groups. The Museum collaborated with Holborn Community Association to create an exhibition in St George's Church, Bloomsbury as part of the Bloomsbury Festival 2012. The exhibition showcased work created on three joint projects between the Soane and older people at Millman Street Community Centre and was attended by over 200 people.

Young People

There have been 27 instances of participation by young people over six Museum visits, including the youth panel which met four times in 2012-13. The youth panel has advised on interpretation in the Museum and has started to discuss peer-led youth sessions. It also helped plan the Museum's inter-generational project. The youth panel has taken a break during early 2013 but will start up again in 2013-14.

Deaf and Hard-of-Hearing People

A team of deaf presenters, lipspeakers and BSL interpreters has been created. The team has collaboratively designed a programme of deaf-led events on the first Tuesday evening of every second month. Each event will be repeated, first for BSL users and then for lip readers. The first three events have taken place and so far a total of 22 people have attended the events. Participants have provided much useful feedback to improve the programme. Following feedback from participants, an induction loop has been researched, purchased and successfully piloted ready for use at the next event in April.

Blind and Partially-Sighted People

There have been 94 instances of participation with blind and partially-sighted people: 54 people on six outreach visits and 40 people coming to the Museum over four visits. Touch tours of the Museum and bespoke Handling Collection objects have been trialled, with positive responses from blind and partially-sighted visitors. Two large-print guides for the *Stadia* exhibition were created in consultation with a partially-sighted PACT member (see below for details of PACT). These guides will form the templates for all temporary exhibition large-print guides, making the process smoother for future exhibitions.

The Community Outreach Education Officer completed the Mental Wellbeing Impact Assessment (MWIA) training programme, a rigorous method of evaluating strands of the community education programme and their impact on the wellbeing of participants. The assessment has been trialled on the blind and partially-sighted strand of the programme with a report to follow at the end of April 2013.

Local Community

Museum tours have been facilitated for: Peter Bedford Housing Association – a group made up of adults with learning difficulties, mental health service users and those recovering from drug and alcohol abuse; a Young People with Dementia Social Group from Alzheimer's Society Tower Hamlets; and Shape Diamonds, a disability arts group – two of the participants were wheelchair users so this visit would not have been possible without the lifts installed during Phase 1 of OUTS. In total, there have been 50 instances of participation (23 people on four outreach visits and 27 members of targeted community groups coming to the Museum over five visits). In addition, the Community Outreach Education Officer and the Education Intern ran a mobile-making workshop inspired by the clocks in the Museum for 1a Arts' summer play scheme, which is based in Holborn.

Access Panel

Nine people applied to join the Access Consultation Panel which is chaired by an external consultant, Phil Chambers, who is a wheelchair user. The Access Panel is shared between the Soane Museum and the Hunterian Museum. After an informal group interview, all candidates were deemed eminently suitable to join the Panel and an inaugural meeting was held at the end of June with subsequent meetings in October 2012 and January 2013. The meetings were also attended by the Soane's Director, the Head of Education, the Community Outreach Education Officer and the equivalent staff from the Hunterian, as well as relevant staff for the topics being discussed. The panel named itself the Publicity and Access Consultative Team (PACT) and its members are proving to be hugely helpful in their capacity as critical friends of the Museum.

Inter-generational Project

The Museum's first inter-generational project ran from June to September 2012. It was run in collaboration with Holborn Community Association (HCA) and The University of the Third Age (U3A) and involved participants working together to create an animation that focused on costumes and careers. Over six weeks, older people attending a drop-in centre run by Holborn Community Association discussed occupations they had followed throughout their lives and used craft techniques to make figures of themselves dressed for work. A group of U3A members took these costumes, transformed them into their Regency equivalents, and created costumes for 30cm artists' mannequins accordingly. Young people thought about their future careers and began to learn animation skills. All three groups met over two days to share stories and create a storyline for the animation. During the final week, U3A members taught young people how to create costumes for their mannequins, everyone helped build the animation set and the young people animated the mannequins with the help of U3A members. The young people dedicated 42 hours of their summer to the project.

The project had a number of outcomes: the set of costumed mannequins are now part of Sir John Soane's Museum's handling collection; the animation is featured on the Museum's website; the mannequins and animation were displayed at the Bloomsbury Festival, which provided an opportunity for participants to meet up and renew their relationships in a social setting; the older people from Holborn Community Association are currently helping the Museum create a reminiscence kit; young people from the project are attending the Museum's youth panel; relationships have been established with U3A to facilitate further Shared Learning Projects with the Museum; one member of U3A is taking part in Millman Street's project to create costumes for their Christmas pantomime and one member of U3A has booked places on the Museum's Adult Art Workshop series. In total, the project involved 162 instances of participation with the three groups over 17 sessions and the celebration event at the Bloomsbury Festival in October, which 21 participants attended.

EXHIBITIONS

The new Soane Gallery, in the restored drawing rooms on the first floor of No. 12 Lincoln's Inn Fields, opened in June 2012. Three exhibitions have been held in the new Gallery and one in the Museum. All Museum visitors now exit the Museum via the new exhibition Gallery so exhibition visitor numbers are no longer monitored separately.

Stadia: Sport and Vision in Architecture

6 July - 22 September 2012

This exhibition inaugurated the new Soane Gallery and formed part of the Cultural Olympiad for the London 2012 Games. The exhibition looked at the development of the stadium: from the religious sporting competitions of ancient Greece and the often bloody

games of the imperial Roman circus through to the modern sporting arena. It explored how the stadium has inspired architects to create some of the largest and most technically accomplished buildings ever created. The great monuments of the classical past, such as the Coliseum, Rome, or the Hippodrome, Constantinople (Istanbul), that have fascinated architects from the 15th century onwards, were represented in the show, with exhibits drawn from the Soane and other institutions such as the British Museum and private collections. The exhibition also examined modern and contemporary stadium architecture through the work of Pier Luigi Nervi, Renzo Piano and Herzog & de Meuron. The London 2012 Games formed an important element of the displays. Populous, the official Architectural and Overlay Design Services Provider to the 2012 Olympic and Paralympic Games, sponsored the exhibition and the accompanying catalogue *Stadia: Sport and Vision in Architecture*. A related activity sheet for children, devised by the Education team, was available in the Gallery for the duration of the exhibition.

Giving our Past a Future: The Work of The World Monuments Fund, Britain

26 October 2012 - 26 January 2013

This exhibition celebrated the work of The World Monuments Fund - the leading non-governmental organisation for the protection of international cultural heritage. The exhibition at Sir John Soane's Museum celebrated the Fund's activities by looking at a selection of completed and ongoing projects, including Hampton Court Palace, St George's Bloomsbury, Strawberry Hill, Coventry Cathedral, and Stowe House. Stowe contains the 'Gothic Library' - one of Sir John Soane's very few essays in this style. The exhibition displayed drawings and letters never previously shown that explored the collaboration between Soane and the Marquess of Buckingham over the design of the library and their close relationship which culminated in Soane purchasing valuable manuscripts and gemstones from the Marquess to fend off the latter's creditors. These gems and manuscripts such as Cardinal Marino Grimani's Commentary on the Epistle of St Paul to the Romans are not on permanent display at the Museum so the exhibition offered the opportunity to - literally and metaphorically - see some of the jewels of Soane's collection. Other items on loan included works from the London Metropolitan Archives, the RIBA, Coventry Cathedral and Stowe School as well as private collections. The exhibition was generously supported by the WMF.

Piranesi's Paestum: Master Drawings Uncovered

15 February - 18 May 2013

The fifteen highly resolved preparatory drawings by Giovanni Battista Piranesi are amongst the most significant examples of European graphic art held in Sir John Soane's Museum. Produced for Piranesi's last great graphic project his *Différentes vues de Pesto...*, published posthumously in 1778, they show views of the three great Doric temples in the former Greek colony of Paestum, located dramatically on a plateau not far from the coast of the Gulf of Salerno. Piranesi visited the site in 1777 and produced the fifteen drawings that are in the Soane and two further drawings - one in the collection of

the Rijksmuseum, Amsterdam and one in the Bibliothèque nationale de France, Paris (it is likely that a multitude of preparatory drawings were originally produced for the twenty-one plates in *Différentes vues de Pesto...*). The drawings are very close to the finished prints and are particularly accomplished examples of Piranesi's topographical observation. For the first time all seventeen drawings were shown together in a focused exhibition which looked at them as great works of art in their own right as well as examining how they revolutionised architects' and artists' understanding of early Greek Classical architecture. This exhibition and the conservation of the fifteen Piranesi drawings held by the Museum was made possible through the generous support of the Gilbert and Ildiko Butler Family Foundation.

A related activity sheet for children, devised by the Education team, was available in the Gallery for the duration of the exhibition.

To coincide with the exhibition a revised and updated edition of John Wilton-Ely's book *Piranesi Paestum and Soane* (originally published by the Museum in 2002) was published by Prestel.

The exhibition (minus the two drawings from Amsterdam and Paris) will travel on to Berlin during 2013 and to America in 2015.

Marking the line: Ceramics and Architecture

8 March - 27 April 2013

In a unique project, four leading ceramic artists created works inspired by Sir John Soane's house and collections, challenging where and how we view both ancient and modern works of art. The works were shown in the Museum, with the four ceramicists Nicholas Rena, Carina Ciscato, Clare Twomey and Christie Brown juxtaposing their modern works of art with the Museum's remarkable interiors and collections, provoking reinterpretations of Soane's own arrangements and domestic architecture. From Nicholas Rena's smooth, ergonomic creations to Carina Ciscato's beautiful ceramic vessels, from Christie Brown's interpretation of Soane's family portraits as ceramic busts to Clare Twomey's 'Everyman's dream' enveloped in one thousand golden bowls, the works asked the visitor to look again at Soane's historic arrangements, as well as highlighting the breadth of contemporary ceramic practice. The exhibition was curated with Joanna Bird of the Joanna Bird Foundation and was generously supported by Arts Council England and other public and private donors. A catalogue of the same title was published by Joanna Bird to accompany the exhibition. The exhibition will travel on to two Soane country houses, Port Eliot in Cornwall and Pitzhanger Manor in Ealing later in 2013.

