

SIR JOHN SOANE'S MUSEUM

Registered Charity No. 313609

THE ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR 1 APRIL 2013 TO 31 MARCH 2014

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CURATOR OF DRAWINGS: Stephen Astley

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Kenn Taylor (from 23 May 2013) (JOINT ACTING HEAD OF EDUCATION from 14
December 2013)

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Jonathon Stern

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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



CONTENTS

HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM	10
STRUCTURE, GOVERNANCE AND MANAGEMENT	12
REVIEW OF THE YEAR	
THE DIRECTOR'S INTRODUCTION	13
THE TRUSTEES	17
THE BUILDINGS	
<i>Opening up the Soane Project</i>	17
Other building and maintenance work	23
Fire Safety and Security	25
Green Housekeeping	25
THE COLLECTIONS	
WORKS OF ART	25
Acquisitions	26
Long-term-loans	26
THE RESEARCH LIBRARY AND ARCHIVE	
Visitors	26
Collaborative PhD	26
Cataloguing of Books	26
Cataloguing of the Drawings Collection	27
The Archives	27
Acquisitions	28
CONSERVATION	
Conservation of the Collections and Fabric of the Building	28
<i>Opening up the Soane Project</i>	28
Conservation in Action	29
Conservation of Individual Works of Art	29
Working with Volunteers	31
Preventative Conservation	31
Conservation Housekeeping	31
Conservation for Exhibitions and Loans	31
Research and Education	32
LOANS	32

VISITORS, EDUCATION AND INTERPRETATION

VISITORS TO THE MUSEUM	33
EDUCATION ACTIVITIES	33
Education Team	34
Funding	35
Schools Education	36
Colleges and Universities	36
Informal Learning for Children	37
Informal Adult Programme	38
The Soane Museum Study Group	38
The Annual Soane Lecture	39
<i>Diverse Maniere</i>	39
Community and Outreach Programme	39
EXHIBITIONS	41
PUBLICATIONS	43
SERVICES	
Information Technology	43
Collections Management System	43
Commercial Activities	44
FUNDRAISING, PR AND COMMUNICATIONS	46
THE STAFF	
Staff	48
Volunteer Programme	49
FINANCE	51
Performance	51
Sickness Absence	52
Company Directorships	53
Public Expenditure System (PES) Disclosure	53
Reserves Policy	53
Payment Terms	53
Five-Year Summary	54
REMUNERATION REPORT	54
FINANCIAL STATEMENTS	58

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, Finance Director and the Enterprises 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 Director.

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.

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

2013 was an unusual year for the Museum – a year of three Directors. Tim Knox departed for the Fitzwilliam Museum in Cambridge in March and I took over as Acting Director from that point. Abraham Thomas was appointed Director in July and he joined the Museum in December 2013 from the Victoria and Albert Museum. He arrived at an exciting time with the Museum's programmes flourishing and the long-awaited unveiling of Soane's restored private apartments in sight, but of course faces the challenging task of raising the 'Permanently Magical' Endowment Fund for the Museum and leading our strategy in response to on-going reductions in our Government Grant-in-Aid as well as defining a new future for the Museum post *Opening up the Soane* (OUTS) (our major restoration project which will be completed in 2016).

Without doubt, the highlight of this year has been the gradual revelation of the form and significance of the private apartments on the second floor of the Museum as Phase 2 of OUTS has progressed. This has been a fascinating process and the work has been carried out to the highest standard. I would like to pay special tribute to our architects, Lyall Thow and Caroline Wilson of Julian Harrap Architects, whose expertise and attention to detail is second to none; to our project manager, Trudie Dawson of Fanshawe LLP and to our contractors Kingswood Construction, led by Peter Howe with David Burrell, John Spooner and Colin Burton. To reinstate 'lost' interiors in the heart of a building of this significance, watched by lovers of the Museum around the world, is no mean feat and they have accomplished something unprecedented in the history of the Museum. I would also like to single out the work of an outstanding team of individual sub-contractors, from Paul Dennis (re-making Soane's bath in deepest Wales) and Steve Larson (printing Soane's wallpaper in Sharon Springs in upper New York State) to Hare and Humphreys (specialist decorators) and Laura Pes and Rachel Helleur of Chapel Studios (spending months painstakingly etching 'diaper' patterns on to glass and designing and executing exquisite copies of lost original panels) and Mark Sandiford, perhaps the only man in Britain qualified to re-hang Soane's wallpaper in the traditional way. It is perhaps invidious to single out a few and all those involved from the electricians at Capri to the joiners of Icklesham and the fine cabinet-makers/restorers at Arlington Conservation deserve our grateful thanks. None of this would have been possible without the vigilance and expertise of our House Manager, Colin Wood, who has been in constant attendance. I would also like to thank our own Conservation team, Jane Wilkinson and Lucy Sims, who have worked incredibly hard this year, not least to achieve the restoration of the framed paintings and drawings for the North Drawing Room – the re-opening of that room with its original hang will be a revelation for the start of next year.

It was fitting that we began the second phase of OUTS in the 200th year since Soane and his wife Eliza moved into this house. One of the highlights of the year was the dinner generously hosted by Hoare's Bank to mark this significant anniversary.

The Museum was delighted that Phase I of OUTFS (the restoration of No. 12) was awarded the Royal Institute of Chartered Surveyors' London Award 2013 in the Building Conservation category. It was also entered for the RICS National Awards and shortlisted for the RIBA London awards.

Alongside the building restoration and conservation elements of OUTFS go the accompanying 'activities'. Our volunteer programme continues to flourish, and without our more than 70 volunteers working alongside our excellent warding team, we could not open the Museum to the public. This was the final year of the Heritage Lottery Fund (HLF) funded Outreach programme and its completion, in the capable hands of Kenn Taylor, has been very impressive. The legacy of this programme will continue to ensure that we welcome visitors from diverse backgrounds and with diverse needs into the future.

To run one major project is significant but to run several, in such a small institution, requires tremendous commitment and hard work. During this year, in addition to the OUTFS project the Museum also acquired and commissioned a new Collections Management System (its first) as well as continuing to make exciting progress with the cataloguing of Adam and Soane drawings. None of this would have been possible without the dedication of our Library team, led by Sue Palmer. We hope that during 2014 the entire collection will become available online for the first time.

The departure of Tim Knox, the Museum's 11th Director, for Cambridge, in March 2013, was a huge blow. He will be much missed. There were a number of significant staff changes during the year which are mentioned in the Report, but I would like particularly to mention Stephie Coane who was appointed Assistant Librarian at Eton after seven years here. Her departure coincided with the completion, after more than a quarter of a century of work, of the cataloguing of Soane's magnificent library – one of the most significant in existence. She was responsible for the final stage of this project and made an outstanding contribution to it, not least by checking every one of the more than 6,000 catalogue entries. We are delighted that she will continue her connection with the Museum as our Honorary Librarian.

In the year that Soane's house was completed it was described as an 'Academy of Architecture' and it remains so today, alive with architects, designers and artists inspired by his legacy and this extraordinary house. Soane left the Museum in the hands of his long-time assistant, George Bailey, nominated its first Curator, and of his housekeeper, Sally Conduitt, the first 'Inspectress' – which remains my title today. There have been relatively few directors, only eleven in the 200 years to 2013. Their names: George Bailey, Joseph Bonomi, George Birch, James Wild, Wyatt Papworth, Walter Spiers, Arthur Bolton, Sir John Summerson, Peter Thornton, Margaret Richardson and Tim Knox, deserve to be listed here in this anniversary year. All have played their part in ensuring the survival of this icon amongst museums, the 'supreme example of the house-museum in the world'. On 10 September 2013 it would have been Soane's 260th birthday and I am very proud to think that if he walked into his Museum today, 200 years after he

built it, he would find it preserved as he wished and, as his friend, Isaac D'Israeli described it, 'permanently magical'.

It was a pleasure and an honour to serve as Acting Director during this year. I enjoyed it tremendously and especially relished the opportunity to achieve a number of restorations of Soane arrangements – putting books back in his Study and his pull-out table back in the Breakfast Room in particular – that I had long wished to carry out. As Acting Director I was privileged to experience at first hand the high regard in which the Museum is held across the world, not least at the Soane Foundation annual fundraising Gala in New York, at which Lord Foster was one of the distinguished Honorees and when I had the pleasure of delivering the annual James A.D. Cox Distinguished Lecture in Architecture at the University of Virginia, an honour reserved each year for a speaker from outside the USA. The Soane is one of the oldest architectural Museums in the world and it was fitting that one of the highlights of this year should be the showing of Soane's magnificent Piranesi Paestum drawings at the newest architectural museum in the world, in Berlin, as the inaugural exhibition of the Tchoban Foundation's new Museum for architectural drawing.

If further evidence of the continuing iconic status of the Museum was needed, in May 2013 the Soane came fourth in *The Times* list of the 'World's 50 Best Museums' behind the Smithsonian, the Acropolis Museum and the British Museum.

The Museum has flourished, despite the absence of a permanent Director for two-thirds of the year, and this has been in large part due to the loyalty of our Patrons and supporters and to the hard work of all my colleagues. I owe them a tremendous debt of thanks for their unwavering and constant support, especially the Senior Management team of Mike Nicholson, Ed Barnard and Xanthe Arvanitakis. As ever, the Soane has inspired extraordinary loyalty amongst its staff and I look forward to that strong team spirit continuing into the directorship of Abraham Thomas.

Helen Dorey
Acting Director 2 March – 2 December 2013

I arrived at the Soane at the end of 2013, and it has been wonderful to see how energised and productive the Museum has been during this past year, across all areas of activity, such as the transformative works carried out as part of the *Opening Up The Soane* restoration project, the important cataloguing work that continues within the Research Library, our thriving Patrons events series, exciting new initiatives from the Soane Museum Enterprises team and our flourishing exhibitions and education programme.

Soane was a radical architect, a radical collector, and a radical thinker, and his Museum was founded with a profound belief in the power to inspire and provoke. His outstanding collection provided a teaching resource for his students at the Royal Academy but the

Museum was also the site of Soane's own architectural office, where his young assistants worked and studied. I believe that this rare combination of being a place of both education and active practice means that the Museum is perfectly positioned to invite thoughtful contemporary responses to the rich historical context of our internationally-renowned and diverse collections.

As with all other national museums, the Soane has had to cope with a challenging funding climate, and a key objective for us over the next few years will be to develop a strategy for ensuring the long-term financial stability for this extraordinary institution, while also defining a bold new vision for our future ambitions. The Museum has achieved a huge amount over the last few years, despite the funding constraints, and this is due to the unflagging dedication of the hard-working staff and volunteers at the Soane. I would like to thank them all for their valuable contributions to the Museum's continued success, but with a special mention for my colleague Helen Dorey who did a sterling job as Acting Director for much of 2013. I look forward to collaborating closely with all my colleagues over the next few years, working together to build upon our recent accomplishments and to explore some exciting new areas for the Soane's future direction.

Abraham Thomas, Director

THE TRUSTEES

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

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

The Trustees continued the process of appointing a new Director, following the departure of Tim Knox in March 2013. Helen Dorey continued to fulfil the role of Acting Director and Accounting Officer. The Trustees announced the appointment of Abraham Thomas as Director on 23 July 2013 and he took up his post on 3 December 2013.

THE BUILDINGS

Opening up the Soane Project (OUTS)

Regular Project Board Meetings continue to take place each month with the Chairman of the Trustees and Mrs Bridget Cherry (Life Trustee) in attendance. Monthly meetings are held to review progress with the Activities projects which run alongside the main building restoration contract (Outreach, Volunteer Programme, Collections Management System, Film and Introductory Tour etc.). Quarterly meetings are held with the HLF Monitor, Kate Taylor Wimshurst. Our Project Managers, Fanshawe LLP continue to provide regular reports to the Trustees. Julia Holberry prepared an interim evaluation of the entire OUTS project so far which was in its final draft form at the end of the year.

OUTS Phase 1

In the early part of the year snagging was completed to the Phase 1 works and minor works to the Tivoli and Shakespeare Recesses were also completed. Charles Marsden-Smedley devised and installed lighting arrangements for the Recesses – one spotlight in the Shakespeare Recess and an external light to be fitted to the exterior top back parapet of No. 13 to shine light into both Recesses from outside, mimicking natural daylight. Camden Building Control approved the Phase 1 works in April 2013.

A celebration of the restoration of the Recesses and thus the end of Phase 1 was held on 8 May 2013 – attended by a wide range of donors and contractors/craftsmen. A number of people commented on the ‘uplifting’ atmosphere and the ‘superb’ restoration.

An article by Michael Hall on the No. 12 restoration appeared in *Country Life* with photographs specially taken by Will Pryce. The No. 12 restoration (OUTS Phase 1) was

shortlisted for the RIBA London Awards in June, nominated by Julian Harrap Architects. The project was also short-listed for the Museum and Heritage Awards 2013 (run by the Museums Association) - nominated by FWA. The Museum won the prestigious Annual Conservation Award of the Royal Institute of Chartered Surveyors for Phase 1 of OUTS which was commended for its innovative approach to disabled access combined with the quality of the restored interiors. We were nominated for the award by Fanshawe.

OUTS Phase 2

Following an OJEU tender process conducted by Fanshawe, contractor interviews took place on 10 April 2013 and Kingswood Construction was appointed the main contractor. Their team showed great sensitivity to the challenges posed by working in this complex and fragile building.

The pre-commencement meeting was held on 28 May 2013 and Kingswood began work on site on 3 June. A full day contractors' workshop was held on 14 June and work then commenced on protection and preparation of the site area. Part of the Museum's basement was sealed off to create a dust-proof passage out to the New Court where scaffolding up the rear of No. 12 provides builders' access to the second floor – without using the Museum's main staircase. Many objects were moved or boxed in with the help of Taylor Pearce Restoration and information panels for visitors designed by Helen Dorey and John Bridges installed on the temporary partition across the Basement Ante-Room. The Fire Risk Assessment was amended to take account of the Phase 2 works.

