

SIR JOHN SOANE'S MUSEUM

Registered Charity No. 313609

THE ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR 1 APRIL 2009 TO 31 MARCH 2010

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



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HISTORY, AIMS AND OBJECTIVES OF THE MUSEUM

History of the Museum

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

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

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

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

The **1833 Act** was superseded in 1969 by **The Charities (Sir John Soane's Museum) Order (1969 No.468), revised in 1996 and 2003.**

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.

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 the education and recreational life of the country. Integrating No.14 Lincoln's Inn Fields into the Museum complex and administering its activities is an important part of the Trustees' strategy for the future of the Museum.

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 must be to maintain the historic fabric of the three Soane houses in our care, Nos 12, 13 and 14 Lincoln's Inn Fields, and to restore objects and interiors to their Soane positions and appearance where this is possible.

2. To allow the public free access to the Museum and to introduce first-time visitors to the architecture, works of art and collections of the Museum and make these comprehensible and accessible.

3. To inspire creativity by means of an imaginative programme of exhibitions, talks and events (including those on contemporary architecture, art and design), so that the Soane remains a 'living' museum.

4. To provide opportunities for education and life-long learning in Architecture and the history of art in their broadest sense following Soane's intention to develop his House and Museum as 'an Academy for the Study of Architecture'.

5. To enable the public to acquire a deeper knowledge of the Museum's collections of architectural drawings, books, models and works of art by means of exhibitions, catalogues and publications and through an increased use of information technology.

6. To manage the Museum's financial and administrative affairs effectively.

Public Benefit

In compliance with the duty set out in section 4 of the Charities Act 2006, 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 Department for Culture, Media and Sport (DCMS) for compliance with the Management Statement and Financial Memorandum.

There are three committees of the Trustees: the Audit Committee, the Finance Committee and the Buildings Committee.

A group of six senior staff reporting to the Director comprises the Management Team which meets weekly. The Management Team is made up of the Deputy Director, the Finance Director, the Development Director, the Archivist and Head of Library Services, the Head of Education and the Enterprises Manager.

Trustee Appointments

As stipulated in the 1833 Act and the 1969 Charity Order, the Board of Trustees is made up of four Life Trustees, appointed by the Board of Trustees as a whole after wide consultation, and Representative Trustees from five organizations: the Royal Society, the Court of Aldermen of the City of London, the Society of Antiquaries of London, the Royal Society of Arts and the Royal Academy of Arts. The Trustees appoint their own Chairman, to serve for a period of five years; either one of the Life Trustees or someone from without the body of Trustees who becomes a Trustee *ex officio* for the period of chairmanship. Trustees receive appropriate training on appointment, including a detailed information pack setting out their responsibilities and background information about the Museum and its activities.

A register of Trustees' interests is regularly maintained. No conflicts of interest have arisen in the year.

Volunteers

Sir John Soane's Museum each year has a small number of opportunities for volunteer and intern positions. These vital volunteers help in curatorial, conservation, education and development departments.

Relationship between the Charity and Related Parties

Sir John Soane's Museum is an executive Non-Departmental Public Body 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

DIRECTOR'S INTRODUCTION

This review of the year 2009-10 shows how absorbed the Museum has been in preparing for its major capital project, *Opening up the Soane*, which culminated, in March 2010, with the welcome news that we had secured a grant of just under £1 million from the Heritage Lottery Fund. This, together with generous donations from grant-making trusts and private individuals, will hopefully allow the Museum to raise the full £7 million needed to embark upon the first phase of *Opening up the Soane* in early 2011.

The *Annual Report* also describes the many conservation, education and cataloguing initiatives that have borne fruit over the past year, notably the creation of a splendid new store for works of art in the West Chamber, the over 4,000 schoolchildren from 61 schools who took part in sessions or tours run by the Museum – many of them in our new facilities in No.14 Lincoln's Inn Fields - and the news that over half of Soane's celebrated Library has now been now catalogued and put online. Then there were such triumphs as the acquisition of the long-lost Napoleon ring, the popular *George Scharf* and *Mary Delany* exhibitions in the Soane Gallery, and the successful re-launch of the Soane Shop, now under the Museum's first-ever Enterprises Manager. Over 107,000 people visited the Soane Museum in 2009-10, the highest attendance ever recorded.

I would like to record my thanks to the staff and volunteers of the Museum, who make it all run smoothly, especially Helen Dorey, my Deputy, and the rest of the Management Team, who work so hard and maintain such an enthusiasm for this extraordinary institution. Thanks too are due to my Trustees, under the Chairmanship of Simon Swynfen Jervis, for their advice and mentorship, and the many experts and consultants – architects, designers, conservators, and project managers – without whom *Opening up the Soane* could not have proceeded so far. Much of the success of the Soane is underpinned by the efforts of our Development Department, now happily brought on to the permanent staff of the Museum. We should, however, record here our debt of gratitude to the Directors of Sir John Soane's Museum Society, who have raised funds for the Museum since 1987. The Society was wound up at the end of 2009 to simplify its administration, to achieve savings and to conform with the 2006 Charities Act, and this means that all fundraising is now managed within the Museum. But we hope that the new Development Board, which carries on the work of the Society and includes most of the former Society Directors, will retain the combination of enterprise, imagination, and loyalty which made working with them for 22 years such a pleasure.