The Museum gratefully acknowledges the support it receives for all exhibitions from the Government Indemnity Scheme, administered by Arts Council England.

PUBLICATIONS

Stadia: Sport and Vision in Architecture, edited by Dr Jerzy Kierkuć-Bieliński, was published to accompany the exhibition of the same title (see p. 41).

Soane's Life and Times 1812-1813 written by Gisela Gledhill and edited by Philippa Stockley was published to commemorate the bicentenary of the Museum.

The second *Annual Review* was published, a full colour record of our activities and achievements over the year (see p.47).

Three issues of Sir John Soane's Museum *Newsletter* were produced and circulated to our Supporters.

The Museum commissioned Michael Hall to write a book on Soane's Architecture which will also feature specially commissioned photographs of many Soane buildings. It is hoped that this will appear at the end of 2014.

A fund was set up in February 2013 at the request of the outgoing Director, Tim Knox, to raise money to publish a major book on Soane's Model Room and model collections to mark the restoration of the Model Room. It is hoped that this will appear at the end of 2014.

SERVICES

Information technology

Website

This year has been a successful one for the Museum websites, with the three websites run by the Museum (www.soane.org, the main website, www.soane.org.uk for collections, www.soaneentertaining.co.uk for venue hire and for the first three months of the reporting period www.soaneeducation.org.uk for education) attracting 428,970 visits, compared to 363,322 for the twelve months previously. As with last year, the vast majority of visits (71%) were from the UK.

Several factors have contributed to the increase in visits. We have increased our social media activity, opening accounts on Twitter and Youtube, and taken a more active role on Facebook in order to advertise the Museum and direct people back to the website. This has led to a growth in the number of website visitors from Facebook, our single largest source of referrals, of 41%, and from Twitter of over 200%. In October, we were successful in applying for a Google Grant, which gives us the equivalent of \$10,000 per month to advertise the Museum website. Thus far, this has resulted in 12,434 visits to our website, the equivalent of \$10,524.85 of advertising. The overwhelming majority of

these have been visitors to the Shop website, with the Christmas campaign proving very popular.

The year itself saw the launch of a new events website, under its own URL (www.soaneentertaining.co.uk) and the re-launch of our Education section, incorporating it into the main web pages. Further work was undertaken to allow Museum staff even greater ability to edit all areas of the website.

Collections Management System (CMS)

Work continued on the acquisition of the Museum's first Collections Management System. Following a review of comparable systems in use by other Museums, we issued a qualification questionnaire to the 11 companies approved as Spectrum Partners by the Collections Trust, the sector body that works to improve standards in collections management. Drawing on the answers received, we invited five of the companies to tender, four of whom responded. Three of these companies were shortlisted and invited to make a presentation to the project team and our external advisor. Based on the tender submissions and presentations, the panel felt that there was an outstanding candidate, and selected Systems Simulation Limited (SSL) to provide the CMS and unified public interface through the website. SSL provide systems to a number of organisations with comparable collections, from the British Museum and the V&A to the Royal Academy, the Geffrye Museum and the Holburne Museum. Work then began to prepare our current data and catalogues into a suitable format for transferal to the CMS. The new CMS and online catalogue should be available from July 2013. This work will continue into next year as the result of a 12-month grant from the Arts Council's Designation Development Fund which will fund the posts of Project Officer and Curatorial Assistant, and will see a team of volunteers and interns working under curatorial supervision entering further catalogue details into the system.

Data Loss and Information Management

Sir John Soane's Museum has suffered no protected personal data incidents during 2012-13 or prior years, and has made no reports to the Information Commissioner's Office.

Commercial Activities

Following recommendations in the Strategy and Business Plan for Soane Museum Enterprises produced in 2011-12, an interim Managing Director, Brian Oldman, was appointed to oversee and advise on commercial activities. All current income streams were reviewed and strategy documents compiled to cover future income generation in all proposed revenue streams. A review of the costings and format of Museum guide books (a substantial percentage of overall profitability in trading), was carried out and recommendations made. Approaches were also made to Camden Council to assess the possibility of the Museum collaborating in the running of the café-restaurant in Lincoln's Inn Fields, in association with an experienced catering partner.

A new events microsite was developed, a marketing drive targeting event planners was initiated, and with the slight increase in business confidence, income from venue hire increased from £70,034 in 2011-12 to £119,620. This was also aided by the availability of the Museum's Seminar Room for commercial hire. Income from filming totalled £3,000.

New ranges of merchandise were developed and purchased, in preparation for the opening of the new Soane shop on the ground floor of No.12 in July 2012. Despite the decrease in visitor numbers, particularly during the London Olympics, sales increased from £174,939 in the previous year to £203,709. Average spend per visitor also increased substantially from £1.64 to £1.94 over the year, and to £2.05 from the date of the opening of the new shop. E-commerce sales increased from just under £2,000 in 2011-12 to over £5,800.

A Systems Audit was commissioned to investigate options for systems development, primarily within Soane Museum Enterprises but also covering the Museum as a whole. Rachel Clements presented her report to the Trustees in October 2012. The Museum has begun to implement some of the changes recommended in the report and is looking for funding to implement other recommendations in the coming year.

Income continued to be received from the licensing agreement with Chesney's, who manufacture an exclusive range of replica marble chimneypieces based on Soane's designs.

Accumulated royalties from the sale of *Sir John Soane's Museum London* by Tim Knox amounted to £1,058. Sales of publications by Paul Holberton Publishing, who distribute some of the Museum's publications, totalled £418 during the year.

The supply of digital images, and the levying of reproduction fees brought in an income of £3,752, a decrease on last year's figure of £5,521. Income from the Bridgeman Art Library, which holds digital images of a selection of paintings in the Museum, increased to £1,914 (£1,661 last year).

We would like to thank Morrison Foerster for pro-bono legal advice given over the course of the year, primarily in relation to licensing.

FUNDRAISING, PR AND DEVELOPMENT

The Museum started the year with a small Development team of just over 3.0 (F/T equivalent) staff plus one volunteer. From January 2013 this reduced to 2.6 (F/T equivalent) and occasional volunteer help.

A freelance press officer, Philippa Cowley-Thwaites (1 day weekly) is also part of the team and is responsible for coordinating the Museum press coverage and listings and

responding to all press enquiries and image requests from around the world. Philippa manages the Museum's Media Centre which allows 24hr online access to Press Release information and images for exhibitions and events etc.

The team is supported by an informal Development Board, made up of small group of high level volunteers, who provide invaluable support for a wide range of initiatives; without their help, the Museum's fundraising, PR and development efforts would be significantly less effective.

In 2012-13 *Sir John Soane's Museum Trust*, an independent charitable body, was awarded a £2M Catalyst grant from the Heritage Lottery Fund. This is a 2:1 challenge grant that will seed an Endowment Fund – *Permanently Magical*. In order to release the grant, *Sir John Soane's Museum Trust* must raise an additional £4M by 2016, and the Development Department have been assisting the Trust with fundraising activities for the endowment.

The department also works closely with Sir John Soane's Museum Foundation, which is an independent US 501(c)(3) organisation, to coordinate fundraising and PR activities in the US for the benefit of the Museum. The Foundation, guided by its Executive Director, Chas Miller, has been a major contributor to the *Opening up the Soane* appeal, pledging \$1M to the Museum for the new 'John A and Cynthia Fry Gunn Conservation Centre' which opened in June 2012 as part of Phase 1 of OUTS.

The Development Department runs two membership schemes – a Patrons' Circle and a Supporters' Circle. Membership of the Patrons' Circle remains steady at 190 members. Patrons make annual donations of at least £1,000 to the Museum. The Supporters' Circle consists of approximately 300 members who make donations of between £30 and £500 per annum.

The new, email only, *iSoane* group continues to grow steadily with 6,344 members now receiving news and offers from the Museum on a monthly basis. The production of the Museum's *Newsletter* is also co-ordinated and managed by this Department and produced three times each year. The department also contributes to the Museum's Facebook and Twitter output as the Museum embraces digital communications and the proliferation of platforms now available.

This year a second *Annual Review* was produced and coordinated by the department. The AR provides a richly illustrated snapshot of what the Museum achieved during 2012. Generously supported by Soane Patrons Basil Postan and Vanni Treves, 2,000 copies of the AR were mailed out and a further 4,000 copies mailed directly via email. The AR, which has once again garnered much praise for its content and style, is now freely available to view or download via the Museum's website and contains a full list of all those who supported the Museum during the year.

Revenue activities continue to be supported via donations in favour of the Museum's education programme; the exhibition programme and for various conservation projects.

Cataloguing projects were also supported relating to the Library and to both the Robert Adam drawings collection and the Soane Drawings collection and the Museum is particularly indebted to the Leon Levy Foundation for its continued support of the Drawings Collection Digitisation programme. Other significant grants were received from the Gilbert and Ildiko Butler Family Foundation, the Pilgrim Trust and the Designation Challenge Fund, Arts Council England (for exhibition sponsorship), Populous (for exhibition sponsorship), the John R Murray Charitable Trust (for cataloguing), The Paul Mellon Study Centre for British Art (for cataloguing), The Cochemé Trust, The Finnis Scott Foundation and other trusts and foundations.

The Department also organises an events programme for Patrons and other friends and over the course of the year 24 events were organised at the Museum and off site. The series 'Great Collectors at the Soane' continued as part of this programme with a contribution from Robert Hiscox. The Museum also hosts special visits from the Patrons and supporters of sister organisations based in the UK and internationally. A special Christmas Supporters' evening was held for the first time this year on 21 December.

The *Permanently Magical* endowment appeal (Catalyst) was launched at a major fundraising gala event, held jointly with *Sir John Soane's Museum* Trust, for 250 guests at Chelsea Hospital in September and coordinated by Claudia Bertel. This raised over £400,000 for the *Permanently Magical* Endowment. Consolidation of recent gains and successes will be important as well as securing the longer term benefits of OUTF and protecting the Museum from the effects of the year-on-year reduction of its core grant from DCMS.