Hélène Binet was commissioned to photograph the second-floor rooms when empty, to ensure that we have evocative, publication quality images of how they looked before the work commenced. James Willis was also commissioned to produce a set of watercolours of the rooms at the start of the contract – which has produced some beautiful images in the manner of Soane's students' views of his Museum. The Museum hopes to commission James or others to produce a further set at the end of the project when the rooms are finished. Lewis Bush has continued to photograph the project weekly throughout the year and has made a number of short films about specific aspects of the restoration.

Beginning on 10 July 2013, scaffolding was erected up the façade of No. 13, in all three courtyards and up the rear of Nos 13 and 14. Pleasingly, it proved possible to source white netting to cover it rather than the usual green – this makes a great difference to the quality and amount of light admitted, which is crucial for those trying to examine drawings in the Research Library. The scaffolding up the front façade was taken down at the end of October 2013 but the rear scaffold will remain *in situ* until August 2014. The Museum became very dark as a result of the scaffolding and temporary lighting was installed on the scaffolding to try to alleviate this. John Bridges and Helen Dorey devised images and text for the hoardings on the front scaffolding as well as information panels for the basement, for the Library-Dining Room and for the Breakfast Room. We also

devised panels featuring Soane's drawings of the *Pasticcio* to cover the boxing-in which will protect that column during the works.

There were numerous exciting discoveries on site, including the surviving uprights of one of Soane's partitions re-used to block up an internal window opening (with their original wallpaper and paint still in place). They have provided crucial evidence for the construction of the panels and the colour-way and fixing of the wallpaper in the Oratory. The original opening to the shaft which will rise up through the third floor (via the Office Manager's office) with a skylight at the top, has been opened up and the opening to the skylight itself formed using traditional lath/plaster construction. During the summer the locations of all the partitions were marked out – the Oratory being amazingly narrow – and the plaster removed from internal walls where windows had to be reopened.

The central north window on the second floor, a large 1890s mahogany tripartite sash window designed by James Wild, was removed in July 2013 and was presented to the Trustees of the Brooking Collection. The work to reduce the size of this window opening and re-create Soane's Bed Room window was particularly complex. The contractors developed a careful method statement for removing additional brickwork added by Wild around and beneath the window before blocking up the opening using salvaged 'Wild' bricks on the inside and reclaimed plum stocks to match Soane's brickwork on the outside. The careful thought and expertise of Peter Howe, Kingswood Director, meant that Museum staff could continue to work safely on the third floor above the opening and to use their kitchen. The involvement of our outstanding structural engineer, Jeff Stott of Mann Williams, proved critical in this as in so many other aspects of the work. By the end of the year the four window-openings to the north wall of the second floor and the two between the Oratory and the staircase had been re-formed and the new sashes had been installed or were on site.

Internally, the architraves added around many of the doors by James Wild were removed, revealing Soane's original joinery intact behind them. By the end of the year the joinery work was largely complete, with new partitions arriving from Icklesham for installation. These are made from tulip wood, a close-grained sustainable hardwood which is today, in our judgement, the closest match to the mature Baltic pine used by Soane.

The works carried out during the year on Phase 2 were exceptionally complex. Discussions ranged from how to 'japan' the re-created wrought-iron bath (manufactured by Paul Dennis in Wales) and whether the colour should be antiqued to the precise layout of paintings in the timber shaft that will light Soane's 'book passage', via the interpretation of early 20th-century black and white photographs of lost stained glass in order to recreate 16 sepia panels of saints (for a pair of double doors), to the exact positioning of Soane's mummified cats and how best to light the architectural models. How to construct partitions traditionally but to be appropriately fire-resistant was also the subject of debate.

Adelphi Wallpapers Ltd of Sharon Springs, New York, was appointed to recreate the wallpaper for the private apartments. New photography of the uncovered original

wallpaper on the east wall of what was Soane's Bath Room was done to their specification by A C Cooper Limited and the V&A generously allowed Steve Larson of Adelphi access to the vital *Cowtan Order Book* containing a small strip of the wallpaper in its original colour-way (alongside the written record of Soane's order for the second floor in 1830). This access was crucial for their pigment-matching and involved the volume being suitably protected and the colours matched (using paint and water) under supervision in the V&A conservation studios. Work continued on the pattern through the summer of 2013, with a number of transparencies being produced for Caroline Wilson of Julian Harrap Architects to check on site here – an especially complex process because the pattern preparation has to allow for shrinkage! Decisions were also made about borders and the use of the second 'yellows on cinnamon' colour-way identified in two patches on the bathroom wall by Mark Sandiford and mentioned in some archive bills. This will be used in the small lobby north of the Morning Room in the absence of any definitive evidence of where exactly it was installed and the strong evidence both from fragments on site and bills that all the main rooms on the second floor, including the Oratory and Book Passage, were hung with the maroon colour-way. The Acting Director visited Adelphi's workshop with the Director of the Soane Foundation in New York in the autumn of 2013 to see the paper being printed.

Mark Sandiford and Louise Drover were appointed to conserve the original wallpaper and to hang the new wallpaper. The choice of this team enabled the Soane to benefit from their expertise (Mark is the leading consultant in this field in the UK) and in particular from the similar project they are carrying out at Strawberry Hill where they used the same hand-made paper and had already been able to work out how it reacted with the glue. By June, Mark Sandiford had completed the uncovering of the surviving area of rare painted Dutch tile paper – a 'sanitary paper' (wallpaper varnished so it could be wiped down and used in water closets) – in Mrs Soane's Morning Room.

The order for the hand-made paper on which the wallpaper will be printed was placed with Griffin Mill in Ireland: an 80-year-old workman was brought out of retirement to make the moulds for the elephant-sized sheets required. The paper was tested by Adelphi and arrived in early 2014 for installation by Mark Sandiford.

The contract for the stained glass was placed with Chapel Studios, working with Jonathan Cooke for the painting of new 'scroll' borders for the North Drawing Room window. Helen Dorey wrote a report on the various different kinds of stained glass borders used by Soane, analysing how they are described in various sources ('embossed', 'diaper' etc.) and bringing together all the views of the house that show them. All the fragments which survive were professionally photographed to enable the Architects to complete their analysis by looking at the detailed measurements for the different windows to work out which patterns at which widths should go where. The original fragments were lent to Chapel Studios to assist with the recreation process. During the year all the historic stained glass panels for the windows on the second floor were restored by Laura Pes and Rachel Helleur, including a panel depicting St Arsenius which required particularly intricate repairs to areas shattered during World War II. Rachel Helleur completed the recreation of 12 of the 16 panels of saints which are being repainted to replace lost

originals for the double doors across the Book Passage – a very complex process of copying aided by just three tiny fragments from one of the original panels (destroyed in the last War) discovered by Helen Dorey during the year amongst miscellaneous fragments. Caroline Wilson and Helen Dorey made monthly visits to their workshop at King's Langley and were extremely impressed with their progress. During the year all the historic panels were restored and work completed on 12 of the 16 sepia saints which are being repainted to replicate lost originals for the double doors across the Book Passage.

The tender for the restoration of the furniture was prepared, with the assistance of Arlington Conservation, who prepared a detailed schedule of the work required, and sent out in January 2014. The work will be carried during the remainder of 2014. Arlington Conservation completed the restoration of the large Pompeii model stand, and this returned to the Museum at the end of the year. Some small areas of the original green paint were revealed by the reconstruction works and were preserved *in situ*. The doors to the plan chest within the stand were dry-stripped to reveal the original green base coat, and the rest of the stand repainted and bronzed. Amongst the challenges Arlington faced were the re-casting of the solid bronze pillars to match the Soane originals and the devising, together with Charles Marsden-Smedley, of a suitable lighting scheme for the stand. Before this large piece of furniture was installed, the opportunity was taken to completely rewire the South Drawing Room chandelier.

Quotations were received for the making of Soane's bed and its curtains and the curtains for the Bed Room and Bath Room windows and doors, with the advice of Annabel Westman as our specialist consultant. She identified a bed owned by the National Trust which could be copied to form the basis of a recreated bed matching the 1825 view of Soane's bed combined with the description of alterations made to it in an archive bill of 1830 and the inventory descriptions of it from 1837. Helen Dorey prepared a detailed report on the evidence available. The 'drab morine' wool fabric for the bed and curtains was ordered in mid-2013 following advice that there was now only one supplier who could produce it – and even then not quite to the exact weight that Soane would have used.

John Bridges worked throughout the year on the completion of computer renderings of the original installations of works of art for the restored second floor, which tested the results of Helen Dorey's research. They have formed the basis for discussions and through this visual modelling (to scale) a number of anomalies, questions and queries have been resolved, for example about the dimensions of lost frames to big architectural watercolours which hung in the book passage shaft or the exact positioning of pictures in the Oratory and ceramics in the Bath Room. John Bridges carried out surveys of the fixing marks revealed when modern wallpaper was stripped from the walls of the Model Room, Bath Room and Morning Room to enable the most exact analysis of exactly where items were hung. These positions were plotted on his elevations to scale. On the west wall of the Model Room a faint shadow, revealed by the stripping of the wallpaper, helped us to resolve how that wall was displayed, with a curious frame containing mirror glass and amber glass placed low down behind a model stand. The 1837 Inventory of

Works of Art lists a picture hung on the ceiling of the shaft about the Book Passage, which resolved the dilemma as to whether the skylight was flat-topped or half-round.

Helen Hughes finalised her paint research for the second floor during the year. It has revealed complex schemes of which perhaps the most striking is a bright red paint for the Model Room Recess. A fortunate discovery was that the door to Cupboard 100 in the Museum, which was moved there from the second floor after Soane's death, had never been repainted. This has therefore become the model for the new mahogany graining throughout the second floor.

Discussions began about how to repair the war-damaged blue and white china which was displayed in Soane's Bath Room and the conservation, to be carried out by Penny Bendall, will start in May 2014.

We expect to unveil the restored second-floor rooms in Spring 2015.

Works to the North Drawing Room began on 21 November 2013 and were completed in April 2014, timed to coincide with the absence of the Turner oil painting of *Van Tromp's Barge*, which hangs on the west wall, on loan to the National Maritime Museum (see p.32).

The last remnants of Arthur Bolton's 'Architectural Library' (c.1920-1969) installation in the room were removed. Two bookcases either side of the fireplace have gone into store and the books have been relocated elsewhere. A bonus was that when these were removed we found that not only had the walls not been painted behind them but that the surface revealed was that painted by Soane – much discoloured 'patent yellow' with soot/dirt marks matching the outlines of the pictures which hung on those areas of the wall in 1837. This was an exciting discovery and the areas that will be covered by the pictures when they are reinstated were preserved so that some of this original surface is preserved in perpetuity. Two doors installed by Bolton across niches above the built-in bookcases on the south side in order to convert them into bookcases were removed and added to the building archive. The niches will hold a pair of *Imari* vases which are to be restored in the summer of 2014.

The bookcase created by Bolton in what was once the main entrance door to the first floor from the staircase was opened up and the entrance reinstated. On the staircase side a large mirror, once in Mrs Soane's Morning Room, had been installed within a framework to create the back of the bookcase. When this was all removed, along with the Bolton bookshelves, it was found that there was minimal damage to the lining of the doorway. As an additional bonus, the removal of the mirror revealed the front of the original shelf above the door on the staircase side – still painted in the Victorian green which was the colour of the staircase at the time Bolton blocked up the doorway below. This small section of that colour is being left *in situ*.

The two doors in the west wall of the North Drawing Room were carefully restored by Arlington Conservation, piecing in slips of mahogany to close up shrinkage gaps. New

ironmongery is needed for the entrance door as its original rim lock was removed when it was converted into a bookcase. Behind what was originally a false door in the north-west corner of the room, the form of the Bolton bookcase carved out within the depth of the main staircase wall was altered to reinstate the Soane niche behind it on the staircase side (partitioned in a very unsightly way when the bookcase was formed). The niche had to be virtually re-made as the 1920s structure was so thin and inadequate. The work has restored integrity to the staircase from the fire prevention point of view and will enable a fine marble bust of Sir William Chambers to be put back in the niche where Soane had it.

The glazing bars to the two small side windows in the north wall were modified by the removal of short sections which formed squares at the ends of the horizontal panes. Careful study of the Soane survey drawings and views proved that such squares were originally present in the large central sashes but not in the side windows. New red glass to replicate that originally in the borders to the windows has been obtained to achieve a closer match to the original glass. The diaper glass installed in the early 1990s is also being re-made, again to achieve a closer match by hand-etching each piece (this work is being carried out by Laura Pes of Chapel Studios). The glass will be installed in June-July 2014.

The planes on which the paintings are hung on the north and south walls were repaired and the room was redecorated by Hare and Humphreys in March 2014. The pictures will be reinstated in the original 1837 hang in May-June 2014 and the room will reopen in June.

OUTS Phase 3

A review meeting was held in October 2013 and progress continued with the detailed design for the restoration of the catacombs, Ante-Room and Apollo Recess and for the new link passage across the No. 12 courtyard.

Simplification of the brief for the 'Foyle Study Room' (in the room created at the back of No 12 by James Wild and known since 1889-90 as the 'New Picture Room') was discussed during the year. It had become clear that flexible space was at a premium at the Museum and the use of the room over the last two years for various temporary installations had demonstrated how valuable a non-formal space for such activities could be. The decision has therefore been taken to omit the elaborate showcases and information panels previously proposed and to restore the room with a good lighting and hanging scheme for maximum flexibility as a project space.

Other building and maintenance works

A survey of the No. 14 stairs to identify the original locations of the stair rod eyelets was completed by Julian Harrap Architects. A carpet matching the new one in No. 12 was woven for No. 14 in 2012 but cannot be laid until eyelets are installed (this should happen later in 2014).

Restoration of the skylights

Julian Harrap Architects worked with Kingswood and the Museum to draw up a programme of emergency skylight repairs, funded by a special capital grant from DCMS of £298,000, to be carried out alongside Phase 2 of OUTS. This involved complex protection work internally with scaffolding in the Dome Area and Apollo Recess and a temporary roof externally across the back of the Museum, with builders working in a temporary joiners' shop in a tent erected beneath this. A number of works of art were taken down at high level in the Students' Room with the assistance of Taylor Pearce Restoration, using a cleverly devised counterweighted structure to provide high-level access. The Museum is particularly grateful to DCMS for funding these essential capital works, which will ensure that the Museum remains watertight and its fragile interiors protected for years to come.

Emergency works to the Library ceiling

Over the last ten to twenty years the Museum had been monitoring a separation between the Library ceiling and the floor structure above in the south-west of the room. The visible gap widened over the Christmas period following the change in routine in the drawing rooms with the closure of the North Drawing Room in November 2013. Urgent repairs to the ceiling were therefore required and were carried out in January 2014. The opportunity was taken to re-wire the lights in the Library-Dining Room completely.

Staircase Project in memory of the Duke of Grafton

The project to raise money to complete the restoration of the main staircase in memory of the Duke of Grafton continued, with the support of the Dowager Duchess of Grafton and the Grafton family, in particular Guy and Rose Monson.

Picture Room Lighting

New lighting was installed in the Picture Room, designed by Charles Marsden-Smedley working with Richard Voller. The existing scheme (late 1980s) involved lights at high level on the west wall but these not only obscured Soane's decorative mouldings but also became too hot and, most importantly, only lit the east wall and parts of the folding planes and not the west side of the room at all. A clever solution to the problem was devised and a minimal lighting rig installed round the perimeter of the central skylight – on a narrow metal floating frame. This looks as discreet as possible and the lighting is much improved. The work was sponsored by the Cochemé Trust and Basil Postan.

New lights were also installed above the sarcophagus (at either end) replacing existing 1950s lights with more effective and discreet modern shades.

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.

Following the closure of Clerkenwell Fire Station and the transfer of responsibility for the Museum to Soho Fire Station, the duty watch from Soho carried out their first familiarisation visit on 4 February 2014.

The Museum Fire Risk Assessment was reviewed and updated in April 2013 in anticipation of the start of Phase 2 of the OUTS programme. It will be reviewed again at the end of April 2014. New water-mist fire extinguishers, which can be used on electrical fires and do not soak paper and objects, were acquired.

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

Storage of works of art

A review of object and shop stock storage around the Museum resulted in a programme of rationalisation, and a number of cupboards which had not been usable were made so with new shelves fitted by Toby McNicol.

Collections and displays

The Museum's cork models were put on show in the New Picture Room in June 2013 on a plinth manufactured by Toby McNicol. Text panels were devised to accompany the display, giving a brief description of each model and providing information about the ongoing project to restore the Model Room on the second floor. The display serves as a taster for the new Model Room and the base has been ingeniously designed to store items of furniture, showcases etc. which are not required until the end of Phase 2.

A bust of Soane's errant son George was reinstalled at the top of the No. 13 staircase in a niche as it was originally displayed, beneath a bust of Shakespeare after Rysbrack. The niche was abolished in 1918 when a WC was built on top of the Tivoli Recess. The door

to the WC, which may have been an adaptation of the timber lining of the original niche, has been retained and is now a door out on to the small roof of the Tivoli Recess, providing access to clear drains etc.

A group of chairs presented to the Museum by the Government Art Collection (from the Cabinet Office building designed by Soane and amongst many historic furnishings of Whitehall being de-accessioned) and the HMRC (from Somerset House offices) was restored by the Odd Chair Company.

Acquisitions

Helen Dorey presented the Museum with a small oil sketch of *Othello and Desdemona* by Daniel Maclise which is labelled on the back ‘Study for the two paintings commissioned by Sir John Soane by D. Maclise RA’ – on an early twentieth-century typed label. It was put up for auction in 2012 but as there is no other evidence of any such commission by Soane the Museum decided not to bid. However, the sketch did not sell and the owner agreed to a private sale at the reserve price. It is hoped that at some point more evidence will emerge. It is certainly the kind of subject beloved by Soane, although his relationship with Maclise was not a happy one, Soane employing an agent to break into the HQ of a literary society at night and cut up Maclise’s portrait of him because he loathed it so much.

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 (247 last year). In addition the Library hosted a number of group visits by students and others.

Collaborative PhD

In November 2013 the Museum entered into a partnership with Middlesex University for a collaborative PhD in Architectural History on the subject of the relationship between Sir John Soane and John Britton. The successful candidate, Alexandra Politis, began a series of regular study visits to the Research Library in February 2014.

Cataloguing of books

In October 2013 Dr Stephanie Coane left the Museum to take up the permanent post of Assistant Librarian (Early Books) at Eton College Library. As her contract, and her work on the catalogue of Soane’s Library, was not quite complete, Eton generously allowed her to continue to work for the Museum one day per week until the end of December

2013. This enabled her to complete her editing of the catalogue – a noteworthy achievement after almost seven years’ work - and also to acceptance test the Books module of the new Collections Management System (CMS). We are very pleased that Stephanie has agreed to continue her association with the Museum by becoming our Honorary Librarian.

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. Further to the Adam drawings already online, those for another 51 projects – comprising 746 drawings – are now ready for publication. These include the drawings for Osterley Park, Mansfield Street and the Edinburgh Register House. Since September 2013 Frances has had part-time assistance from volunteer Dr Tom True, who has been measuring the drawings and carrying out other basic cataloguing tasks. Work to catalogue the Adam drawings has enabled Frances to consult on various planning and restoration projects within surviving Adam buildings, most notably at Kenwood House, Hampstead, where executed drawings directly informed the recent restoration.

Tom Drysdale and part-time freelance cataloguer and mentor Jill Lever FSA, continued their work on the two-year ‘Money, Power and Politics’ project funded by the Pilgrim Trust. Good progress was made on the project during the year, with completed entries published for Soane’s designs for the Bank of England Branch Banks, New Bank Buildings, the National Debt Redemption Office, the Board of Trade and Privy Council Offices, Nos 10-12 Downing Street, the Old Foreign Office and parts of the House of Commons.

Both Frances Sands and Tom Drysdale spent considerable time acceptance testing the new Collections Management System and learning to use the CMS drawings cataloguing module. They also contributed a number of posts on the drawings they had catalogued to the Museum’s online Blog.

The Archives

During the year the Archivist, Sue Palmer, worked with the outreach department of Ealing Borough Council and Accession Social Enterprise as part of a project to digitise records relating to Pitzhanger and Walpole Park held in various collections and make them available online. Accession works with groups who are marginalised in the jobs market, using social enterprise to support people to learn job skills and generate income through business activities. One or two young adults with special educational needs visited the Library each week over several months with a member of the team to help and supervise, to scan the material in the archive relating to Pitzhanger (Soane’s country

house between 1800 and 1811). Copies of the scanned images were given to the Museum at the end of the year, and the images will gradually appear online during the course of 2014, together with brief descriptions based on catalogue entries provided by Sue.

Acquisitions

With the help of a generous donor the Museum purchased 32 drawings by Sir John Soane and his Office at the sale at Christie's in September 2013 of the contents of Avenue House, the house and studio of the architect Professor Sir Albert Richardson (1880-1964), whose ancestor, Charles James Richardson, worked in Soane's Office from 1824 to 1837. The drawings included the only known drawing for Soane's unexecuted work at Burn Hall, Co. Durham, 1793, besides drawings for Sulby Lodge, Northamptonshire; Camolin Park, Co. Wexford; Dunninald, Angus, Pitzhanger Manor, Ealing, a monument tower at Tortworth and Soane's proposed National Monument for a site near the Palace of Westminster. The Museum is grateful to Phillip Athill for his assistance in bidding for these drawings.

In November 2013, at a sale at Bloomsbury Book Auctions, the Museum purchased a drawing which is the only known depiction of the front bedroom on the second floor of No.13 before it became Soane's Model Room. The Museum had known of the drawing, which was on loan to an American collection, for some years, and it was particularly fitting to be able to acquire it whilst in the midst of restoring the room itself. We are grateful to Charles Miller for his assistance in bidding for this drawing.

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 day-to-day 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 Conservators supervised the protection and movement of museum objects when required. They worked closely with the House and Visitor Services Manager and liaised with and managed work undertaken by freelance conservators working in the Museum. The Conservators also undertook relevant research whenever appropriate.

Opening Up the Soane Project (OUTS)

Apart from day-to-day care of the Museum, the greatest demand made on the conservation team was the workload and deadlines for the OUTS project. At the start of Phase 2 the Conservators planned and carried out a major re-organisation of the storage of Museum objects for the project. This involved preparing spaces to which they re-located about 120 framed works and over 300 objects.

During the year the Head of Conservation oversaw the conservation work for the first part of Phase 2 of the OUTS project as well as undertaking treatments to objects. To meet the high levels of object treatments required for Phase 2 she was responsible for managing the workload of additional freelance conservators brought in to work alongside her and the part-time Assistant Conservator. They included paper conservator, Lorraine Bryant, and frame conservator, Clare Kooy-Lister.

During the year 19 framed works from the North Drawing Room were treated. The works of art were carefully unframed and assessed. Detailed photographic and written records were made about the condition of each art work and its frame before treatment was discussed and undertaken. Once treatments were complete, comprehensive conservation reports were written for each object. An exciting discovery was made when two of the frames were opened up: they were each found to contain a number of discarded architectural drawings from Soane's Office pasted together to protect the backs of the canvases. Once separated they proved to include drawings for the Bank of England, the Insolvent Debtors Court, the church of St Peter Walworth and a previously unknown design for the upper part of the façade of the Museum.

In order to ensure the protection of the Museum interiors and the collections during Phase 2 of the OUTS project, the Assistant Conservator continued to make weekly inspections of the building site, 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). Both she and the Head of Conservation contributed topical stories to the website. They also worked throughout the year, in collaboration with the photographer Lewis Bush, to record the works undertaken for OUTS Phase 2. This was done using a variety of media, including a stop frame film of the construction of the restored model stand on the second floor by Arlington Conservation. The Conservators hosted a number of visits to the conservation studios from donors, patrons and other visitors.

The Head of Conservation prepared a post-print of her paper *Making Mrs Soane's Morning Room Permanently Magical* given at the Icon conference, *Conserving Context: relating object treatment to collections and settings*, which is due to be published during 2014.

Conservation of Individual Works of Art

Annabel Terry-Engell was commissioned to carry out a condition survey of the Museum's 81 oil paintings over the summer of 2013. The report was virtually complete at the end of the year and will be finalised in June 2014 when the last few works are brought out of store for examination.

Annabel Terry-Engell, together with Trevor Cumine, also carried out conservation work on Turner's *Van Tromp's Barge entering the Texel* prior to its loan to the *Turner and the Sea* exhibition at the National Maritime Museum (see p.32). On inspection it was discovered that the painting is a rare example of an unlined Turner, with the label of Turner's canvas supplier on the back. This discovery makes the picture extremely precious, one of the few Turners in existence which is unaltered (lining can have a major effect on the appearance of paintings as it flattens the paint surface, squashing any *impasto*) and we have been advised that in order to keep it in this condition for as long as possible it should not be lent again. Clare Kooy-Lister also carried out minor repairs to the frame.

Soane's Dining Room table was conserved by Arlington Conservation. It is frequently taken apart for dinners and this was becoming increasingly difficult to do safely because the structure was so fragile. The table returned at the end of November 2013 and is now displayed with its extra leaf in, research by the Deputy Director, Helen Dorey, having revealed that this was almost certainly the case in Soane's lifetime.

As part of the preparations for the works to the North Drawing Room new homes had to be found for the books displaced. For decades what were once bookcases in the Study/Dressing Room have been used as showcases to display 'treasures'. In mid-November 2013 the fibre-optic lighting system, bandit glass and padded shelf and wall coverings were removed by our conservation team and Tom Lawrence of Arlington Conservation repaired the timber linings and shelves. The bookcases are now once more filled with books, as they were in Soane's time. The 'treasures' – bronzes, terracottas, ceramics and small antiquities – were mostly items that were originally displayed in either the ground-floor Ante-Room or the second-floor rooms. Almost all of them will be restored to their original positions over the next two years.

Arlington Conservation also completed another discrete restoration project in the Museum with the removal of the 1920s drawer and cupboard front that have for almost a century filled in the original knee-hole of the Breakfast Room desk in No. 13. The desk had a trademark Soane pull-out table which has now been put back.

The Gandy watercolour of the No. 12 Breakfast Room which has been on display on an easel in the room since 1995 was removed in November 2013 and a facsimile substituted.

Two Museum objects sustained damage during the course of the year. A plaster relief (M812) on the south wall of the Dome, fell to the floor and broke, its (modern) fixing having failed. The Conservators immediately inspected all other objects hung at the same time and potentially in a similar way. Shortly afterwards, a pendant fell from the ceiling of the Picture Room, probably as the result of the drying out of old animal glue. Every other pendant in the Picture Room was then inspected from a scaffold to check for signs of failing.

Working with Volunteers

In September 2013 the Conservators advertised for and recruited two conservation volunteers, Markand Patel and Isaac Thom. Working one day a week, the volunteers received training from the Assistant Conservator in a wide range of collections care skills. Isaac Thom was unable to continue as a volunteer within the Conservation Department, but throughout the year Markand has been a great help to the department, carrying out tasks such as dusting in the Museum, helping with IPM (Integrated Pest Management), updating records and assisting with the movement of objects.

With tight deadlines to meet for OUTS Phase 2 another volunteer, Christian Kile, was recruited in January 2014 to help the freelance paper conservator with tasks relating to the reframing of the works of art for the North Drawing Room.