THE STAFF

Staff

On 20 April 2012 Madeleine Helmer, Soane Drawings Cataloguer, left the Museum at the end of her fixed-term contract, to work at the Yale Center for British Art in New Haven, USA.

On 16 July 2012 Brian Oldman joined the staff as interim Managing Director of Soane Museum Enterprises.

On 4 August 2012 Warder Andrea Davidson left the Museum and was succeeded on 7 August by Thomas Ward (on a fixed-term contract funded as part of the OUTF programme).

Roy Osborne, part-time Warder, left the Museum on 6 October 2012, and was succeeded on 9 October by Haydn Appleby (on a fixed-term contract funded as part of the OUTF programme).

Lucy Grace Trotman left the Museum on 5 November 2012. She was succeeded as Schools and Families Education Officer by Cynthia Adobea-Aidoo, who took up her post on 3 January 2013.

On 14 January 2013 Tom Drysdale joined the staff as Soane Drawings Cataloguer on a two-year fixed-term contract funded by the Pilgrim Trust and the Leon Levy Foundation.

On 1 March 2013 Tim Knox, Director, left the Museum to take up the post of Director at the Fitzwilliam Museum, Cambridge. The Deputy Director, Helen Dorey, was appointed Acting Director until a new Director is appointed and in post.

On 30 March 2013 Rosalind Faville retired after working for the Museum as a Warder for 13 years.

All staff and volunteers received their first-ever formal Customer Service Training in February 2013, facilitated by an external training advisor, Stuart Graham. The feedback from participants was excellent and the training will become an ongoing part of our programme. Stuart will be returning during 2013 to train up a group of in-house staff to deliver the sessions and a training manual for front- of- house work was in course of preparation at the end of the year, to be followed by one covering other aspects of the Museum's work.

Volunteer Programme

The Museum began advertising for volunteers for the first time on 1 April 2012; as of 31 March 2013 the Museum had received over 226 registration forms and 140 expressions of interest via the National Volunteer Database, Do-it.org. In this period a total of 109 volunteer interviews were conducted (34 people were thought not to be suitable for the role and nine chose to postpone or not begin their volunteer role).

The first volunteer interviews took place on Saturday 19 May 2012. The Volunteer Manager had help from Helen Dorey and Colin Wood for the initial volunteer interviews until Craig Irving took over the responsibility for assisting with these on a regular basis.

At the end of the year the Museum had 61 'live' volunteers on its database - 55 Volunteer Warders helping in a front-of house role, 2 Outreach Volunteers, 3 Retail Volunteers and 2 Development Volunteers (one of whom also does Warding duties too). A number of the Volunteer Warders support other departments when help is requested. A total of eight people have chosen to end their volunteering with the Museum (two obtained paid employment at the Museum, two found full-time paid employment elsewhere, one left to broaden their volunteer experience and three left due to family commitments). The high level of volunteer retention points to a gratifying level of satisfaction amongst volunteers and is testament to the hard work and dedication of the Volunteer Manager, Vashti Sime, and of Colin Wood and the warding team who have all worked hard to adjust to the

challenge of incorporating volunteers into the day to day front-of-house work of the Museum and to make them feel welcome and part of the 'team'.

Eight induction sessions lasting 3.5 hours have ensured that all existing volunteers have completed an induction session. They receive on-the-job training and support from the Warding team when on duty. A total of 31 volunteers attended Visitor Service Training alongside Warders and Curatorial Staff in February.

Alex Gorford, Lydia Miller, Martha Craig and Max Bryant all came for short periods to help the Museum with basic curatorial and administrative work. Ana Zigic, Louis Shankar, Jamie Barton, Emily Vass and Bea Dyer all came to the Museum for short periods of school work experience.

In February 2013, Pierre Lassegues was recruited as Voluntary Volunteer Coordinator in partnership with the Volunteer Centre Camden; he assists the Volunteer Manager with various administrative tasks for a day and a half a week.

As part of the reward and recognition element of the Volunteer Programme a number of talks and events have been offered to the volunteers. In November seven volunteers attended a talk by Dr Fran Sands on the Adam Collection, 11 have completed a Back-of-House Tour of the Museum given by the Deputy Director and five volunteers attended the Annual Lecture.

Volunteer hours started being logged when No. 12 opened on 6 July 2012. In the period from 6 July 2012 to 31 March 2013, a total of 38 weeks, the volunteer hours logged amounted to 4349.5. This averages to approximately 114.5 hours per week of volunteer time.

Vashti is a member of the London Heritage Volunteer Managers Network and attended meetings throughout the year.

Sickness Absence

The average staff sickness rate for 2012-13 was 15.18 (2011-12 7.55 days). However, this includes six staff members being away on long-term sick leave. When these long-term cases are excluded the average staff sickness rate was 3.83 days per person (2011-12 4.28 days).

FINANCE

The Statement of Financial Activities shows that the Museum generated a net increase in funds of £86,711. The increase is the result of the capitalization of and fundraising for *Opening Up The Soane* (OUTS), further details of which are detailed in the notes to the accounts.

The presentation of Resources Expended in 2012-13 in the Statement of Financial Activities aligns with the narrative in the Annual Report. The Statement shows that 31% of unrestricted expenditure was incurred to generate funds, 8% on refurbishing and maintenance of the buildings, 14% on the care and conservation of the Museum's collections and 44% on providing services to visitors. Governance costs, including audit and legal costs, accounted for 3%.

The Museum is exempt from the requirement under the FReM to provide a sustainability report as it falls below the size threshold for reporting.

Performance

The relationship between Sir John Soane's Museum and its sponsoring body, the DCMS, is set out in a spending review allocation letter. 2012-13 was the second year of a four-year agreement over which the Museum's resource Grant-in-aid will fall by 15% in real terms. Subsequent to the agreement of funding terms, a Management Agreement covering the four-year period was drafted by DCMS and is expected to be finalised later in 2013.

The Secretary of State sets out the following in the spending review allocation letter of 20 October 2010:

The new resource grant in aid budget for your organisation will be cut by 15% by 2014-15. Within this settlement I expect -

- *the world-class collections and front-line services of the Sir John Soane's Museum to be protected;*
- *that free entry to the permanent collections of the national museums will continue to be available;*
- *that the Sir John Soane's Museum will continue to work in partnership with other museums in the UK;*
- *that the Sir John Soane's Museum will pursue ways to increase its self-generated income, including through private giving;*

I also look forward to the contribution that the sponsored museums and galleries will make to the Cultural Olympiad, which will showcase the best of our cultural offer to the world.

The Museum remains committed to ensure that its world-class collections and front-line services are protected, that free entry to the Museum will continue to be available and to working in partnership with other museums in the UK.

The Museum is also seeking to significantly increase its self-generated income through a new Trading subsidiary *Soane Museum Enterprises* which was incorporated in August 2012.

An exhibition, *Stadia: Sport and Vision in Architecture* opened in July 2012 in the newly refurbished exhibition gallery as part of the Museum's contribution towards the *Cultural Olympiad*.

The Museum and the DCMS also continue to monitor performance against performance indicators, although the DCMS no longer sets targets in relation to these performance indicators. The data from these, together with comparatives, is detailed below.

Performance indicators

	2012/13	2011/12
Number of visits to the Museum (excluding virtual visits)	106,130	107,903
Number of unique website visits	428,970	363,322
Number of visits by children under 16	3,851	3,848
Number of overseas visits (32%)	35,749	34,529
Percentage of visitors who would recommend a visit	98%	98%
Number of visits by UK adults aged 16 and over from NS-SEC groups 5-8 (9%)	13,575	9,711
Number of visits by UK adults aged 16 and over from an ethnic minority background (9%)	6,265	9,711
Number of visits by UK adults aged 16 and over who consider themselves to have a limiting long-term illness, disability or infirmity (4%)	4,177	4,316
Number of facilitated and self-directed visits to the Museum by children under 16 in formal education	1,706	1,772
Number of instances of children under 16 participating in on-site organised activities	991	2,882
Number of instances of children under 16 participating in outreach activities outside the Museum	3,149	4,222
Number of instances of adults aged 16 and over participating in organised activities at the Museum	5,420	4,638
Number of instances of adults aged 16 and over participating in outreach activities outside the Museum	2,344	1,864
Admissions income	41,933	31,240
Trading income	361,676	277,974
Fundraising income	928,404	1,976,881
Number of UK loan venues	4	3

Reserves Policy

In 2009, the Museum was seeking to establish a level of unrestricted free reserves equal to the routine annual cost of running the Museum, excluding the contribution of Grant-in-Aid, then estimated at £300,000. At the end of March 2013, unrestricted free reserves stood at £405,197. The Trustees regard this increase to be a prudent response to the changing economic climate and increased risks of a drop in donated income and downturn in commercial activity. The uncertainty of the outlook suggests that reserves are needed to safeguard the Museum as a going concern through a turbulent period, as well as to guarantee cash-flow capability during major capital works. The Trustees are

therefore resolved to maintain a level of unrestricted reserves of £300,000 to be held as a designated strategic reserve.

Payment Terms

The Museum pays invoices in accordance with agreed terms of contract, aiming to pay all undisputed invoices within thirty days of receipt (achieved in 80% of cases) (2011-12 80%).

Five-Year Summary

Year ended 31 March	2013 £000	2012 £000	2011 £000	2010 £000	2009 £000
Incoming resources	2,461	3,429	4,172	2,430	2,103
Resources expended	(2,372)	(2,061)	(2,137)	(1,975)	(1,827)
Investment gains or (losses)	(2)	(6)	0	1	(22)
Net increase in funds	87 (a)	1,362 (a)	2,035 (a)	457 (a)	254 (a)
Total funds (b)	7,187	7,100	5,738	3,703	3,246

(a) after capitalisation of expenditure on No.14 Lincoln's Inn Fields

(b) figures adjusted for rounding differences

REMUNERATION REPORT

Remuneration Policy

The remuneration of all staff employed by the Trustees is reviewed annually, and any increases are awarded within public sector pay guidance.