Preventative Conservation

The Assistant Conservator continued to monitor the Museum environment using Hanwell data loggers to record temperature and relative humidity. During the year she worked with Hanwell technicians to successfully solve complex operational problems that the system was experiencing. The Assistant Conservator also managed Integrated Pest Management (IPM) throughout the Museum interiors. Together with the Deputy Director and the House and Visitor Services Manager, the Head of Conservation and Assistant Conservator continued their work on major revisions to the Emergency Plan. Updating of the disaster kits is now complete, reviewing of priority lists is in progress and planning of training has begun. In preparation for training colleagues, the Head of Conservation completed a three-day salvage course run by English Heritage in Birmingham. The Conservators have also made links with other nearby collections to build a support system for use in the event of an emergency incident.

Conservation Housekeeping

The Conservators continued to manage a programme of routine conservation cleaning carried out with support from the Museum Warders and conservation volunteers. During the year the Head of Conservation reviewed and revised the protocol for the use of candles in the Museum for events. The conservation team continued to advise other departments and curatorial staff on best practice for public events.

Conservation for Exhibitions and Loans

When required the conservation team gave advice on loans from the collection and prepared detailed condition reports prior to the 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 Lorraine Bryant and Amelia Rampton assisted with conservation for exhibitions and loans.

Research and Education.

The Conservators attended a number of conservation workshops and conferences during the year. These included the tri-annual Icon conference in Edinburgh and seminars at the Museum of London, the Tower of London and Hampton Court.

Partnerships with UCL and the City and Guilds of London Art School continued to grow, and for the third year running students from UCL undertook sampling and analysis of the surfaces of frames due to be treated in OUTS Phase 2.

LOANS

Ten drawings from the Robert Adam collection were lent to an exhibition entitled *Paper Palaces : The Topham Collection as a source for British Neo-Classicism* held at the Verey Gallery, Eton College from 16 May to 1 November 2013.

Six Soane designs for houses in East Anglia were lent to the exhibition *Masterpieces : Art and East Anglia* at the Sainsbury Centre for the Visual Arts, the University of East Anglia, which ran from 14 September 2013 to 24 February 2014.

Nine drawings by William Kent and one by the Soane Office were lent to the exhibition *William Kent : Designing Georgian Britain* held at the Bard Graduate Center, New York between 19 September 2013 and 16 February and at the Victoria and Albert Museum, London where it opened on 22 March 2014 and was due to run until 13 July 2014.

An elevation of the Royal Terrace, Adelphi by the Adam Office was lent to *Georgians Revealed : Life, Style and the Making of Modern Britain* at the British Library, which ran from 8 November 2013 to 11 March 2014.

Eight watercolour views of the Museum and a copy of Soane's 1835 *Description of the Residence of John Soane* were lent to an exhibition entitled *In the Temple of the Self : The Artist's Residence as a Total Work of Art. Europe and America 1800-1948* held at the Museum Villa Stuck in Munich between 21 November 2013 and 2 March 2014. The accompanying catalogue included an essay by the Deputy Director, Helen Dorey.

Admiral Van Tromp's Barge entering the Texel by J M W Turner was lent to *Turner and the Art of the Sea* at the National Maritime Museum, Greenwich which ran from 21 November 2013 to 21 April 2014.

An aerial cutaway view of the Bank of England by J M Gandy was lent to the exhibition entitled *Ruin Lust* which opened at Tate Britain on 4 March 2014 and was due to close on 18 May 2014.

Watteau's painting alternatively titled *Les Noces* or *L'Accordée du Village* was lent to an exhibition entitled *De Watteau à Fragonard, Les Fêtes Galantes* held at the Musée

Jacquemart-André, Paris, which opened on 14 March 2014 and was due to close on 21 July 2014.

VISITORS, EDUCATION AND INTERPRETATION

VISITORS TO THE MUSEUM

Excluding visitors to private functions, the number of visitors to the Museum during the year was 119,305, a marked increase on last year's figure of 106,130.

The monthly Evening Candlelit Openings continued to be extremely popular.

The Museum opened No.14 and part of the upper floor of No.13 for 'Open City' (formerly London 'Open House' weekend) on 21 September 2013 and 706 visitors were recorded (642 last year).

The Museum was visited by 305 groups during the year (296 last year). Of these 70 had introductory talks by members of the Curatorial or Warding staff (58 last year), and 18 were given tours which lasted for around an hour (33 last year).

The countries from which these groups came were: UK (198); the rest of Europe (61); USA (36); the rest of the world (9). Of the rest of Europe groups, the highest numbers were from Germany (13); France (12); Switzerland (9); Belgium (5) and Spain (5). The wide range of different organisations visiting the Museum demonstrates its international appeal and reputation, and how widely it is used for educational purposes.

The ticketed mid-week tours introduced in November 2012 continued to be popular. 202 tours were given between 1 April 2013 and 31 March 2014, and 2,689 tickets purchased (59% online).

EDUCATION ACTIVITIES

Overview

2013-14 was a busy year for the Education Department with a number of community-based projects coming to fruition and some new initiatives launched which aimed at strengthening the existing education offer and expanding our audiences.

Highlights of the year include:

- The completion of a project, funded by the Ernest Cook Trust, to create a handling collection based on replicas of Museum objects made by students from the Building Crafts College in Stratford
- Developments to our Young and New Architects Clubs, including the establishment of fruitful partnerships with architectural practices Grimshaw and Fluid.

- The strengthening of the Museum's youth panel, Pinecone. Pinecone consists of approximately 12 active members who have spent 2013-14 developing peer-led tours and producing artistic responses to the Museum culminating in a display. The latter project was part funded by the University of London Extra-Mural History of Art Society
- A well-received Higher Education project involving students from the London College of Fashion. Students from the BA degrees 'Costume for Performance' and 'Make-Up and Prosthetics', dressed 20 members of waiting staff for the Museum's Gothick Party in November 2013

Education Team

There were a number of staff changes in the Education Department during the year. Head of Education, Beth Walker went on maternity leave in May 2013 and was replaced by Claire Kirk, on a four-day-a-week, one-year contract. Claire had worked with the department some years previously as a freelancer for the schools tours. Since then, she has trained as a teacher and has worked at the British Museum on their Families Programme. Immediately before arriving at the Soane, Claire worked at the Museum of London, on their adult programme.

Community Education Officer, Julia Cort, left the Department in May to take up a more senior (and permanent) post at the Horniman Museum. Kenn Taylor replaced her as the Museum's Community Education Officer. This post is funded by HLF until May 2014. Kenn joined us from National Museums Liverpool where he developed a range of learning and engagement projects; before that he delivered community arts workshops and events for the Foundation for Art and Creative Technology, focusing on adult engagement.

Fiona Stuart completed her internship in August and was succeeded in September by Annemarie Anang. Annemarie, a former front of house volunteer, is an experienced Primary School teacher with a degree in Classics.

The Department has been supported by a number of other volunteers over the year, including Pierre Lassègues, the Museum's Voluntary Volunteer Coordinator, who assisted the Department for one day every week in July. Pierre helped support the summer family programme. Six Children's Education Volunteers were recruited in November to support the Families programmes, and have proved themselves invaluable to the growth and success of these programmes.

Kenn Taylor also recruited and trained three Community Engagement Volunteers to support the community programme: Jo Aylmer, Rachel Jones and Mette Isaken. They have now all provided invaluable support to the Museum and helped with on-site and outreach sessions with Deaf people, older people and blind and partially-sighted people in particular.

In December, the Head of Education, Claire Kirk, left the Museum to go on maternity leave. With Beth Walker not due to return from maternity leave until May 2014, the Department ran a reduced programme from December 2013, with Cynthia Adobea-Aidoo (Schools and Families Officer) and Kenn Taylor (Community Education Officer) jointly taking on the responsibilities of Acting Head of Education. Cynthia oversaw the adult programme and Kenn took on the organisation of secondary school and Higher Education programmes with other responsibilities split between them.

The freelance team grew in the Autumn of 2013 with artists Des Haughton and Viyki Turnbull joining the adult art workshop programme. Will Palin, former Assistant Curator (Exhibitions) at the Soane, also joined the freelance team as a leader of architectural walks. In January, a long-standing member of the freelance team, Rosemary Bianchi, left to take up a full-time position in theatre production.

Kenn Taylor will be leaving the organisation at the end of May 2014 at the end of the 3-year HLF funded programme. He has been working with Director Abraham Thomas to ensure a legacy for the programme as part of the continuing education offer at the Museum.

Funding

The funding of the schools programme by John Lyon's charity ended in January 2014. For a short period the full salary of the Schools and Families Officer and the running costs of the programme were absorbed by the Museum. In March 2013 the Museum secured four years' part-funding for the Schools and Families Officer position from The Leathersellers' Company, to cover the period May 2014 – May 2018.

Children in Need's three-year funding of the Museum's weekly after-school club, *Building Explorers*, expired in July 2013. Since September 2013 the Club has been fully funded by the Alan Baxter Foundation. For 2014-15 funding will come from Bam, Ferrovia, Kier (BFK), contractors to the Crossrail project.

The *Concrete Crushathon* workshops run for GCSE students in partnership with University College London's Engineering Department continue to be generously funded by the Alan Baxter Foundation and the Manly Trust.

A project, funded by the Ernest Cook Trust in April 2012, to create replicas of Museum objects for a new handling collection was completed in April 2014. As well as financing the creation of the replicas, the funding also allowed the Museum to run a series of stone-carving workshops with young people and to develop related workshops for schools and community groups.

Fanshawe LLP's part-funding of the Young and New Architects Clubs is due to end in July 2014. Beyond this date the Clubs will remain self-sufficient due to a price rise instituted in autumn 2013.

We are very grateful to George Clarke who will be covering the annual material costs of the Museum's Children's Holiday Workshops until July 2014.

Schools Education

In 2013-14, 2,134 pupils from 43 schools visited the Museum or attended outreach sessions in school. The Museum had worked with 4,451 pupils in the previous year, which should be considered a more representative figure as between 2013-14 the programme was reduced due to the staff changes outlined above.

During 2013-14 primary school resources were updated and new workshops added to the programme, including those based around the Museum's newly developed handling collection. The Museum continued to provide general tours and bespoke workshops for secondary schools. New bespoke in-Museum sessions covered topics such as 'Collecting and Identity' and 'The Classic and Gothic Body'.

Two *Concrete Crushathon* sessions took place in July 2013, hosted by the Engineering Department of University College London.

Colleges and Universities

342 Further and Higher Education students worked directly with the Education Department in 2013-14. This figure is down from 586 in 2012-13, due to the reduced capacity of the Department. As with previous years, this 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 was hosted by the Soane Museum throughout the financial year.

Higher Education sessions of particular note included a discussion focusing on Sir John Summerson for MA students from the Architectural Association's School of Architecture and a lecture on the domestic history of No.13 Lincoln's Inn Fields for final year literature students from Roehampton University. London South Bank University's BA Architecture students made their now regular visit to the Museum over two sessions to inform their 'House for an Enthusiast' design module. Kenn Taylor has agreed to attend their final 'crit' to give feedback. The Museum also received its first visit from a 3rd-year student group from Newcastle University's BA in Architecture to aid them with their study for a module called 'House for a Collector'.

First-year architecture students from UCL's Bartlett School of Architecture completed their annual project with the Museum in December. 90 students worked with art tutor James Willis, and Bartlett tutor, Frosso Pimendes, over three days to produce installations inspired by specific domestic roles within Soane's household. Students worked from information and archive material provided by Head of Archive and Library Services, Sue Palmer. The finished works were displayed over the course of an evening at Pitzhanger Manor, Ealing.

A project was launched in June 2013 with Costume and Make-Up students from the London College of Fashion, who were asked to develop designs for make-up and accessories inspired by Fuseli, Blake and the late eighteenth-century Gothick movement. These designs were intended to dress 20 members of waiting staff at the Museum's Gothick Party in November. Following some in-Museum workshops led by Claire Kirk and Development Events Coordinator, Claudia Bertel, students submitted their designs in September and worked together to fine-tune and then apply the winning designs on the night.

Students from the Royal College of Art's Information Experience Design MA were set a module inspired by the Soane as an example of 'cognitive architecture'. The students presented their work at the Soane on 6 February 2014 to a panel which included Abraham Thomas, Kenn Taylor and John Bridges. The course leader, Kevin Walker, plans to make this a regular module on their programme.

In July 2013 the Museum hosted a day of tours and drawing activities for A-Level students associated with the Royal Academy's *attRAct* programme for sixth-form students.

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 families.

1,029 children and young people attended 100 events in 2013 -14 (1,153 children and young people and 87 events in 2012 -13).

Holiday activities for children continued to prove popular in 2013 – 14, with new sessions specifically developed around the exhibition programme and public storytelling sessions piloted for the first time. The maximum number of children able to participate at each art workshop was increased to 11. This was made possible by the extra support given by the five Children's Education Volunteers recruited in November. The price of each workshop was raised from £20 to £25 and all informal children's holiday workshops were made available to book online.

The Young and New Architects' Clubs continue to be over-subscribed, with waiting lists existing for both. Fanshawe's partial funding of these Clubs is due to end in July 2014, which prompted a rise in annual fees from £20 to £100 in autumn 2013.

Architectural drawing classes for 15 to 18 year olds ran again in 2013-14 – also attracting a significant waiting list. These sessions help young adults prepare portfolios for university/architectural school entry.

Our drop-in holiday activities, which were previously attended by an invited audience of families associated with local schools, were opened up to the general public in October 2013. The sessions are now regularly attracting a good number of participants.

Informal Adult Programme

352 people took part in 44 adult art workshops in 2013-14. This number compares to 608 participants over 87 days in 2012-13. Highlights from this year's programme included drawing visits to a number of Wren churches in the City, including St Paul's, and two sessions drawing from a model in the Royal Academy's Life Drawing Rooms. In February 2014 the Museum trialled a successful 'Sketching-After-Hours' session for adults on a Monday. This workshop gave participants an opportunity to work in the Museum when it was closed to the public, on a larger scale than would otherwise be permitted.

From June 2013 all adult art workshops have been available to book online.

The variety of the adult programme was increased with the introduction of public lectures linked to exhibitions, such as Pat Hardy's talk on *Alan Sorrell and the Museum of London* and architectural walks, led by William Palin, with the theme of *Soane's London*.

As part of Open City in September 2013, 706 people visited No.14 Lincoln's Inn Fields. Claire Kirk and Cynthia Aidoo ran an art workshop for children in the Education Room and Kenn Taylor ran a session highlighting the work of the Museum's youth panel and the development of our handling collection in the Seminar Room.

Two art-based activities were run in December 2013 and March 2014 for Capital A, a group for homeless and vulnerable adults. These workshops were attended by 20 participants.

Study Days, Lectures and Talks

The Soane Museum Study Group

Two Soane Study Group talks took place in 2013-14, to which a total of 43 people came. In November 2013 Anya Matthews presented her research on the repair and beautification of London's livery company halls in the 1630s and Dr Gordon Higgott spoke about roof walks and roof platforms on English country houses between 1570 and 1685 in February 2014.

The Annual Soane Lecture

Over 80 people attended the Soane Annual Lecture in November which was given by Gillian Darley on the subject of the controversial architectural critic, Iain Nairn and his appreciation of Soane's architecture. The lecture was held at the Art Workers' Guild.

Diverse Maniere

In March 2014 the Museum held two (of three) lectures programmed to coincide with the exhibition *Diverse Maniere: Piranesi, Fantasy and Excess*. Featuring noted speakers, such as Grayson Perry, discussing what being a designer means today, the series has thus far proved immensely popular with over 400 people in attendance.

Community and Outreach Programme

924 people attended 87 events linked to the Community Education programme in 2013-14. This shows the continued engagement with and development of provision for specific audience groups by Community Education Officer, Kenn Taylor, and the enormous care and attention that has gone into building a well-regarded, high-quality programme over the past three years.

As mentioned above, an important achievement for the community programme in 2013-14 was the completion in October of the Ernest Cook Trust funded project to expand the Museum's education handling collection with replicas made by students from the Building Crafts College (BCC). The replicas arrived at the end of September 2013 and include a carved stone copy of the *Bocca della Verità*, a section of the sarcophagus of Seti I made in alabaster and a cowed grotesque from the Monk's Parlour. 28 in-Museum and outreach sessions have been undertaken with the collection with audiences ranging from young people to Deaf people, adults with learning disabilities and older people in residential care. The objects in particular greatly enhance outreach workshops. Three stone-carving workshops attended by 24 young people were also run in conjunction with this project, both at the Museum and the Building Crafts College.

Following the success of these replica objects, BCC staff were commissioned by Kenn Taylor to produce tactile models of the Picture Room and the No.13 Breakfast Room that can be assembled by hand. These models are being developed in consultation with the blind and partially-sighted social groups 'Foresight Hackney' and 'Visually Impaired in Camden' and will be particularly useful in communicating the Museum's spaces to blind and partially-sighted people, though they may also be used to enhance a range of other educational sessions. A prototype model was delivered in March 2014 and following further consultation sessions the final models are intended to be completed in May 2014.

The Museum's re-established youth panel went from strength to strength in 2013-14. Twelve sessions were held and the programme moved to a format of holding sessions at least once a month. The group, made up of young people aged 15-21 from across London, chose to call itself 'Pinecone', inspired by the frequent use of a pinecone as a

motif in Sir John Soane's work and throughout the Museum. From September 2013, Pinecone developed a Museum tour called *Secrets of the Soane*, to be delivered by them to other young people. The first tour was delivered to Director Abraham Thomas in the February 2014 half-term and the first tour for other young people, which will be for London Transport Museum's Young Apprentices, is planned for the Easter Break 2014.

In January 2014 Pinecone also started work with artist Chloe Cooper on their 'creative intervention' in the Museum, which will be displayed in the Basement Ante-Room. This project is part funded by a gift from the University of London Extra-Mural History of Art Society (ULEMHAS) who previously funded the Museum's Cawdor Vase education project with school children. The Pinecone members have been experimenting with different ideas around light and sound and pitched these to Exhibitions Curator, Jerzy Kierkuć-Bieliński, for feedback in their 22 March 2014 session. Their intervention will be launched at an event to which ULEMHAS will be invited in the early summer of 2014.

In August 2013, Kenn Taylor delivered a reminiscence project with older people at the Millman Street Resource Centre, close to the Museum, with artist Seiwa Cunningham. Called 'Our Changing Neighbourhood', the project produced a textile art work looking at how the buildings in the local area had changed since Soane's lifetime and during the participants' own lifetimes. This then went on display in the Millman Street centre before becoming part of the education handling collection.

The popularity of the ESOL (English for Speakers of Other Languages) programme continued, with the Museum exceeding its target for the number of outreach and in-Museum sessions stipulated by HLF ahead of schedule. Sessions were especially popular with students from nearby colleges Westminster Kingsway and the Mary Ward Centre. Downloadable ESOL resources were made available via the Museum website in May 2013.

Our regular programme of BSL (British Sign Language) and Lipspeaking events for Deaf and hard of hearing people continued throughout 2013-14. This included talks by Martin Glover, a Deaf architect who discussed differences between architectural practice in Soane's time and now; Ruby Sharp, a Deaf artist looking at Soane's use of carvings, casts and copies in the Museum and Serena Cant, a Deaf historian and English Heritage employee, about Soane's Grand Tour. Several sessions were heavily oversubscribed. A special summer event was also held in August 2013 with an interpreted talk for Deaf and hard of hearing people held at Pitzhanger Manor in Ealing, once Sir John Soane's country house, which attracted 25 participants.

2013-14 saw many fruitful meetings with the Museum's Publicity and Access Consultative Team (PACT). This is the Soane's access panel made up of disabled volunteers run in conjunction with the nearby Hunterian Museum. Key achievements included: engineers completing a permanent hearing loop system in No. 14, meaning there is fixed equipment provision for Deaf and hard of hearing people in the Education Room, Seminar Room and the Research Library for the first time; Large Print and Braille

versions of the new *Short Guide* being created for the use of blind and partially-sighted visitors in the Museum; an agreement being reached with Westminster Council to provide dropped kerbs in Lincoln's Inn Fields to aid wheelchair users as soon as work can be scheduled; Graeme Webb, a professional filmmaker and a volunteer at the Soane working with Kenn Taylor to produce a film detailing all the Museum's disabled access resources which should be completed by May 2014 for display on the Soane website and finally, work has been undertaken by Kenn Taylor and Helen Dorey to update the Disability Equality Scheme and related policies in line with new facilities and resources being provided by the Museum and changes in legislation.

EXHIBITIONS

The new Soane Gallery, in the two restored Drawing Rooms of No. 12 Lincoln's Inn Fields, opened in June 2012. Five exhibitions have been held in the Soane Gallery and there has been one touring exhibition during the period 1 April 2013 – 31 March 2014:

Piranesi's Paestum: Master Drawings Uncovered

4 June – 31 August 2013, Museum für Architekturzeichnung, Tchoban Foundation, Berlin

This exhibition had previously been shown in the Soane Gallery from 15 February to 18 May 2013 and represents the first of four exhibitions that the Soane is sending to the Museum für Architekturzeichnung as part of a partnership with that Foundation. The exhibition was the inaugural show at what is Europe's newest museum of architecture. The opening was attended by the Acting Director, the Exhibitions Curator and Molly Borthwick on behalf of the Trustees. The exhibition attracted some 4,000 visitors.

Northern Vision: Master Drawings from the Tchoban Foundation

21 June – 28 September 2013

This exhibition drew on highlights from the Foundation's holdings, focusing on the work of architects and draughtsmen not represented in British collections. The show ranged from Karl Friedrich Schinkel's earliest attributed drawing to designs for the Palace of the Soviets, Moscow by Boris Iofan. Other architects represented by seldom-seen works included Matthias Daniel Pöppelmann (1662-1736), Leo von Klenze (1784-1864) and Herman Giesler (1898-1987). The exhibition also included drawings by architect Sergei Tchoban illustrating his practice's interest in the continued use of architectural draughtsmanship. These took their inspiration from the graphic style of G B Piranesi and the distinctive historical cityscapes of Berlin and Sergei Tchoban's native St Petersburg. The exhibition was accompanied by a fully illustrated catalogue.

Alan Sorrell: A Life Reconstructed

25 October 2013 – 25 January 2014

This exhibition was the first major survey of Alan Sorrell's *oeuvre*. Born in London in 1904, Sorrell studied at the Royal College of Art where he became a key figure amongst an outstanding generation of students which included Ravilious, Bawden, Mahoney, Barnett Freedman and Douglas Percy Bliss. In 1928 Sorrell won the painting scholarship for the British School at Rome. He would later become Senior Assistant Instructor of Drawing at the RCA. Although he worked in a variety of disciplines, he is best known today for his archaeologically informed drawings of early historical sites and monuments and tableaux of ancient life. Amongst the works on display were the preparatory drawings for his 1928 competition entry *People seeking after Wisdom* and two panels for the Nelson Bar on HMS *Campania* that was used for the Festival of Britain in 1951. The exhibition, which was subsequently shown at the Beecroft Gallery, Westcliff-on-Sea, was organised with and sponsored by Liss Fine Art. A book – *Alan Sorrell. The Life and Works of an English Neo-Romantic Artist*, edited by Sacha Llewellyn and Richard Sorrell - accompanied the show. A study day on Sorrell's life and work was held at Swedenborg Hall, London.

Cities and Other Ruins: Reflections on Astley Castle by Witherford Watson and Mann
4-15 February 2014

Astley Castle, by Witherford Watson Mann – the winning project for the 2013 Stirling Prize – formed the subject of this 'pop-up' exhibition. A ruin since the 1970s following a disastrous fire, the castle has been 'completed' by the architects in a sensitive restoration/adaptation project for the Landmark Trust. The remains of the historic structure were stabilised through the insertions of contemporary structural and architectural elements which 'negotiated' the pre-existing medieval and 17th-century walls of the Castle. This approach of 'negotiating' pre-existing structures is one that Witherford Watson Mann deploy on the wider scale of urban regeneration. The exhibition compared the small-scale project at Astley with three projects of urban regeneration in London - at the Olympic site in Stratford, at Elephant and Castle and at Bankside. The London School of Economics hosted a public lecture and panel discussion *Broken Edges: Cities and Other Ruins* as part of their LSE Cities programme in conjunction with the Museum. Two workshops were also organised by the Museum, using drawings from the collection to illustrate Soane's own fascination with ruins, and also to compare the design process for projects represented in the Soane collection with the strategy applied by Witherford Watson Mann at Astley Castle.

Diverse Maniere: Piranesi, Fantasy and Excess
7 March-31 May 2014

This exhibition, organised with Factum Arte, Madrid, and accompanied by a series of public talks will be covered in next year's *Annual Report*.

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

PUBLICATIONS

Northern Vision : Master Drawings from the Tchoban Foundation edited by Nadja Bartels and Jerzy Kierkuć-Bieliński was published to accompany the exhibition of the same title (see p.41).

A Short Guide to the Museum was published in June 2013 to replace the previous *A Short Description*.

Two issues of a new magazine – *The Soane* – which replaces the previous *Newsletter* were published and circulated to our Supporters.

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

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.jeromeonline.co.uk for collections and www.soaneentertaining.co.uk for venue hire) attracting 456,807 visits compared to 428,970 for the previous twelve months. The vast majority of visits (72.11%) were from the UK (71% last year).

The Museum has again increased its social media presence and activity this year, and this has resulted in a greater number of referrals to the website by social media (up 18.6% on last year). Facebook was responsible for the most referrals (43.34% of the total), and Twitter referrals were up by 137.5% on the previous year.

Collections Management System

During the course of the year all the data from the existing online catalogues has been successfully transferred and acceptance tested as part of the acceptance stage, the final transfer has been completed, with all existing images and the staff trained in the use of the system. At the end of the year, work to populate the system and to design the public interface was ongoing.

Andrew Davis, the Project Officer funded by the Arts Council's Designation Development Fund, left the Museum in November 2013 to take up a permanent post at the Royal Collection. Management of the project was taken over by freelancer Christina McGregor on a part-time basis. Christina is an experienced user of the SSL system, both in her current part-time job with the Crafts Council and in previous roles.

Commercial Activities

Xanthe Arvanitakis replaced Brian Oldman as Managing Director of Soane Museum Enterprises in June 2013. She came from the commercial sector where she worked for over 15 years, the last 10 years as Managing Director for two highly successful digital and mobile agencies.

Xanthe worked closely with Julie Brock, Enterprises Manager, and Olly Perry, Retail Manager, to develop a strategic plan for the development of each element of the business.

Soane Shop

The vision for the shop is to continue to invest in and expand the ‘Inspired by Soane’ range of products, complemented with regularly refreshed bought-in products. The highest performing product areas for the shop continued to be books, both own-published and bought in, contributing to 50% of the turnover, followed by jewellery, accessories and homewares.

The team also developed a new online shop which went live in October 2013. Powered by Amazon Webstore, it displays the full range of products within an engaging and easy to use website.

A series of pop-up retail events were programmed to increase awareness of the Soane Shop. The first co-branded event hosted in the No.12 Breakfast Room next to the shop was for the London Design Festival working in collaboration with MOST Productions in September 2013. The event proved to be a great success, increasing footfall by 10% on the previous week, and, more importantly, placing the Museum at the heart of the London Design Festival, drawing in a fresh audience, many of whom had not had contact with the Museum before. The Private View was a resounding success, attended by over 110 people from young up and coming designers and architects to established journalists. This was followed by late night Christmas shopping events in December 2013.