When determining salaries under normal conditions, the Trustees take account of a number of factors including whether the proposed salaries are affordable within planned budgets, the need to retain suitably qualified and experienced staff, and the relative responsibilities of each post. This year was the first of two years in which the Museum's average pay award was capped at 1% as set out in the Treasury pay guidelines for the Civil Service. There were no 'exit packages' awarded to staff leaving during the year (2011-12 nil).

Employees

Most employees are members of the Civil Service pension scheme arrangements with associated redundancy and early retirement conditions. Further details are given in Note 21 of the Financial Statements.

As the Trustees and Director exercise the ultimate responsibility and authority for controlling the major activities of the Museum, the Trustees have determined that disclosure of emoluments and pension entitlements paid to other employees is not appropriate.

The following details are subject to audit:

The Director

Mr Tim Knox, had a five-year contract from 1 May 2005 which was renewed in 2010 for a further five years. He handed in his resignation in December 2012 and left the Museum on 1 March 2013. There were no benefits in kind. Being subject to the pay freeze his remuneration for 2012-13 was frozen at £65,000 (2011-12 £65,000). He received no bonus payments during the year.

Helen Dorey, the Deputy Director and Inspector was promoted to Acting Director from 1 March for a temporary period until a new Director was selected by the Trustees. Her salary as Acting Director was £58,000.

The Director is a member of the Civil Service pension scheme arrangements. For Tim Knox, Director from 1 April 2012 to 1 March 2013, the Museum paid £13,656 (2011-12 £14,170) to the scheme. For Helen Dorey, Acting Director from 1 March 2013 to 31 March 2013 the Museum paid £1,041 to the scheme.

Pension Entitlements of the Director

	Accrued pension at age 60 as at 31/3/13, and related lump sum	Real increase in pension, and related lump sum at age 60	CETV at 31/3/12	CETV at 31/3/13	Real increase in CETV
	£ 000	£ 000	£ 000	£ 000	£ 000
Tim Knox	7.5-10	0-2.5	111	136	16
Helen Dorey	50-55	2.5-5	249	282	19

Note: CETV – CASH EQUIVALENT TRANSFER VALUE

The CETV is a payment which would be made by the pension scheme to secure pension benefits in another pension scheme if Mr Knox left the scheme and chose to transfer the pension benefits accrued in the former scheme to a new

scheme. The CETV is the actuarially assessed capitalised value of the pension scheme benefits accrued by him at the date shown. The benefits valued are his accrued benefits and any spouse's contingent pension payable from the scheme. The 'real increase in CETV' shows the increase in CETV funded by the Museum. It does not include the increase in accrued pension due to inflation, or contributions by the Director. It uses common market-valuation factors for the start and end of the period. CETVs are calculated within guidelines prescribed by the Institute and Faculty of Actuaries.

Note: The CETV at 31/3/12 figures are different from the closing figure in the prior year's accounts. This is due to the CETV factors being updated to comply with The Occupational Pension Schemes (Transfer Values) (Amendment) Regulations 2008.

Pay multiple

Reporting bodies are required to disclose the relationship between the remuneration of the highest-paid director in their organisation and the median remuneration of the organisation's workforce.

The banded remuneration of the highest-paid director in Sir John Soane's Museum at the financial year end was £58,000. This was 2.7 (2011-12: 3.1) times the median remuneration of the workforce, which was £21,463 (2011-12: £21,250).

In 2012-13, 0 employees received remuneration in excess of the highest-paid director. Total remuneration includes salary, non-consolidated performance-related pay, benefits-in-kind as well as severance payments. It does not include employer pension contributions and the cash equivalent transfer value of pensions.

TRUSTEES

The Trustees, who hold overall responsibility for the Museum, are not remunerated. Expenses paid to them are disclosed in Note 6(c) to the Financial Statements.

Date: 8 July 2013

Guy Elliott
Chairman of Trustees

Helen Dorey
Acting Director and Accounting
Officer

Sir John Soane's Museum

FINANCIAL STATEMENTS YEAR ENDING 31ST MARCH 2013

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Sir John Soane's Museum
Statement of Trustees' and Accounting Officer's Responsibilities

Law applicable to charities in England and Wales requires the Board of Trustees to prepare for each financial year a statement of accounts in the form and on the basis determined by the Secretary of State for Culture, Media and Sport, with the consent of HM Treasury. The financial statements are prepared on an accruals basis and must give a true and fair view of the Museum's financial activities during the year and of the financial position of the Museum at the end of the year.

In preparing the financial statements the Trustees should follow best practice and:

- observe the Accounts Direction issued by the Secretary of State, including the relevant accounting and disclosure requirements and apply suitable accounting policies on a consistent basis;
- make judgments and estimates that are on a reasonable basis;
- state whether applicable accounting standards and statements of recommended practice have been followed and disclose and explain any material departures in the financial statements; and
- prepare the financial statements on a going concern basis.

The Accounting Officer for the Department for Culture, Media and Sport has designated the Director as the Accounting Officer for Sir John Soane's Museum. Her relevant responsibilities as Accounting Officer, including responsibility for the propriety and regularity of the public finances for which the Accounting Officer is answerable, for keeping proper records and for safeguarding the Museum's assets, are set out in the Accounting Officer's Memorandum issued by the Treasury.

As far as the Accounting Officer is aware there is no relevant audit information of which the Museum's auditors are unaware. The Accounting Officer has taken all the steps that he ought to have taken to make herself aware of any relevant audit information and to establish that the Museum's auditors are aware of that information.

Guy Elliott
Chairman

Helen Dorey
Acting Director and Accounting Officer

Date 8 July 2013

Sir John Soane's Museum Governance Statement

1. Scope of responsibility

The Board of Trustees and the Accounting Officer have responsibility for maintaining a sound system of internal control that supports the achievements, policies, aims and objectives of Sir John Soane's Museum, whilst safeguarding the public funds and assets for which they are personally responsible in accordance with the responsibilities assigned to us in 'Managing Public Money'. The Museum has a four-year funding agreement with the Department for Culture, Media and Sport (DCMS), of which 2012-13 was the second year. The Museum supplies regular financial information and returns against agreed performance indicators demonstrating its contribution to the delivery of DCMS's departmental strategic objectives.

2 Governance Framework

2.1 Structure

The Board of Trustees of Sir John Soane's Museum is responsible for the overall management and direction of the Museum. The Director of Sir John Soane's Museum is responsible to the Board of Trustees and, as Accounting Officer, is accountable to DCMS for compliance with the Management Agreement.

A group of eight staff reporting to the Director comprises the Management Team which meets weekly. The Management Team is made up of the Archivist and Head of Library Services, the Deputy Director, the Development Director, the Enterprises Manager, the Exhibitions Curator, the Finance Director, the Head of Education and the House and Visitor Services Manager. In addition a group of 3 staff reporting to the Director comprising the Senior Management Team meets weekly, comprising of the Deputy Director, the Development Director and the Finance Director.

2.2 Board of Trustees

The Board of Trustees meet on a quarterly basis to review performance and consider plans and the overall strategic direction of the Museum. The Trustees appoint their own Chairman, to serve for a period of 5 years. They are supported by five sub-committees, specifically:

- The Audit Committee meet on quarterly basis and are responsible for the issues of risk control and governance. They also review the Annual Report and Accounts as well as the report of the Internal Auditor, services currently provided by TRMB Ltd. The recommendations made by the Internal Auditor are reviewed by the Audit Committee at least twice annually. The Risk Register is reviewed in detail by the committee and subsequently recommended to the Board of Trustees for approval on an annual basis.
- The Finance Committee meet on a quarterly basis and are responsible for reviewing the Museum's financial position and budgets. They also review the finances in relation to the *Opening Up The Soane* (OUTS) project, and are supported by a financial appraisal prepared by Fanshawe, the project managers for OUTS. Performance and financial data provided for Board consumption is regularly reviewed for its effectiveness by the committee.
- The Remuneration Committee meets at least annually and reviews the Director's pay and performance, as well as staff remuneration and makes recommendations for awards to the Board of Trustees as appropriate.
- The Buildings Committee is convened whenever the Museum undertakes major capital works to the buildings of Nos 12, 13 and 14 Lincoln's Inn Fields. As part of the OUTS project the Buildings Committee currently meets by attending the OUTS project board meetings on a monthly basis.
- The Nominations Committee was formed to consider and make recommendations for Trustee appointments.
- Soane Museum Enterprises is a wholly owned trading subsidiary of the Museum incorporated on 7 August 2012. The commercial activities of the Museum are planned to be transferred to Soane Museum Enterprises in the 2013-14 year. In preparation for the transfer and to monitor the commercial performance of the Museum, the Directors of the company meet on a monthly basis.

Attendance at Board meetings and at all sub-committees is reported to the Board on an annual basis. All committee attendance is considered to be important and current levels of attendance are listed below.

It is intended that at least one member of the Buildings Committee attends the monthly OUTS project board meeting. During 2012-13, at least one member of the Buildings Committee was present at 10 of the 12 meetings.

Sir John Soane's Museum Governance Statement

Individual attendance of Trustees at the main board meetings, Finance Committees and Audit Committees are listed below. The numbers in brackets represent the number of meetings each member attended against the number of meetings they had the opportunity to attend:

Trustees main board meetings:

Guy Elliott* (4/4), Simon Jervis** (3/3), Alison Gowman (Deputy Chairman)*** (4/4), Molly Borthwick (3/4), Bridget Cherry (4/4), Uta Frith (3/4), Richard Griffiths (3/4), Niall Hobhouse (3/4), Amin Jaffer (0/4), Ian Jenkins (4/4), Sir Richard MacCormac (1/4), Orna NiChionna (3/4).

* - Appointed Chairman from 10 January 2013

** - Stood down as Chairman on 9 January 2013

*** - Appointed Deputy Chairman from 16 April 2012

Audit Committee:

Alison Gowman (Chair) (4/4), Richard Griffiths (1/2), Orna NiChionna (3/4), Niall Hobhouse (2/3), Ian Jenkins (1/4), Guy Elliot (3/3).