Regular online marketing activity has also been initiated to capitalise on the regular retail calendar of activity, i.e. Father’s Day, Halloween, Christmas, Valentine’s Day, Easter, Mother’s Day and regular Summer and Winter sales.

The Museum shop performed extremely well, with sales up by 27% compared to the previous year. This was due to the combination of more people shopping and each shopper spending more, stimulated by the broader range of products. The average visitor spend increased by 13% on the previous year.

Entertaining at the Soane

The focus over the year was on developing a marketing programme to expand the commercial venue hire business. The programme was launched in November 2013 when prospective clients were invited to an evening drinks reception co-hosted with

Clerkenwell Green. The evening was a success with over 50 potential event bookers viewing the Museum by candlelight. Two further marketing events are planned for September 2014.

The team also developed a corporate membership scheme which was launched at the end of 2013. The membership packages offer a range of benefits, from complimentary and discounted venue hire, to access for corporate employees to the Museum's programme of events.

Income from venue hire increased by 23% on the previous year.

On Julie Brock's retirement as Enterprises Manager in February 2014 a full-time Corporate Events Manager was recruited to join the staff in May 2014 to continue to develop this business.

Soane Licencing Programme

The emphasis during the year was on the development of the two strategic strands of the licencing programme: growing the 'Inspired by Soane' licencees, who develop products for the Soane Shop, and developing product licencees.

Two new 'Inspired by Soane' licencees were signed up during the year. Fox & Chave, who make scarves and ties, developed a range inspired by the Adam drawings collection, and Reine D'Amour developed a range of jewellery inspired by objects in the Museum. Both collections were on sale by Christmas 2013.

Four new product licencees were signed up during the year: Ossowski, a bespoke mirror manufacturer; Adelphi, a wallpaper manufacturer; Haddonstone who developed a range of garden ornaments (based on casts taken by Taylor Pearce from works of art in the Museum), to be launched at the Chelsea Flower Show in May 2014 and Jonathan Burden who is replicating model stands.

Fields Bar & Kitchen

Fields Bar & Kitchen, run by Benugo, opened in Lincoln's Inn Fields in June 2013. The partnership with the Museum is now fully embedded and special offers have been designed to promote to our visitors.

Press, Communications and Publications

The management of press and communications moved to Enterprises when the Development Officer went on maternity leave in January 2014. Caro Communications was appointed as the Museum's press agency in September 2013 and our social media presence was also activated by volunteer Maxwell Blowfield, who was subsequently appointed part-time Communications Assistant at the end of March 2014. The combination of both a professional PR agency and amplifying the press activity with

social media has had a very positive impact on the profile of the Museum, developing our online audiences and driving footfall for specific events. We received an extraordinarily high level of coverage for the *Diverse Maniere* exhibition which ran from March 2014 and was due to close in May 2014, with a Twitter campaign reaching over 1.4 million during March 2014.

A Publications Strategy for the Museum is now in place, with planned dates for the launch of books published by the Museum, supplemented by a bought-in range. At the end of the year the Museum was in the process of appointing a new publishing and distribution partner.

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

FUNDRAISING, PR AND COMMUNICATIONS

The Museum started the year with a small Development team of just over 2.4 (F/T equivalent) staff plus occasional volunteer help. Magnus Copps left in August 2013 and was replaced by Cara Hepburn as Development Officer. Development Events coordinator, Claudia Bertel went on maternity leave in January 2014. Charlotte Bassadone volunteered with the department for three months in the autumn and then joined as a part-time member of staff from January 2014, coordinating a new 'Adopt a Model' programme.

Until January 2014 the department was responsible for PR and Communication activity. For the final 3 months of the year, the maternity leave of a key member of staff resulted in a reorganisation, and responsibility for press and communications has been temporarily given over to the Enterprises Department. A volunteer press officer, (one day a week) was recruited to work with Caro Communications and was responsible for coordinating the Museum press coverage and listings and responding to all press enquiries and image requests from around the world, and managing the Museum's social media activity.

The Development Department generates income for both revenue activities and capital projects. The major fundraising programme is the capital project *Opening up the Soane* (OUTS) for which £7M has been raised. Phase 2 of the project will be completed in early 2015.

The department 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 and now supports one of the Museum's two conservator posts.

The Development Department runs three membership schemes – a Patrons' Circle and a Supporters' Circle and a new high-level membership scheme - The Consols Office - which accepts members who can pay £10,000 p.a. There are currently five members.

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 p.a.

The new, email only, *iSoane* group (now called Soane News) continues to grow steadily with nearly 8,000 members now receiving news and offers from the Museum on a monthly basis. The Museum *Newsletter* has been replaced by a new look *Soane Magazine* which is also co-ordinated and managed by this Department and produced twice a year, with a greater emphasis on external contributions.

This year a third *Annual Review* was produced and coordinated by the department. The *Annual Review* provides a richly illustrated snapshot of what the Museum achieved during 2013. Generously supported by Soane Patrons, Basil Postan and Vanni Treves and the Fernside Trust, some 2,000 copies of the *Annual Review* were mailed out and a further 8,000 copies mailed directly via email. The *Annual Review*, 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 that 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 with a major offer of matching funding. Other significant support was received from the Leathersellers' Company (for Education); Basil Postan (for Endowment); Bill Parker (for Endowment); Elizabeth Cayzer (for capital expenditure); the Tana Trust (for capital expenditure); the Wolfson/DCMS gallery improvement fund (for capital); the Grafton Staircase Appeal; Band Trust (for support of the post of Volunteer Manager) and many others.

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 Museum hosts special visits from the Patrons and supporters of sister organisations based in the UK and internationally.

The *Permanently Magical* endowment appeal was supported by a Gothick Party in November 2013 which raised almost £100K. Looking forward, consolidation of recent gains and successes will be important as well as securing the longer term benefits of OUTS and protecting the Museum from the effects of the year on year reduction of its Grant-in-Aid.

THE STAFF

Staff

Helen Dorey, Deputy Director, was Acting Director from 2 March until 2 December 2013.

Tamara Cannon joined the staff as Retail Assistant on 24 April 2013.

Beth Walker, Head of Education went on maternity leave on 6 May 2013. Her temporary replacement, Claire Kirk, left to have a baby on 13 December 2013, after which the post was covered jointly by Cynthia Adobea-Aidoo, Schools and Families Education Officer, and Kenn Taylor, Community Outreach Officer.

Julia Cort, Community Outreach Officer, left the Museum on 29 May 2013 to take up a permanent post at the Horniman Museum. She was succeeded by Kenn Taylor, who joined the staff on 23 May 2013.

Xanthe Arvanitakis joined the Museum on 4 June 2013 as Director of Soane Museum Enterprises. The interim Director of SME, Brian Oldman, left on 24 July 2013.

Craig Irvine, Deputy Head Warder, left the Museum on 28 June 2013 and was succeeded from within the warding team by Jeff Banwell.

Darko Leko and Lakin Mors joined the Museum as part-time Warders on 2 July 2013. Darko subsequently became a full-time Warder on 5 November 2013.

Magnus Copps, Development Officer, left the Museum on 22 August 2013 to study for an MA in the History of Design, and was succeeded on 16 September 2013 by Cara Hepburn.

John Thompson, Warder, left the Museum on 14 August 2013.

Stephanie Coane, Librarian, left to take up a permanent post at Eton College Library on 18 October 2013, continuing to work at the Museum for one day a week until 20 December 2013 with the kind cooperation of Eton College.

Andrew Davis, Website Editor and Collections Information Officer, left the Museum on 25 October 2013 to take up a permanent post with the Royal Collection.

Abraham Thomas joined the Museum as Director on 3 December 2014.

Marion Box joined the Warding team on 2 January 2014.

Bellina Adjei joined the staff as Enterprises Assistant (part-time) on 6 January 2014.

Charlotte Bassadone joined the staff as Project Coordinator (part-time) in the Development Department on 7 January 2014.

Claudia Bertel, Development Events Coordinator, went on maternity leave on 10 February 2014.

Michael Houps, Warder, left the Museum on 10 February 2014.

Julie Brock, Enterprises Manager, retired from the Museum on 28 February 2014.

Maxwell Blowfield was appointed Communications Assistant (part-time) from 26 March 2014, having previously served as volunteer Press Officer.

Volunteer Programme

The Volunteer Programme has continued to thrive across the Museum and our volunteer team is becoming very much embedded in all areas of the Museum's work. Our largest team of volunteers continue to be in front-of-house roles, helping to support the Warding team and engage our visitors on a daily basis. Vashti Sime, the Volunteer Manager, has also worked to expand the back-of-house roles on offer, and this year we have seen a number of new roles being advertised and filled.

In June 2013, a Retail and Events Research Assistant position was advertised and two volunteers, Louisa Hardinge and Bellina Adjei, were recruited to help assist the Enterprises Department with a number of projects including corporate sponsorship packages and improving the online web store. Louisa completed six months before moving on to paid employment and in November 2013, Catherine O'Neill was recruited to assist Julie Brock, Enterprises Manager, with a large database project.

In August 2013, Dr Tom True was recruited as the Adam Drawings Project Assistant to help assist Dr Fran Sands with basic cataloguing work and taking measurements of Adam drawings.

In September 2013, the Museum took on two volunteers, Markand Patel and Isaac Thom, in the Conservation Department to help assist with conservation cleaning and pest monitoring.

In September 2013, Maxwell Blowfield was recruited as Communications Assistant to work with Claudia Bertel in the Development Department on improving the Museum's presence on social media sites such as Twitter and Facebook.

In October 2013, five Children's Education Volunteers, Alison George, Ellie Wadman, Rashida Simpson, Sophie Steel, and Sarah Thistlethwaite, were taken on to help support the School and Families Officer, Cynthia Adobea-Aidoo, with holiday workshops.

In October 2013, two Community Education Volunteers were appointed to help support the Community Outreach Officer, Kenn Taylor, with his sessions involving older audiences, and at deaf and hard of hearing events.

Dorothy Hirsch continued her work in the Research Library to computerise the catalogue of the modern reference books.

As part of the reward and recognition of our volunteer team a number of visits, talks and events have been held, including visits to the Foundling Museum and Syon House and an event to mark a year of volunteer involvement at the Museum. Back-of-house tours have been arranged to allow volunteers the chance to see the progress of the OUTS project and communicate this to visitors, as well as discounted rates on walks and education workshops. A volunteer Facebook group has also been set-up to facilitate informal socials and visits to exhibitions between volunteers which has so far proved to be very successful.

In this period the Museum has seen a total of 97 volunteers (excluding work experience placements) contribute their time and expertise. Of this number, five were short term placements, ten have moved into paid work within the Museum and thirteen people have chosen to officially end their volunteering with us (reasons range from finding full-time employment to moving away from the area).

Volunteer hours logged for the period 1 April 2013 to 31 March 2014 equate to 8407.25 hours. This gives an average of 162 volunteer hours per week, which is 47.5 more hours per week being contributed by volunteers than last year.

As previously mentioned, a number of volunteers have successfully gone on to get jobs at the Museum in a number of different departments and roles. Darko Leko, Lakin Mors, and Marion Box were recruited from our front-of-house volunteer team into the Warding team and James Bolton, Leila Peres Clarke and Ruta Skatikaite were similarly recruited into the pool of Casual Warders. Tamara Cannon, a former Retail Volunteer was recruited as our first Retail Assistant. Bellina Adjei and Maxwell Blowfield have both joined the Enterprises team and Charlotte Bassadone has been taken on to project manage the Model Room Project.

Alex Fuller, Astrid McCabe, Simi Kohli, and Matilda Senior all completed a one-week Work Experience placement and Cecilia Johnson-Ferguson completed a two-week placement.

Curatorial Volunteer Placements were advertised via the Museum website and from this Bryony Morgan, Charlotte Bassadone, and Charlotte Davies were recruited and taken on for an eight-week placement to assist with curatorial and administrative duties.

Vashti Sime continues to be an active member of both the London and National Heritage Volunteer Managers Network and attends meetings throughout the year. She was also a

member of the steering group to ensure the survival of the London based group once the Renaissance funding for this had finished.

FINANCE

The Statement of Financial Activities shows that the Group generated a net increase in funds of £1,188,889. The increase is the result of the capitalisation 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 2013-14 in the Statement of Financial Activities aligns with the narrative in the Annual Report. The Statement shows that 30% of unrestricted expenditure was incurred to generate funds, 8% on refurbishing and maintenance of the buildings, 15% 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. 2013-14 was the third 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 in 2014-15.

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 trading subsidiary *Soane Museum Enterprises* which became operational in January 2014.

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

	2013-14	2012-13
Total charitable giving	£1,317,044	£934,905
Ratio of charitable giving to Grant-in-Aid	84%	84%
Number of visits to the Museum (excluding virtual visits)	119,305	106,130
Number of unique website visits	345,201	324,301
Number of visits by children under 16 *	1,657	3,851
Number of overseas visits	57,266	35,749
Number of facilitated and self-directed visits to the museum by visitors under 18 in formal education **	1,200	1,706
Number of instances of visitors under 18 participating in on site organised activities **	926	991
% of visitors who would recommend a visit	98%	98%
Admissions income (gross income)	53,037	41,933
Trading income (net profit)	175,847	98,137
Number of UK loan venues	5	4

* Fall in number of visits partially due to a change in the sampling period for 2013-14 which did not include the Easter holiday period.

** Figures for 2012-13 relate to visitors under 16.

Sickness Absence

The average staff sickness rate for 2013-14 was 6.86 (2012-13 15.18 days). However, this includes three staff members being away on long-term sick leave. When these long-term cases are excluded the average staff sickness rate was 2.96 days per person (2012-13 3.83 days).

Company Directorships and other significant interests

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.

Public Expenditure System (PES) Disclosure

In 2013-14, there was no spend on consultancy and £9,600 spent on contingent labour. There were no instances where tax assurance of off-payroll engagements was required.

Data Loss and Information Management

Sir John Soane's Museum has suffered no protected personal data incidents during 2013-14 or prior years, and has made no reports to the Information Commissioner's Office.

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 2014, unrestricted free reserves for the Group stood at £433,480. 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 86% of cases (2012-13 80%).

Five-Year Summary

Year ended 31 March	2014	2013	2012	2011	2010
	£000	£000	£000	£000	£000
Incoming resources	3,404	2,461	3,429	4,172	2,430
Resources expended	2,216	(2,372)	(2,061)	(2,137)	(1,975)
Investment gains or (losses)	1	(2)	(6)	0	1
Net increase in funds	1,189	87	1,362	2,035	457
	(a)	(a)	(a)	(a)	(a)
Total funds (b)	8,376	7,187	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 second 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 (2012-13 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.

Performance assessment

When determining staff performance bonuses for 2013-14, the Remuneration Committee took account of:

- The budget for non-consolidated performance related pay agreed as part of the Museum's pay remit.
- The performance and contribution of the individual over the period (through annual appraisal).

Policy on duration of contracts, notice periods and termination payments

The notice period for curatorial staff is three months and for warding staff is one month.

Most Museum employees are members of the Civil Service pension scheme, PCSPS, with associated redundancy and early retirement conditions. All other staff are entitled to payments as defined under the Employment Rights Act 1996.

The following details are subject to audit:

The Director

Officials	Salary (£'000)		Bonus payments (£,000)		Benefits in kind (to nearest £100)		Pension benefits (£'000) ¹		Total (£'000)	
	2013-14	2012-13	2013-14	2012-13	2013-14	2012-13	2013-14	2012-13	2013-14	2012-13
Helen Dorey	55-60	55-60	0-5	0-5	-	-	115-120	15-20	170-175	75-80
Abraham Thomas	65-70	-	-	-	-	-	30-35	-	95-100	-

Abraham Thomas was appointed as Director on 3 December 2013. His salary as Director was £65-£70K. He received no benefits in kind during the year and also waived the right to a performance related bonus for the first year of his employment.

Helen Dorey, the Deputy Director and Inspector was promoted to Acting Director from 1 March 2013 to 2 December 2013. Her salary as Acting Director was £55K -£60K.

The Director is a member of the Civil Service pension scheme arrangements. For Abraham Thomas, Director from 3 December 2013, the Museum paid £4,933 to the

¹ The value of pension benefits accrued during the year is calculated as (the real increase in pension multiplied by 20) plus (the real increase in any lump sum) less (the contributions made by the individual). The real increases exclude increases due to inflation or any increase or decreases due to a transfer of pension rights.

scheme. For Helen Dorey, Acting Director during the period from 1 April 2013 to 2 December 2013 the Museum paid £8,429 to the scheme.

Pension Entitlements of the Director

	Accrued pension at age 60 as at 31/3/14, and related lump sum	Real increase in pension, and related lump sum at age 60	CETV at 31/3/13	CETV at 31/3/14	Real increase in CETV
	£ 000	£ 000	£ 000	£ 000	£ 000
Helen Dorey	70-75	20-25	212	312	86
Abraham Thomas	5-10	0-5	42	59	14

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 the employee 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 the employee at the date shown. The benefits valued are their 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 31/3/13 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 £65K -£70K. This was 3.3 (2012-13: 2.7) times the median remuneration of the workforce, which was £21,064 (2012-13: £21,463). The median pay multiple has increased from 2.7 to 3.3 due to an increase in pay for the highest-paid Director.

In 2013-14, 0 employees (2012-13: 0) 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 2014

Guy Elliott
Chairman of Trustees

Abraham Thomas
Director and Accounting
Officer

Sir John Soane's Museum

CONSOLIDATED FINANCIAL STATEMENTS YEAR ENDING 31ST MARCH 2014

CONTENTS

Statement of Trustees' and Accounting Officer's Responsibilities	59
Governance Statement	60
Certificate and Report of the Comptroller and Auditor General	63
Statement of Financial Activities	65
Balance Sheet	66
Cash Flow Statement	67
Notes to the Financial Statements	68

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. His 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 himself aware of any relevant audit information and to establish that the Museum's auditors are aware of that information.

Guy Elliott
Chairman
Date: 8 July 2014

Abraham Thomas
Director and Accounting Officer

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's Accounting Officer changed in December 2013 from the Acting Director to a new Director. The new Director has taken assurances from the Acting Director for the period from April to December 2013 for the signing of these accounts. The Museum has a four-year funding agreement with the Department for Culture, Media and Sport (DCMS), of which 2013-14 was the third 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 committees, specifically:

- The Audit Committee meet on a 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 were transferred to the company in January 2014. The company was dormant up to this point, therefore there were no results included in the prior year accounts. The Board meet on a regular basis.

Attendance at Board meetings and at all 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.

Sir John Soane's Museum Governance Statement

It is intended that at least one member of the Buildings Committee attends the monthly OUTS project board meeting. During 2013-14, at least one member of the Buildings Committee was present at 11 of the 12 meetings.

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 (Chairman) (4/4), Alison Gowman (Deputy Chairman) (3/4), Molly Borthwick (3/4), Bridget Cherry (4/4), Sir David Chipperfield (0/0) *****, Uta Frith (3/4), Richard Griffiths* (3/4), Katrin Henkel (0/0)*****, Niall Hobhouse (3/4), Amin Jaffer** (0/2), Ian Jenkins (4/4)****, Sir Richard MacCormac (0/2)***, Orna Turner (4/4).

* - Term ended 31 March 2014

** - Term ended 14 July 2013

*** - Term ended 3 September 2014

**** - Term ended 27 January 2014

***** - Appointed 31 March 2014

***** - Appointed 4 March 2014

Audit Committee:

Alison Gowman (Chair) (4/4), Orna Turner (3/4), Guy Elliot (4/4).

Finance Committee:

Orna Turner (Chair) (3/4), Alison Gowman (4/4), Guy Elliot (4/4).

Soane Museum Enterprises:

Orna Turner (Chair) (6/6), Ed Barnard (6/6), Helen Dorey (3/6), Elizabeth Phillips (2/2), Abraham Thomas (2/2), Anthony Vernon (2/2)

The Board conducted a review of its own effectiveness during the year. As result of this review, the Board has 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 2014 and up to the date of approval of the Annual Report and Accounts, and accords with Treasury guidance. The Board has gained assurance that the data quality of the information it receives is sound through its challenge of the data presented.

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 coordinates 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.
- 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 been 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 a period of pay restraint imposed by government, although the restraints have been lifted for the 2014/15 year. The Museum aims to ensure high morale and job satisfaction which has to date resulted in a low turnover of staff.

4. Compliance with Corporate Governance Code

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

Guy Elliott
Chairman
Date: 8 July 2014

Abraham Thomas
Director and Accounting Officer

**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 2014 under the Government and Resources Accounts Act 2000. The financial statements comprise: the Consolidated Statement of Financial Activities, the Consolidated and Museum Balance Sheets, the Consolidated 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 and the group's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the 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 and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by me in the course of performing the audit. 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 the group's and of the Sir John Soane's Museum's affairs as at 31 March 2014 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

Sir John Soane's Museum
Independent Auditor's Report

- the information given in the 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 Communications; the Staff; and the Director's Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

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.

Sir Amyas C E Morse
Comptroller and Auditor General
9 July 2014

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

Sir John Soane's Museum

Consolidated Statement of Financial Activities for the year ended 31 March 2014

	Note	2014 Unrestricted Funds	2014 Restricted Funds	2014 Endowment Funds	2014 Total Funds	2013 Total Funds
		£	£	£	£	£
INCOMING RESOURCES FROM						
Generated funds						
Grants from Department for Culture, Media and Sport	2	1,046,000	526,000	-	1,572,000	1,111,000
Voluntary income						
Other grants and donations	3	246,556	1,070,488	-	1,317,044	934,905
Activities for generating funds						
Room hire		146,683	-	-	146,683	119,620
Reproduction, filming and hire fees		11,230	-	-	11,230	9,915
Licensing		27,384	-	-	27,384	21,000
Sales of publications		270,132	-	-	270,132	211,963
Charitable activities						
Visitors		53,037	-	-	53,037	41,933
Investment income	4	524	-	-	524	551
Other sources		5,929	-	-	5,929	10,351
TOTAL INCOMING RESOURCES		1,807,475	1,596,488	-	3,403,963	2,461,238
RESOURCES EXPENDED						
Cost of generating funds						
Development, fundraising and trading	5a	541,893	-	-	541,893	597,435
Charitable activities						
Buildings		141,369	242,293	-	383,662	410,656
Collections		268,550	88,423	-	356,973	394,540
Visitor services		797,217	81,096	-	878,313	916,746
Governance costs	5d	54,876	-	-	54,876	52,732
TOTAL RESOURCES EXPENDED	5	1,803,905	411,812	-	2,215,717	2,372,109
NET INCOMING RESOURCES		3,570	1,184,676	-	1,188,246	89,129
Net (losses) / gains on investment assets	9	-	-	643	643	(2,418)
NET INCREASE IN FUNDS		3,570	1,184,676	643	1,188,889	86,711
Transfers between funds		-	-	-	-	-
Fund balances brought forward		3,077,626	4,104,308	4,670	7,186,604	7,099,893
Fund balances carried forward	16-18	3,081,196	5,288,984	5,313	8,375,493	7,186,604

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 figures for prior year comparatives from 2013 represent Museum totals which are not consolidated, as the group was formed during the 2013-14 financial year.

The notes on pages 68 to 82 form part of these financial statements.

Sir John Soane's Museum
Balance Sheet as at 31 March 2014

	Note	2014 £ MUSEUM	2014 £ CONSOLIDATED	2013 £
Fixed Assets				
Intangible assets	8	18,202	18,202	8,312
Tangible assets	7	6,889,957	6,889,957	6,186,861
Investments	9	5,313	5,313	4,670
		<u>6,913,472</u>	<u>6,913,472</u>	<u>6,199,843</u>
Current Assets				
Stock		116,773	116,773	96,325
Debtors	10	302,613	240,632	158,535
Cash at bank and in hand	11	1,425,022	1,470,984	1,599,746
		<u>1,844,408</u>	<u>1,828,389</u>	<u>1,854,606</u>
Liabilities				
Amounts falling due within one year	12	<u>(396,269)</u>	<u>(366,368)</u>	<u>(867,845)</u>
Net Current Assets		<u>1,448,139</u>	<u>1,462,021</u>	<u>986,761</u>
NET ASSETS	15	<u>8,361,611</u>	<u>8,375,493</u>	<u>7,186,604</u>
UNRESTRICTED FUNDS				
General fund	16	419,598	433,480	405,197
Designated fund, heritage property		2,647,716	2,647,716	2,672,428
Total unrestricted funds		<u>3,067,314</u>	<u>3,081,196</u>	<u>3,077,625</u>
RESTRICTED FUNDS	17	5,288,984	5,288,984	4,104,309
ENDOWMENT FUND	18	5,313	5,313	4,670
TOTAL FUNDS		<u>8,361,611</u>	<u>8,375,493</u>	<u>7,186,604</u>

The figures for prior year comparatives from 2013 represent Museum totals which are not consolidated, as the group was formed during the 2013-14 financial year.

The notes on pages 68 to 82 form part of these financial statements.

Approved by the Trustees on 8 July 2014

Guy Elliott
Chairman

Abraham Thomas
Director and Accounting Officer

Sir John Soane's Museum
Consolidated Cash Flow Statement for the year ended 31 March 2014

	Note	2014 £	2014 £	2013 £	2013 £
RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES					
Net incoming resources					
before other recognised gains and losses			1,188,246		89,129
Adjustments to Statement of Financial Activities					
Investment income	4	(524)		(551)	
Depreciation - Tangible	7	108,280		111,556	
Depreciation - Intangible	8	8,330		4,686	
Balance Sheet movements					
(Increase)/Decrease in stock		(20,448)		(21,432)	
Decrease/(Increase) in debtors		(82,097)		296,488	
Increase/(Decrease) in creditors (excluding capital creditors)		<u>(501,477)</u>		<u>(25,184)</u>	
Total adjustments			(487,936)		365,563
Net cash inflow from operating activities			<u>700,310</u>		<u>454,692</u>

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2014

Net cash inflow from operating activities		700,310		454,692
Return on investments				
Investment income	4	524		551
Capital expenditure and financial investment				
Payments to acquire and improve tangible and intangible fixed assets	7 & 8	<u>(829,596)</u>		<u>(995,106)</u>
Net increase/ (decrease) in cash for the year		<u>(128,762)</u>		<u>(539,863)</u>

ANALYSIS OF CHANGES IN NET CASH BALANCES

Net cash balances brought forward		1,599,746		2,139,609
Net increase/(decrease) in cash for the year		(128,762)		(539,863)
Net cash balances carried forward	11	<u>1,470,984</u>		<u>1,599,746</u>

The figures for prior year comparatives from 2013 represent Museum totals which are not consolidated, as the group was formed during the 2013-14 financial year.

The notes on pages 68 to 82 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.

Consolidated accounts have been prepared which include the Museum accounts and the Museum's trading subsidiary Soane Museum Enterprises Ltd (SME). SME began trading on 27 January 2014. Group accounts were not prepared in the previous year as SME was dormant throughout that period. The Museum Trustees act as Trustees to all the individual funds within the Museum accounts. Two Museum Trustees own the issued share capital of Soane Museum Enterprises Ltd. As the Museum is not incorporated, it cannot own any share capital. The Museum Trustees who are the owners of the share capital have signed a Declaration of Trust that they will act as directed by the Museum Trustees. In addition, the Museum's Director, Deputy Director and Finance Director and a Museum Trustee are all directors of the company along with two independent directors.