Finance Committee:

Orna NiChionna (Chair) (3/4), Alison Gowman (Chair) (4/4), Richard Griffiths (1/2), Niall Hobhouse (2/3), Ian Jenkins (1/4), Guy Elliot (3/3).

Soane Museum Enterprises:

Orna NiChionna (Chair) (7/7), Ed Barnard (6/6), Helen Dorey* (1/1), Tim Knox** (7/7)

* - Appointed as a Director 1 March 2013

** - Resigned as a Director 28 February 2013

The Board conducted a review of its own effectiveness during the year. As result of this review, the Board have recruited two new trustees with financial backgrounds, an area in which the Board deemed it was lacking expertise.

3. Risk management

3.1 Overview

The system of internal control is designed to manage risk to a reasonable level rather than eliminate all risk of failure to achieve policies, aims and objectives; it can therefore only provide reasonable and not absolute assurance of effectiveness. The system of internal control is based on an on-going process designed to identify and prioritise the risks to the achievement of policies, aims and objectives, to evaluate the likelihood of those risks being realised and their impact should they occur, and to manage them efficiently, effectively and economically. The system of internal control has been in place for the year ended 31 March 2013 and up to the date of approval of the Annual Report and Accounts, and accords with Treasury guidance.

3.2 Responsibility

The Accounting Officer and Chairman of the Board of Trustees have overall joint responsibility for the Museum's risk management framework. The Management Team coordinate the management of risk across the work of the Museum, with feedback from the Internal Auditor. The Museum's Risk Register is kept up to date and is now reviewed bi-annually by the Audit Committee. The key risks are identified by the Management Team and reported to the Trustees. Responsibility for risk identification lies with all staff, as well as the Board of Trustees. The Internal Audit provider performed audit work to cover all key systems to provide an overall assurance report for the year.

3.3 Key risks

There were 6 key risks highlighted in the Risk Register with a high 'Residual Risk'. These risks, together with a summary of the responses to them are as follows:

- Major fire, flood or similar incident causing significant damage to the building or collections; Regular maintenance and periodic reviews of disaster plans are conducted. A fire risk assessment is also in place along with annual fire training for staff.

**Sir John Soane's Museum
Governance Statement**

- Accidents on the premises giving rise to liability claims or prosecution; Continual vigilance by Warders on duty as well as regular walk arounds are conducted to ensure all fire exits are clear and areas are safe for public access.
- Terrorist attacks in London; Current threat level designated by the Home Office is substantial. Contact details for emergencies and emergency telephone numbers for staff are up to date. Police key holder details and next of kin details for all staff are also held.
- Pandemic flu; A separate pandemic flu plan has produced by the Museum which addresses illness of visitors and or staff on site; falls in visitor numbers; ban on travel and impact upon visitors and staff availability; home working; security and business continuity.
- Impact of *Opening Up The Soane* (OUTS) on capacity of staff; Additional funded posts by HLF enable key areas of the project to proceed. A Volunteer Manager has been recruited to co-ordinate volunteer assistance to staff to cope with increased demands on staff time once additional areas of the Museum are open to public access.
- Loss of key staff with important knowledge or skills; The museum has faced and is facing a period of pay freezes and pay restraint imposed by government. The Museum aims to ensure high morale and job satisfaction which has to date resulted in a low turnover of staff.

4. Corporate Governance

We have complied with the Corporate Governance Code in so far as it applies to Non-Departmental Public Bodies.

Guy Elliott
Chairman

Helen Dorey
Acting Director and Accounting Officer

Date 8 July 2013

**THE CERTIFICATE AND REPORT OF THE COMPTROLLER AND AUDITOR GENERAL TO THE
HOUSES OF PARLIAMENT**

I certify that I have audited the financial statements of the Sir John Soane's Museum for the year ended 31 March 2013 under the Government and Resources Accounts Act 2000. The financial statements comprise: the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement, and the related notes. These financial statements have been prepared under the accounting policies set out within them. I have also audited the information in the Remuneration Report that is described in that report as having been audited.

Respective responsibilities of the Trustees, Accounting Officer and auditor

As explained more fully in the Statement of Trustees' and Accounting Officer's Responsibilities, the Trustees and the Accounting Officer are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view. My responsibility is to audit, certify and report on the financial statements in accordance with the Government and Resources Accounts Act 2000. I conducted my audit in accordance with International Standards on Auditing (UK and Ireland). Those standards require me and my staff 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 Sir John Soane's Museum's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by Sir John Soane's Museum; and the overall presentation of the financial statements. In addition I read all the financial and non-financial information in the Annual Report to identify material inconsistencies with the audited financial statements. If I become aware of any apparent material misstatements or inconsistencies I consider the implications for my certificate.

I am required to obtain evidence sufficient to give reasonable assurance that the expenditure and income recorded in the financial statements have been applied to the purposes intended by Parliament and the financial transactions recorded in the financial statements conform to the authorities which govern them.

Opinion on regularity

In my opinion, in all material respects the expenditure and income recorded in the financial statements have been applied to the purposes intended by Parliament and the financial transactions recorded in the financial statements conform to the authorities which govern them.

Opinion on financial statements

In my opinion:

- the financial statements give a true and fair view of the state of Sir John Soane's Museum's affairs as at 31 March 2013 and of its incoming resources and resources expended, for the year then ended; and
- the financial statements have been properly prepared in accordance with the Government Resources and Accounts Act 2000 and Secretary of State directions issued thereunder.

Opinion on other matters

In my opinion:

- the part of the Remuneration Report to be audited has been properly prepared in accordance with Secretary of State directions made under the Government Resources and Accounts Act 2000; and
- the information given in History, Aims and Objectives of the Museum; Structure, Governance and Management; Review of the Year; the Buildings; the Collections; Visitors, Education and Interpretation; Services; Fundraising, PR and Development; the Staff; and Finance sections of the Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

**Sir John Soane's Museum
Independent Auditor's Report**

Matters on which I report by exception

I have nothing to report in respect of the following matters which I report to you if, in my opinion:

- adequate accounting records have not been kept or returns adequate for my audit have not been received from branches not visited by my staff; or
- the financial statements and the part of the Remuneration Report to be audited are not in agreement with the accounting records and returns; or
- I have not received all of the information and explanations I require for my audit; or
- the Governance Statement does not reflect compliance with HM Treasury's guidance.

Report

I have no observations to make on these financial statements.

Amyas C E Morse

Date

Comptroller and Auditor General

National Audit Office
157-197 Buckingham Palace Road
Victoria
London
SW1W 9SP

Sir John Soane's Museum

Statement of Financial Activities for the year ended 31 March 2013

	Note	2013 Unrestricted Funds	2013 Restricted Funds	2013 Endowment Funds	2013 Total Funds	2012 Total Funds
		£	£	£	£	£
INCOMING RESOURCES FROM						
Generated funds						
Grants from Department for Culture, Media and Sport	2	1,084,000	27,000	-	1,111,000	1,130,000
Voluntary income						
Other grants and donations	3	372,744	562,161	-	934,905	1,976,881
Activities for generating funds						
Room hire		119,620	-	-	119,620	70,034
Reproduction, filming and hire fees		9,915	-	-	9,915	8,576
Licensing		21,000	-	-	21,000	21,942
Sales of publications		211,963	-	-	211,963	177,422
Charitable activities						
Visitors		41,933	-	-	41,933	31,240
Investment income	4	551	-	-	551	716
Other sources		10,351	-	-	10,351	11,805
TOTAL INCOMING RESOURCES		1,872,077	589,161	-	2,461,238	3,428,616
RESOURCES EXPENDED						
Cost of generating funds						
Development, fundraising and trading	5a	597,435	-	-	597,435	424,184
Charitable activities						
Buildings		146,179	264,477	-	410,656	417,818
Collections		262,883	131,657	-	394,540	379,528
Visitor services		845,200	71,546	-	916,746	781,690
Governance costs	5d	52,732	-	-	52,732	57,298
TOTAL RESOURCES EXPENDED	5	1,904,429	467,680	-	2,372,109	2,060,518
NET INCOMING RESOURCES		(32,352)	121,481	-	89,129	1,368,098
Net (losses) / gains on investment assets	9	-	-	(2,418)	(2,418)	(5,827)
NET INCREASE IN FUNDS		(32,352)	121,481	(2,418)	86,711	1,362,271
Transfers between funds		-	-	-	-	-
Fund balances brought forward		3,109,978	3,982,827	7,088	7,099,893	5,737,622
Fund balances carried forward	16-18	3,077,626	4,104,308	4,670	7,186,604	7,099,893

All of the Museum's activities are continuing. There were no recognised gains and losses in the year other than those reported in the Statement of Financial Activities.

The notes on pages 66 to 77 form part of these financial statements.

Sir John Soane's Museum
Balance Sheet at 31 March 2013

	Note	2013 £	2013 £	2012 £	2012 £
Fixed Assets					
Intangible assets	8		8,312		12,998
Tangible assets	7		6,186,861		5,303,311
Investments	9		4,670		7,088
			<u>6,199,843</u>		<u>5,323,397</u>
Current Assets					
Stock		96,325		74,893	
Debtors	10	158,535		455,023	
Cash at bank and in hand	11	1,599,746		2,139,609	
		<u>1,854,606</u>		<u>2,669,525</u>	
Liabilities					
Amounts falling due within one year	12	<u>(867,845)</u>		<u>(893,029)</u>	
Net Current Assets					
			<u>986,761</u>		<u>1,776,496</u>
NET ASSETS	15		<u>7,186,604</u>		<u>7,099,893</u>
UNRESTRICTED FUNDS					
	16				
General fund		405,197		412,836	
Designated fund, heritage property		2,672,428		2,697,141	
Total unrestricted funds		<u>3,077,625</u>	3,077,625	<u>3,109,977</u>	3,109,977
RESTRICTED FUNDS	17		4,104,309		3,982,828
ENDOWMENT FUND	18		4,670		7,088
TOTAL FUNDS			<u>7,186,604</u>		<u>7,099,893</u>

The notes on pages 66 to 77 form part of these financial statements.