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 2014, unrestricted free reserves stood at £433,480. 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)	2014	2013
	£	£
Grant-in-Aid - current, unrestricted income	1,046,000	1,084,000
Grant-in-Aid - capital, restricted income	526,000	27,000
	<u>1,572,000</u>	<u>1,111,000</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	2014	2013
	£	£	Total	Total
			£	£
Deferred Income for OUTS project		500,000	500,000	-
Wolfson Foundation for OUTS project		250,000	250,000	-
Heritage Lottery Fund - for OUTS project		114,365	114,365	164,824
Other capital grants for OUTS project		75,037	75,037	51,635
City Bridge Trust grant for OUTS project		-	-	100,000
Grants and donations for other capital projects		-	-	-
Grants and donations for revenue projects		131,086	131,086	245,702
Other donations and Gift Aid recoverable	246,556		246,556	372,744
	<u>246,556</u>	<u>1,070,488</u>	<u>1,317,044</u>	<u>934,905</u>

4 Investment Income	2014	2013
	£	£
Dividends and interest receivable, all unrestricted	<u>524</u>	<u>551</u>

5 Resources Expended

a) Cost of generating funds	2014	2013
	£	£
Direct costs, development & fundraising	75,657	170,617
Direct costs, publications	21,571	21,439
Direct costs, trading, inc. legal advice	22,852	18,587
Direct costs, stock for trading	118,169	111,383
Direct costs, room hire	3,299	4,526
Allocated staff costs	256,615	238,645
Allocated support costs, see Note 5e	43,730	32,238
	<u>541,893</u>	<u>597,435</u>

5 Resources expended (continued)

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

	Buildings	Collections	Visitors	2014 Total	2013 Total
	£	£	£	£	£
Building projects	44,808	-	-	44,808	57,600
Building maintenance	153,147	-	-	153,147	149,747
Works of art, Objects & Pictures	-	22,465	-	22,465	15,395
Publications (collections)	-	2,620	-	2,620	5,384
Research, library and archive	-	14,973	-	14,973	47,963
General Conservation	-	2,035	-	2,035	4,155
Visitor services	-	-	9,378	9,378	10,443
Visitors - virtual access	-	-	3,041	3,041	2,072
Educational activities	-	-	68,114	68,114	74,085
Exhibitions	-	-	46,249	46,249	40,035
Allocated staff costs	154,381	276,616	611,553	1,042,550	1,074,144
Allocated support costs at 31 March 2014	31,326	38,264	139,978	209,568	240,919
	<u>383,662</u>	<u>356,973</u>	<u>878,313</u>	<u>1,618,948</u>	-
at 31 March 2013	<u>410,656</u>	<u>394,540</u>	<u>916,746</u>	-	<u>1,721,942</u>

c) Staff costs, see Note 6a

	2014	2013
	£	£
Costs of generating funds	256,615	238,645
Buildings	154,381	167,402
Collections	276,616	267,389
Visitor services	611,553	639,353
Governance	31,282	33,687
	<u>1,330,447</u>	<u>1,346,476</u>

d) Governance, including staff costs see Note 5c

	2014	2013
	£	£
Internal audit - current year	5,950	5,950
External audit - current year (Museum only)	11,625	4,601
Other administrative expenses	2,823	3,829
Allocated staff costs	31,282	33,687
Allocated support costs	3,196	4,665
	<u>54,876</u>	<u>52,732</u>

The Comptroller and Auditor General is the auditor of the Museum's Financial Statements. The audit fee for the work was £15,500 (2013: £15,500); no other non-audit work was provided. The external audit expense of £11,625 represents an allocation of the 2013 audit fee and the clearing of a prior year accrual.

e) Allocated support costs

	2014	2013
	£	£
Cost of generating funds, see Note 5a	43,730	32,238
Buildings, see Note 5b	31,326	35,907
Collections, see Note 5b	38,264	54,254
Visitor services, see Note 5b	139,978	150,758
Governance, see Note 5d	3,196	4,665
	<u>256,494</u>	<u>277,822</u>

6 Employee and Trustee Information

a) Staff costs

	2014	2013
	£	£
Salaries	1,076,612	1,093,193
Employer's national insurance	77,323	79,869
Employer's pension contributions, see Note 21	176,512	173,414
Total employment costs	<u>1,330,447</u>	<u>1,346,476</u>
Recruitment	5,773	12,740
Payroll services, training and other staff costs	17,499	25,951
Total staff costs	<u><u>1,353,719</u></u>	<u><u>1,385,167</u></u>

b) Staff numbers

	2014	2013
	£	£
The average number of persons employed, analysed by function was:		
Cost of generating funds	6.4	5.6
Buildings	5.4	5.7
Collections	8.1	7.8
Visitor services	23.8	23.8
Governance	0.6	0.7
	<u><u>44.3</u></u>	<u><u>43.6</u></u>

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:

	2014	2013
£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 (2013: £nil). Claims for travel by 1 Trustee amounted to £185 (2013: £172).

Sir John Soane's Museum
Notes to the Consolidated Financial Statements for the year ended 31 March 2014

7 Tangible Assets

Museum and Group

	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 2013	49,070	209,999	5,040,039	79,194	41,103	68,373	10,125	790,413	248,012	6,536,328
Additions & improvements	9,160	786,261	8,464	-	-	-	-	2,394	5,097	811,376
At 31 March 2014	58,230	996,260	5,048,503	79,194	41,103	68,373	10,125	792,807	253,109	7,347,704
Depreciation										
At 1 April 2013	-	-	121,539	79,194	27,752	59,305	9,755	39,521	12,401	349,467
Charge for the year	-	-	47,485	-	5,242	2,888	370	39,640	12,655	108,280
At 31 March 2014	-	-	169,024	79,194	32,994	62,193	10,125	79,161	25,056	457,747
Net Book Value										
At 31 March 2014	58,230	996,260	4,879,479	0	8,109	6,180	0	713,646	228,053	6,889,957
At 1 April 2013	49,070	209,999	4,918,500	0	13,351	9,068	370	750,892	235,611	6,186,861

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 commenced on Phase 2 of *Opening up the Soane* (OUTS). The costs associated with Phase 2 and planning works for Phase 3 have been allocated to assets in the course of construction. Treatment of heritage assets is detailed in Note 26.

8 Intangible Assets

Museum and Group

Cost	£
At 1 April 2013	23,430
Additions and improvements	18,220
At 31 March 2014	<u>41,650</u>
 Amortisation	
At 1 April 2013	15,118
Charge for the year	8,330
At 31 March 2014	<u>23,448</u>
 Net Book Value	
At 31 March 2014	<u>18,202</u>
At 31 March 2013	<u>8,312</u>

Intangible assets represent website expenditure, audio guide tours, the Collections Management System and a database license.

9 Investments

Museum and Group

	2014	2013
	£	£
Market value at 1 April	4,670	7,088
Listed investments donated to the Museum	-	-
Net (loss) / gain on investments	<u>643</u>	<u>(2,418)</u>
 Market value at 31 March	<u>5,313</u>	<u>4,670</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

	2014	2014	2013
	MUSEUM	GROUP	
	£	£	£
Prepayments and accrued income	72,468	72,468	61,823
VAT recoverable	95,750	92,614	27,163
Other debtors, including Gift Aid recoverable	134,395	75,550	69,549
	<u>302,613</u>	<u>240,632</u>	<u>158,535</u>

The debtors include £92,614 (2013: £27,163) owed by HMRC, and no other amounts owed by central government departments. All other amounts are with bodies external to government.

11 Cash at bank and in hand

	2014	2014	2013
	MUSEUM	GROUP	
	£	£	£
Cash at bank	1,422,106	1,465,441	1,593,783
Cash in hand	2,916	5,543	5,963
	<u>1,425,022</u>	<u>1,470,984</u>	<u>1,599,746</u>

12 Creditors: amounts falling due within one year	2014	2014	2013
	MUSEUM	GROUP	£
	£	£	
Trade creditors	249,902	220,001	58,680
Taxation, social security and pensions	36,793	36,793	43,274
Accruals	59,454	59,454	265,771
Deferred income	50,120	50,120	500,120
	396,269	366,368	867,845

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 - the funds were recognised as income at this date. The Creditors include £36,793 (2013: £43,274) owed to HMRC and PCSPS. No other amounts were owed to central government departments.

13 Provisions

Museum and Group

There were no provisions.

14 Operating lease commitments

Museum and Group

There were no annual operating lease commitments.

15 Analysis of net assets	Restricted Funds	General Fund	Designated Fund	Endowment Fund	Total Funds
Museum and Group	£	£	£	£	£
Represented by:					
Intangible Fixed Assets	18,202	-	-	-	18,202
Tangible Fixed Assets	4,227,952	14,289	2,647,716	-	6,889,957
Investments	-	-	-	5,313	5,313
Current Assets	1,092,950	735,439	-	-	1,828,389
Liabilities	(50,120)	(316,248)	-	-	(366,368)
Provisions	-	-	-	-	-
Balances at 31 March 2014	5,288,984	433,480	2,647,716	5,313	8,375,493
As at 31 March 2013					7,186,604

16 Unrestricted Funds

Museum and Group

	General Fund	Designated Fund	Total
	£	£	£
Balances at 1 April 2013	405,197	2,672,429	3,077,626
Income	1,807,475	-	1,807,475
Expenditure	(1,803,905)	-	(1,803,905)
Transfers, see below	24,713	(24,713)	-
Balances at 31 March 2014	433,480	2,647,716	3,081,196
As at 31 March 2013			3,077,625

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

Museum and Group	Balances at 1 April 2013	Income	Expenditure	Transfers	Balances at 31 March 2014
Acquisition Fund	42,620	-	-	-	42,620
Conservation & Publications Fund	43,940	6,448	(3,625)	-	46,763
Exhibition Fund	81,999	27,500	-	-	109,499
Library Fund	120,973	22,500	(84,798)	-	58,675
Education Fund	24,579	2,438	(18,081)	-	8,936
Masterplan Fund	156,592	1,465,401	(242,293)	(738,390)	641,310
Capital Fund for Enabling Works	145,707	-	-	-	145,707
Masterplan Construction Fund	3,452,667	-	-	738,390	4,191,057
Other Restricted Project Fund	35,232	72,200	(63,015)	-	44,417
Total	<u>4,104,309</u>	<u>1,596,487</u>	<u>(411,812)</u>	<u>-</u>	<u>5,288,984</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 Other Restricted Project Fund relates to funds raised to support specific projects identified by the Museum.

18 Endowment Fund

Museum and Group	Total £
Balance at 1 April 2013	4,670
Investments donated to the Museum	-
Net (loss) / gain on investment assets	643
Balance at 31 March 2014	<u>5,313</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 £10,000 (2013: £54,739) to Fairhurst Ward Abbotts (FWA) for Phase 1 of the *Opening Up The Soane* (OUTS) project. The Museum was also contractually committed to Kingswood Construction to the sum of £677,700 (2013: nil) for Phase 2 of the OUTS project. Additional sums totalling £280,850 (2013: £231,141) are committed for professional fees for Phases 2 & 3 of OUTS.

20 Contingent Assets & Liabilities

There is one contingent asset of the Museum totalling £13,882, being the profit of the trading subsidiary, payable under gift aid to the Museum upon an expected decision of the Directors of the subsidiary to gift aid the profit to the Museum.

There were no contingent liabilities.

There were no losses or special payments.

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 2013-14, employer's contributions of £176,512 were payable to PCSPS (2012-13 £173,413) 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 2014-15, 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 2014-15 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. There are 4 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 provides services and facilities for the Trust on an arm's length basis, and during the year the Trust was charged a total of £6,660 (2013: £6,660) for fundraising and administrative services.

The Director, Deputy Director and Finance Director of the Museum serve unremunerated as Directors of the Museum's trading subsidiary, Soane Museum Enterprises. The Board is chaired by a Museum Trustee, Orna Turner.

Please refer to the Remuneration Report for details of compensation for key management personnel.

The Museum entered into other material related party transactions as follows:

The Worshipful Company of Glovers of London Charitable Trust donated £500 to the Museum. Alison Gowman, a Trustee of the Museum, is also the Master of the Worshipful Company of Glovers of London.

One Trustee of the Museum purchased room hire totalling £3,240.

A total of four Trustees donated a total of £7,725 to the Musuem for various fundraising campaigns.

23 Trading Subsidiary

The Museum's trading subsidiary, Soane Museum Enterprises, became operational on 27 January 2014, carrying out the commercial operations of the group, being retail, licensing and room hire. Please refer to note 1(a) for further information on its constitution. A summary of the results of the subsidiary are shown

Profit and loss account	£
Turnover	61,771
Cost of Sales	(16,003)
Gross Profit	45,768
Administrative Expenses	(31,886)
Trading Profit	13,882
Payment under gift aid to Museum	(13,882)
Profit on Ordinary Activities before taxation	-
Retained in subsidiary	-
Balance Sheet	
Tangible Fixed Assets	0
Current Assets	73,236
Current Liabilities	59,354
Provision: Payment under gift aid to Museum	13,882
Net Assets	-
Share Capital	-
Reserves	-
Total Funds	-
Reconciliation to SoFA	
Trading income included in SoFA	
Turnover	61,771
Plus: Museum Trading Income	393,658
Activities for Generating Funds in SoFA	455,429
Trading costs included in SoFA	
Cost of Sales	16,003
Administrative expenses	31,886
Plus: Museum Development fundraising and Trading costs	494,004
Cost of Generating Funds in SoFA	541,893

A provision for the payment of the subsidiary's profit (£13,882) to the Museum has been included in the subsidiary's expenses. This will become payable to the Museum upon an expected decision of the Directors of Soane Museum Enterprises to gift aid its profit to the Museum.

24 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.

25 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 57% 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 (shares in a Public Listed Company) 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.

26 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, a painting and a set of architectural drawings 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. A window on the second floor of the Museum that was removed during the course of construction works was donated to the Brooking Collection. The value of the window was not included on the Balance Sheet and it was deemed to have no residual value.

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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