Approved by the Trustees on 8 July 2013

Guy Elliott
Chairman

Helen Dorey
Acting Director and Accounting Officer

Sir John Soane's Museum
Cash Flow Statement for the year ended 31 March 2013

	Note	2013 £	2013 £	2012 £	2012 £
RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES					
Net incoming resources					
before other recognised gains and losses			89,129		1,368,098
Adjustments to Statement of Financial Activities					
Investment income	4	(551)		(716)	
Depreciation - Tangible	7	111,556		36,087	
Depreciation - Intangible	8	4,686		4,686	
Balance sheet movements					
(Increase)/Decrease in stock		(21,432)		8,490	
Decrease/(Increase) in debtors		296,488		(249,689)	
Increase/(Decrease) in creditors (excluding capital creditors)		<u>(25,184)</u>		<u>92,414</u>	
Total adjustments			365,563		(108,728)
Net cash inflow from operating activities			<u>454,692</u>		<u>1,259,370</u>

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2013

Net cash inflow from operating activities			454,692		1,259,370
Return on investments					
Investment income	4		551		716
Capital expenditure and financial investment					
Payments to improve tangible and intangible fixed assets	7 & 8		<u>(995,106)</u>		<u>(1,900,128)</u>
Net increase/ (decrease) in cash for the year			<u>(539,863)</u>		<u>(640,042)</u>

Cash at bank increased with deferred income from the Monument Trust for OUTS

ANALYSIS OF CHANGES IN NET CASH BALANCES

Net cash balances brought forward			2,139,609		2,779,651
Net increase/(decrease) in cash for the year			(539,863)		(640,042)
Net cash balances carried forward	11		<u>1,599,746</u>		<u>2,139,609</u>

The notes on pages 66 to 77 form part of these financial statements.

1 Accounting Policies

The following policies have been adopted consistently in dealing with all material items in the financial statements.

a) Accounting Basis and Standards

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of listed investments, and in accordance with applicable accounting standards and the Statement of Recommended Practice on Accounting and Reporting by Charities (SORP 2005). The financial statements have also been prepared in accordance with the Accounts Direction issued by the Secretary of State for Culture, Media and Sport, with the approval of HM Treasury, a copy of which can be obtained from the Museum.

b) Incoming Resources

Grant-in-Aid from the Department for Culture, Media and Sport, unless for one-off specified purposes, is allocated to the general fund and is taken to the Statement of Financial Activities for the year to which it relates, and is recognised on receipt.

Grants and other income that is awarded subject to specific performance conditions, including scientific grants and income from the Heritage Lottery Fund, are recognised when the performance conditions for their receipt have been met and, where appropriate, income is deferred accordingly.

No incoming resources have been included net of expense.

All other income, including Patrons' subscriptions for life membership, are accounted for on a receivable basis.

Gifts-in-kind are recognised when received and valued at the market rate that the Museum would expect to pay for similar services.

c) Resources Expended

All expenditure is accounted for on an accruals basis.

The costs of generating funds are those costs concerned with fundraising and trading, see Note 5a.

To provide more useful information to users of the financial statements, expenditure is classified by the principal categories of Museum activity discussed in the Annual Report rather than the type of expense.

Expenditure on charitable activities comprises direct expenditure including staff costs attributable to the activity.

Support costs are costs which cannot be attributed directly to an activity or cost centre and are therefore allocated to activities on a basis consistent with the use of the resources, primarily staff time, see Note 5b.

Governance costs are those incurred in the governance of the Museum and are primarily associated with constitutional and statutory requirements, see Note 5d.

d) Leases

Rentals under operating leases are charged to the Statement of Financial Activities as they arise.

e) Taxation

Apart from venue hire, the majority of the Museum's trading activity is the sale of books and similar literature, the subject of which is of an educational nature in accordance with the Museum's objects. It is therefore considered to be exempt from corporation tax under Section 505, Income and Corporation Taxes Act 1988.

f) VAT

The Museum is able to reclaim all input VAT which it incurs, in line with the appropriate scheme.

g) Fixed Assets and Depreciation/Amortisation

Tangible fixed assets

Tangible fixed assets, other than heritage property, are stated at cost less accumulated depreciation. The historical cost of a tangible fixed asset which has been capitalised is not considered to be materially different from its net current replacement cost. Assets are subject to revaluation under modified historic cost accounting, when material; to date the effect has not been material. Fixed assets costing more than £1,000 are capitalised, and are reviewed for impairment on a yearly basis. Depreciation is provided on tangible fixed assets at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected life as follows:

Non-operational heritage property	No depreciation as permitted by Treasury Accounting Guidelines
Assets in the course of construction	No depreciation
Freehold heritage property	100 years to residual value of £300,000

Office and other equipment	5 years
Retail equipment	5 years
Security equipment and fixtures and fittings	8 years
Heritage Fixtures and fittings	20 years
Plant	20 years

A full year's depreciation is charged in the year of acquisition.

The Museum's main exhibit is the building itself and its arrangements of objects, which must be maintained as nearly as possible in their original state. The building - Nos 12 and 13 - and the objects displayed fall within the definition of heritage property, and they are considered to be inalienable. As permitted by SORP 2005 and HM Treasury Accounting Guidelines as well as FRS30, no valuation has been included in the accounts for those assets in respect of which appropriate and relevant information could only be available at a cost that is disproportionately large compared to the benefits to users of the accounts. Recently acquired heritage property - No. 14 - is shown at its valuation at the date of transfer to the Museum, together with subsequent restoration and refurbishment costs, less accumulated depreciation. In addition, capital works to Nos 12 and 13 buildings as part of the *Opening up the Soane* (OUTS) project have been added to the Freehold Heritage Property asset class and depreciated over 100 years, which is consistent with the treatment of capital works to No.14.

Intangible fixed assets

Intangible fixed assets, intellectual property owned by the Museum, are capitalised at cost and depreciated over an estimated useful life of 5 years.

h) Investments

Investments are stated at market value. Realised and unrealised gains and losses on investments are dealt with in the Statement of Financial Activities. Investment income is credited to incoming resources on a receivable basis, see Note 9. The investments held by the Museum as disclosed in Note 9 are classed as an available-for-sale financial asset.

i) Stock

The stock of goods for resale is stated at the lower of cost or net realisable value.

j) Fund Accounting

Funds are not held for grant-making purposes. Unrestricted funds comprise general funds and designated funds, see Note 16. General funds are available for use at the Trustees' discretion in furtherance of the general objectives of the Museum and have not been designated for other purposes. Designated funds represent unrestricted funds which have been designated by the Trustees for specific purposes in furtherance of the general objects of the Museum. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donors or which have been raised by the Museum for particular purposes. The aim and use of each restricted fund is set out in Note 17. The endowment fund represents capital funds which have been donated to the Museum to be held on a permanent basis, see Note 18. Income from the fund is to be applied towards the furtherance of the Museum's objects. The permanent endowment does not contain any power to convert capital into income except by application to the Charity Commission.

k) Reserves Policy

In 2009, the Museum was seeking to establish a level of unrestricted free reserves equal to the routine annual cost of running the Museum, excluding the contribution of Grant-in-Aid, then estimated at £300,000. At the end of March 2013, unrestricted free reserves stood at £409,255. The Trustees regard this increase to be a prudent response to the changing economic climate and increased risks of a drop in donated income and downturn in commercial activity. The uncertainty of the outlook suggests that reserves are needed to safeguard the Museum as a going concern through a turbulent period, as well as to guarantee cash-flow capability while the capital programme gets under way. The Trustees are therefore resolved to maintain a level of unrestricted reserves of £300,000 to be held as a designated strategic reserve.

l) Going Concern

These accounts have been prepared on a going concern basis. As part of the Corporate Plan, management have prepared budgets which seek to balance income and expenditure over the next 12-month period.

2 Grants from the Department for Culture, Media and Sport (DCMS)	2013	2012
	£	£
Grant-in-Aid - current, unrestricted income	1,084,000	1,104,000
Grant-in-Aid - capital, restricted income	27,000	26,000
	<u>1,111,000</u>	<u>1,130,000</u>

Current Grant-in-Aid was available for general running costs of the Museum including maintenance and conservation. Capital Grant-in-Aid was provided towards the cost of renewal of building fabric. DCMS is a related party, see Note 22.

3 Other Grants and Donations	Unrestricted	Restricted	2013	2012
	£	£	Total	Total
			£	£
Deferred Income for OUTS project		-	-	500,000
Fidelity Foundation for OUTS project		-	-	390,000
Heritage Lottery Fund - for OUTS project		164,824	164,824	232,109
Aldama Foundation for OUTS project		-	-	70,000
Other capital grants for OUTS project		51,635	51,635	304,294
City Bridge Trust grant for OUTS project		100,000	100,000	-
Grants and donations for other capital projects		-	-	-
Grants and donations for revenue projects		245,702	245,702	245,162
Other donations and Gift Aid recoverable	372,744		372,744	235,316
	<u>372,744</u>	<u>562,161</u>	<u>934,905</u>	<u>1,976,881</u>

4 Investment Income	2013	2012
	£	£
Dividends and interest receivable, all unrestricted	<u>551</u>	<u>716</u>

5 Resources Expended

a) Cost of generating	2013	2012
	£	£
Direct costs, development & fundraising	170,617	77,605
Direct costs, publications (inc. newsletter)	21,439	14,614
Direct costs, trading, inc. legal advice	18,587	45,916
Direct costs, stock for trading	111,383	74,672
Direct costs, room hire	4,526	795
Allocated staff costs	238,645	190,780
Allocated support costs, see Note 5e	32,238	19,802
	<u>597,435</u>	<u>424,184</u>

5 Resources expended (continued)

b) Charitable activities, including staff costs see Note 5c

	Buildings	Collections	Visitors	2013 Total	2012 Total
	£	£	£	£	£
Building projects	57,600	-	-	57,600	66,100
Building maintenance	149,747	-	-	149,747	162,945
Works of art, Objects & Pictures	-	15,395	-	15,395	15,520
Publications (collections)	-	5,384	-	5,384	7,199
Research, library and archive	-	47,963	-	47,963	45,456
General Conservation	-	4,155	-	4,155	3,067
Visitor services	-	-	10,443	10,443	6,393
Visitors - virtual access	-	-	2,072	2,072	1,392
Educational activities	-	-	74,085	74,085	72,754
Exhibitions	-	-	40,035	40,035	18,268
Allocated staff costs	167,402	267,389	639,353	1,074,145	1,024,987
Allocated support costs	35,907	54,254	150,758	240,919	154,955
at 31 March 2013	<u>410,656</u>	<u>394,540</u>	<u>916,746</u>	<u>1,721,942</u>	<u>-</u>
at 31 March 2012	<u>417,818</u>	<u>379,528</u>	<u>781,690</u>	<u>-</u>	<u>1,579,036</u>

c) Staff costs, see Note 6a

	2013	2012
	£	£
Costs of generating funds	238,645	190,780
Buildings	167,402	165,403
Collections	267,389	271,001
Visitor services	639,353	588,583
Governance	33,687	33,287
	<u>1,346,476</u>	<u>1,249,054</u>

d) Governance, including staff costs see Note 5c

Internal audit - current year	5,950	-
External audit - current year	4,601	14,000
Other administrative expenses	3,829	6,372
Allocated staff costs	33,687	33,287
Allocated support costs	4,665	3,639
	<u>52,732</u>	<u>57,298</u>

The Comptroller and Auditor General is the auditor of the Museum's Financial Statements. The audit fee for the work was £15,500 (2012: £14,000); no other non-audit work was provided. The external audit expense of £4,601 represents the accrued allocation of the 2013 audit fee and the clearing of a prior year accrual.

e) Allocated support costs

Cost of generating funds, see Note 5a	32,238	19,802
Buildings, see Note 5b	35,907	23,370
Collections, see Note 5b	54,254	37,285
Visitor services, see Note 5b	150,758	94,300
Governance	4,665	3,639
	<u>277,822</u>	<u>178,396</u>

6 Employee and Trustee Information

a) Staff costs

	2013	2012
	£	£
Salaries	1,093,193	1,013,942
Employer's national insurance	79,869	73,676
Employer's pension contributions, see Note 21	173,414	161,436
Total employment costs	<u>1,346,476</u>	<u>1,249,054</u>
Recruitment	12,740	727
Payroll services, training and other staff costs	25,951	16,527
Total staff costs	<u><u>1,385,167</u></u>	<u><u>1,266,308</u></u>

b) Staff numbers

	2013	2012
	£	£
The average number of persons employed, analysed by function was:		
Cost of generating funds	5.6	4.7
Buildings	5.7	5.8
Collections	7.8	8.2
Visitor services	23.8	22.2
Governance	0.7	0.7
	<u><u>43.6</u></u>	<u><u>41.6</u></u>

The increase in year relates to a) extra staff engaged as part of the *Opening Up The Soane* project, and b) additional short-term staff undertaking other funded work

The number of employees, including the Director, whose emoluments as defined for taxation purposes amounted to over £60,000 in the year was as follows:

	2013	2012
£60,001 - £70,000	1	1

This employee is accruing benefits under defined benefit schemes and received no benefits-in-kind.

c) Trustees

The Trustees neither received nor waived any emoluments during the year (2012: £nil). Claims for travel by 2 Trustees amounted to £172 (2012: £nil).

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2013

7 Tangible Assets

	Heritage Assets £	Assets in the course of construction £	Freehold Heritage Property £	Security Equipment £	Office Equipment £	Fixtures & Fittings £	Retail Equipment £	Heritage Fixtures & Fittings £	Plant £	Total £
Cost										
At 1 April 2012	49,070	2,531,945	2,771,280	79,194	31,235	68,373	10,125	-	-	5,541,222
Additions & improvements	-	-2,321,946	2,268,759	-	9,868	-	-	790,413	248,012	995,106
At 31 March 2013	49,070	209,999	5,040,039	79,194	41,103	68,373	10,125	790,413	248,012	6,536,328
Depreciation										
At 1 April 2012	-	-	74,139	79,194	20,431	56,417	7,730	-	-	237,911
Charge for the year	-	-	47,400	-	7,321	2,888	2,025	39,521	12,401	111,556
At 31 March 2013	-	-	121,539	79,194	27,752	59,305	9,755	39,521	12,401	349,467
Net Book Value										
At 31 March 2013	49,070	209,999	4,918,500	0	13,351	9,068	370	750,892	235,611	6,186,861
At 1 April 2012	49,070	2,531,945	2,697,141	-	10,804	11,956	2,395	-	-	5,303,311

Sir John Soane's Museum Society donated the property, No. 14 Lincoln's Inn Fields, to the Museum on 26 March 2004. At that date it was valued at £980,000 on an open market existing use basis by Drivers Jonas, Chartered Surveyors in order to comply with HM Treasury Accounting Guidelines for non-operational heritage assets. The valuation was made in accordance with Appraisal and Valuation Standards published by the Royal Institution of Chartered Surveyors. Since acquiring No.14, the Museum has expended £1,782,090 to restore the property. The restoration costs are capitalised in accordance with HM Treasury guidelines. The property was acquired by the Society with the support of the National Lottery through the Heritage Lottery Fund, and cannot be disposed of by the Museum without the approval of the Trustees of the National Heritage Memorial Fund. The Trustees consider it to be inappropriate to spend further funds on annual revaluation. The building entered into use during 2009 and therefore is subject to depreciation over its estimated useful life. In 2009 the Museum performed an impairment review by which it was established that there was no need to write down the value of the property.

The other freehold properties (Nos 12 and 13 Lincoln's Inn Fields) and collections owned by the Museum are considered to be inalienable and are integral to the objectives and purpose of the Museum. As stated in Accounting Policy Note 1g, no cost is attributed to Nos 12 and 13 Lincoln's Inn Fields or the collections as these have been in the Trustees' ownership since 1837, reliable cost information is not available, and conventional valuation techniques are not appropriate. Further details concerning these can be found in the Annual Report.

During the year, work on Phase 1 of the main works of *Opening Up the Soane* was completed. These costs were capitalised in accordance with FRS15. Two new asset classes "Heritage Fixtures & Fittings" and "Plant" have been created to which elements of the capital works have been allocated. Works to the buildings of Nos 12 & 13 have been allocated to Freehold Heritage Property. Treatment of heritage assets is detailed in Note 25.

8 Intangible Assets

Cost	£
At 1 April 2012	23,430
Additions and improvements	-
At 31 March 2013	<u>23,430</u>
Amortisation	
At 1 April 2012	10,432
Charge for the year	<u>4,686</u>
At 31 March 2013	<u>15,118</u>
Net Book Value	
At 31 March 2013	<u>8,312</u>
At 31 March 2012	<u>12,998</u>

Intangible assets represent website expenditure, audio guide tours and a database license.

9 Investments

	2013	2012
	£	£
Market value at 1 April	7,088	12,915
Listed investments donated to the Museum	-	-
Net (loss) / gain on investments	<u>(2,418)</u>	<u>(5,827)</u>
Market value at 31 March	<u>4,670</u>	<u>7,088</u>
Historic cost at 31 March	<u>28,920</u>	<u>28,920</u>

The investment is listed on a recognised UK Stock Exchange.

10 Debtors

	2013	2012
	£	£
Prepayments and accrued income	61,823	86,683
VAT recoverable	27,163	277,162
Other debtors, including Gift Aid recoverable	69,549	91,178
	<u>158,535</u>	<u>455,023</u>

11 Cash at bank and in hand

	2013	2012
	£	£
Cash at bank	1,593,783	2,131,911
Cash in hand	5,963	7,698
	<u>1,599,746</u>	<u>2,139,609</u>

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2013

12 Creditors: amounts falling due within one year	2013	2012
	£	£
Trade creditors	58,680	98,367
Taxation, social security and pensions	43,274	41,793
Accruals	265,771	210,594
Deferred income	500,120	542,275
	<u>867,845</u>	<u>893,029</u>

Deferred income of £500,000 was received from the Monument Trust on 7 March 2012 for the OUTS project, not to be spent before 1 April 2013.

13 Provisions

There were no provisions.

14 Operating lease commitments	2013	2012
	£	£
Annual commitments in respect of equipment leases ending: within one year	-	610
	<u>-</u>	<u>610</u>

15 Analysis of net assets	Restricted Funds	General Fund	Designated Fund	Endowment Fund	Total Funds
	£	£	£	£	£
Represented by:					
Intangible Fixed Assets	8,312	-	-	-	8,312
Tangible Fixed Assets	3,491,643	22,789	2,672,429	-	6,186,861
Investments	-	-	-	4,670	4,670
Current Assets	1,104,473	750,133	-	-	1,854,606
Liabilities	(500,120)	(367,725)	-	-	(867,845)
Provisions	-	-	-	-	-
Balances at 31 March 2013	<u>4,104,308</u>	<u>405,197</u>	<u>2,672,429</u>	<u>4,670</u>	<u>7,186,604</u>

16 Unrestricted Funds

	General Fund	Designated Fund	Total
	£	£	£
Balances at 1 April 2012	412,836	2,697,141	3,109,977
Income	1,872,077	-	1,872,077
Expenditure	(1,904,429)	-	(1,904,429)
Transfers, see below	24,713	(24,713)	-
Balances at 31 March 2013	<u>405,197</u>	<u>2,672,428</u>	<u>3,077,625</u>

The Designated Fund relates to No.14 Lincoln's Inn Fields and represents the value of the property donated to the Museum in 2004 (see Note 7), together with monies spent subsequently on its restoration plus subsequent annual depreciation.

17 Restricted Funds

	Balances at 1 April 2012	Income	Expenditure	Transfers	Balances at 31 March 2013
Acquisition Fund	42,620	-	-	-	42,620
Conservation & Publications Fund	43,778	19,318	(19,156)	-	43,940
Exhibition Fund	28,679	67,075	(13,755)	-	81,999
Library Fund	138,474	95,000	(112,501)	-	120,973
Education Fund	9,442	39,050	(23,913)	-	24,579
Masterplan Fund	1,023,133	316,458	(264,477)	(918,522)	156,592
Capital Fund for Enabling Works	145,707	-	-	-	145,707
Masterplan Construction Fund	2,534,145	-	-	918,522	3,452,667
Commercial Fund	8,942	-	(8,942)	-	-
Other Restricted Project Fund	7,908	52,260	(24,936)	-	35,232
Total	<u>3,982,828</u>	<u>589,161</u>	<u>(467,680)</u>	<u>-</u>	<u>4,104,309</u>

Restricted fund income was expended during the year in relation to the following activities:

the Acquisition Fund relates to funds raised to acquire additions to the collection;
the Conservation Fund hold funds raised specifically for conservation purposes, including publications;
the Exhibition Fund is specifically for creating and running exhibitions;
the Library Fund was set up for library cataloguing, including the digitisation of the Adam and other drawings;
the Education Fund was set up to support and promote the Museum's education projects;
the Masterplan Fund holds funds for work on *Opening Up The Soane* (OUTS) major capital programme;
the Capital Fund for Enabling Works holds funds for work prior to the OUTS major capital programme;
the Masterplan Construction Fund relates to expenditure on the development phase of OUTS;
the Commercial Fund relates to funds raised to support the commercial development of the Museum;
the Other Restricted Project Fund relates to funds raised to support specific projects identified by the Museum.

18 Endowment Fund

	Total £
Balance at 1 April 2012	7,088
Investments donated to the Museum	-
Net (loss) / gain on investment assets	(2,418)
Balance at 31 March 2013	<u>4,670</u>

The Endowment Fund represents donations, received for the general purposes of the Museum, which cannot be treated as income. The capital element of these donations cannot be spent but the income they generate can be spent. The income is therefore treated as unrestricted.

19 Capital Commitments

At the balance sheet date the Museum was contractually committed to the sum of £54,739 (2012: £628,469) to Fairhurst Ward Abbotts (FWA) for Phase 1 of the *Opening Up The Soane* (OUTS) project, with a further £36,262 committed for professional fees. Additional sums totalling £231,141 (2012: £126,000) are committed for professional fees for Phases 2 & 3 of OUTS.

20 Contingent Liabilities

There were no contingent liabilities.

21 Pension Arrangements

Most employees of Sir John Soane's Museum are members of the Principal Civil Service Pension Scheme arrangements (PCSPS). The PCSPS is an unfunded multi-employer defined benefit scheme and as such Sir John Soane's Museum is unable to identify its share of the underlying assets and liabilities on a consistent and reasonable basis. For 2012-13, employer's contributions of £173,413 were payable to PCSPS (2011-12 £161,436) at one of three rates in the range 16.7% to 21.8% of pensionable pay, based on salary bands. The scheme's Actuary reviews employer contributions every four years following a full scheme valuation. From 2013-14, the contributions based on salary bands will remain in the range of 16.7% to 21.8%. The contribution rates are set to meet the cost of the benefits accruing during 2013-14 to be paid when the member retires, and not the benefits paid during this period to existing pensioners.

22 Related Party Transactions

Sir John Soane's Museum is an NDPB whose sponsor department is DCMS. DCMS is regarded as a related party. During the year, Sir John Soane's Museum has had material transactions with the Department and with the HLF. These transactions are shown in Notes 2 and 3.

An independent charitable company *Sir John Soane's Museum Trust* was set up in February 2012, of which the Director of the Museum, is a Trustee. Tim Knox resigned as a Trustee of *Sir John Soane's Museum Trust* on 28th February 2013. The Acting Director of the Museum, Helen Dorey, became a Trustee of *Sir John Soane's Museum Trust* on 1st March 2013. There are 3 other independent Trustees in addition to the Director of the Museum. As the representatives of the Museum (i.e. the Director) are in a minority, and as the Trust carries out its activities independently of the Museum, its financial results are not consolidated with those of the Museum. The Museum aims to provide services and facilities for the Trust on an arm's length basis.

23 Post-Balance Sheet Events

The financial statements were authorised for issue, on the date given on the Audit Certificate, by the Accounting Officer and the Board of Trustees.

24 Financial Instruments

FRS29 Financial Instrument Disclosures requires entities to provide disclosures which allow users of the accounts to evaluate the significance of financial instruments for the entity's financial position and the nature and extent of risks arising from financial instruments during the period.

The majority of financial instruments relate to contracts to buy goods and services in line with the museum's expected purchase and usage requirements and the museum is therefore exposed to little credit, liquidity or market risk.

Liquidity Risk

Over 58% of the museum's unrestricted income is provided as Grant-in-Aid from the Department for Culture, Media and Sport. The remaining income comes from self-generated income which is more volatile. As the cash requirements of the Charity are met largely through the Grant-in-Aid, financial instruments play a more limited role in creating risk than would apply to a non-public sector body of a similar size. The museum has sufficient unrestricted funds to cover its current liabilities.

Credit Risk

The museum is not exposed to significant credit risk as its trade debtors consist mostly of sums due from HMRC. Its cash is held by the museum's bankers and it has not suffered any loss in relation to cash held by bankers.

Interest Rate Risk

The museum is not exposed to significant interest rate risk as it earned less than £5,000 from dividend and interest income and does not rely on interest income.

Foreign Currency Risk

The museum does not receive any income in foreign currencies, it does not have any exposure to foreign currency risk.

Investment Risk

The investments held are endowed funds and therefore cannot be sold. Expected dividends from this source are not included in the budgeting process for the Museum and therefore a fall in dividends is not considered a risk.

25 Statement on Heritage Assets

FRS30, *Heritage Assets*, was applicable from 1 April 2010 and required heritage assets to be reported on the Balance Sheet where information is available and to enhance disclosures relating to all heritage assets regardless of whether these were reported on the Balance Sheet. Of the heritage assets held by Sir John Soane's Museum, only the building at No. 14 Lincoln's Inn Fields, a ring that once belonged to Sir John Soane and a painting have been capitalised and recognised on the Balance Sheet.

Nature of the Collection

Sir John Soane's Museum, at Nos 12 and 13 Lincoln's Inn Fields, together with its contents comprise a significant collection of 'tangible assets with historical, artistic, scientific, technological, geophysical or environmental qualities that is held and maintained principally for its contribution to knowledge and culture'. The Museum's heritage assets consist of Sir John Soane's collection of objects, furniture and paintings, his library, drawings collection and business archive, an assemblage required by Act of Parliament to be kept as it was at the time of Soane's death in 1837, as an educational resource for the benefit of the public in perpetuity.

The buildings at Nos 12 and 13 are not capitalised, as a market valuation of a unique structure designed to hold Sir John's collection is not considered feasible. There is no active market for such a building.

A third property, No. 14 Lincoln's Inn Fields, was donated to the Museum on 26 March 2004 by Sir John Soane's Museum Society. At that date it was valued at £980,000, complying with HM Treasury Accounting Guidelines for non-operational heritage assets. Since acquiring No.14, the Museum has expended £1,782,090 to restore the property. The restoration costs are capitalised in accordance with HM Treasury guidelines. The property was acquired by the Society with the support of the National Lottery through the Heritage Lottery Fund, and cannot be disposed of by the Museum without the approval of the Trustees of the National Heritage Memorial Fund. The Trustees consider it to be inappropriate to spend further funds on annual revaluation. The building entered into use during 2009 and therefore is subject to depreciation over its estimated useful life, set at 100 years for the purposes of the accounts.

Proposed Valuation

The Trustees have considered a proposal to value the collection for the purposes of capitalising its heritage assets. An attempt has been made to estimate the cost of valuation, which shows that if one knowledgeable person could be made available full-time to locate, handle and display each item for valuation, this task alone would take more than twelve years. Added to this, the cost of engaging external valuers, as the Museum does not have sufficient skills internally, is very difficult to estimate but certain to be very high. The Trustees are in no doubt that these costs are entirely disproportionate to any benefits which might be gained by users of the accounts. The Museum does not have access to funds which could be used for this purpose, nor sufficient accommodation on its premises for an influx of temporary staff and experts.

A small proportion of the items in the collection have at one time or another been loaned to other institutions. Approximate valuations of these items have been made, at some expense, for insurance purposes. These valuations are not considered accurate for the purposes of capitalisation and are also outdated.

Information about the Collection

The Museum's website includes a full list of its holdings - more than 52,000 items under fourteen categories - together with a Summary of Holdings and a Note on Provenance. The most significant items held in the collection include the original paintings of *A Rake's Progress* by Hogarth, the 3,000 year old alabaster sarcophagus of Seti I, three paintings by Canaletto including one of his finest, and three paintings by Turner. The accuracy of this listing is subject to internal audit, most recently carried out with respect to Library and Archive holdings in 2010. A long-term project is under way to complete the cataloguing of those elements of the collection which are not yet fully catalogued in detail. Further information about individual items is available from curatorial staff by appointment on request.

Acquisition and Disposal

As a closed collection, the Museum has no programme of acquisition, although some small gifts of books or drawings have been received. An exception was made to this rule in 2009 when the Trustees agreed to take advantage of a rare opportunity to purchase, with funds provided for the purpose, a valuable ring which had once belonged to Sir John Soane. This acquisition is listed on the balance sheet. Disposal of inalienable heritage assets contravenes the rules of the charity. No disposals have been made.

Preservation and Management

The Museum has benefited ever since 1837 from a dedicated and professional curatorial staff. This has generated a reputation as the best preserved and documented house-museum in the world. The collection is managed expressly for the benefit of members of the public while guaranteeing its preservation for future generations. Details of preservation and management activities during the year are expanded elsewhere in the Annual Report.



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