Tim Knox

THE TRUSTEES

The Trustees held six meetings during the year. The Audit and Finance Committee held three meetings. Following an agreement at the meeting of the Trustees held on 17 September 2009 two Committees were formed from the Audit and Finance Committee: the Audit Committee, which met twice more during the year, and the Finance Committee, which met once more during the year. James Macdonald continued to serve as a co-opted member on the Audit and Finance Committee and on the two new Committees, and to attend some full meetings of the Trustees. Members of the Buildings Committee attended some of the OUTS project meetings. Alderman Alison Gowman attended some meetings of Sir John Soane's Museum Society as the representative of the Trustees, until its dissolution in January 2010.

The Risk Register was reviewed by the Audit and Finance Committee (later the Audit Committee) quarterly and formally approved by the Trustees once during the year.

The Trustees welcomed Professor Uta Frith as the Representative Trustee of the Royal Society in succession to Dr Tim Bliss in April 2009.

Molly Borthwick was appointed an Honorary Trustee on 9 November 2009.

THE BUILDINGS

Opening up the Soane Project

At the beginning of the year the Museum was successful in its Round 1 application to the Heritage Lottery Fund, and was awarded a development grant to work towards the preparation of a Round 2 application to be submitted in December 2009.

The Museum went out to tender for the Project Manager and Architect (with Mechanical and Electrical Services Consultant and Quantity Surveyor) and as a result of that process Julian Harrap Architects were appointed along with Fanshawe as Project Managers. Consultants were also appointed (after tender processes) for the development of the website brief (Martin Bazley), new Collections Management system (Julian Tomlin), the oral history project (Tina Sawyer), volunteer programme (Barbara Reid) and outreach (Tina Sawyer).

In October 2009 six architectural and design practices were invited to submit ideas for a new Soane Gallery, Interpretation Room and Shop. After a full interview process the firm of Caruso St John was appointed.

In February 2010 the Museum went out to tender to three companies for structural engineering services and Mann Williams was appointed.

Over the Summer of 2009 a major programme of opening up and investigation works was carried out. Julian Harrap Architects oversaw works carried out by the Museum's maintenance contractors, Fullers, ranging from the lifting of floor boards to investigate the structural strength of the second floor to the excavation of what will be the lift shaft to reveal part of the foundation of No.12. Helen Hughes carried out a

programme of paint analysis, looking in particular at the first floor rooms of No.12, which will become the new temporary exhibition gallery.

Investigations were also carried out in the Ante-Room on the ground floor to see whether large sections of two roundels by Thomas Banks had been lost when the south wall was rebuilt in the 1890s or whether they might still be present, buried in the wall plaster. Our sculpture conservators Taylor Pearce were briefed somewhat pessimistically but when they started work it rapidly became clear that the sculptures survived intact and they have now both been disinterred from their adjacent plaster.

Specialist furniture restorers from Arlington Conservation took out a bookcase in the north-west corner of the Ante-Room (moved there in the 1890s) so that our architects could investigate behind it and see the floor below it. This removal revealed the marks left on the wall by Soane's arrangement of works of art, along with some of the original fixings. These confirmed the analysis of the sequence of works already carried out based on the original inventories and a surviving view of the room from 1826. Sadly, the lifting of the floor boards to see what survived of the shaped opening down to the catacombs below the Ante-Room revealed that the opening had been thoroughly filled in and not a trace remained.

On the second floor the wallpaper historian Mark Sandiford worked over a number of weeks painstakingly peeling back the wall surface in the large rear room created in the 1890s when the partitions dividing the space into Soane's bedroom, bathroom, oratory and book lobby were removed. This revealed the original wallpaper surviving in large areas. This wallpaper was supplied to Soane via his decorators Duppa Slodden and Co. from 1813 right through until the time of his death in 1837 described in bills as 'Duff yellow on maroon' or 'Duff paper yellows' with a 'black on orange' fillet as a border. Although the paper is shown in the views of 1825 the fillet is not, although it is specified in the bills, so it was particularly pleasing to uncover an original section of it. The Order Book of the original makers of the paper, Cowtan, survives in the V&A and in it is a sample of Soane's paper, kept for colour matching purposes. The combination of the uncovered original paper and this sample will enable us to reproduce Soane's wallpaper exactly to cover all the new partitions. On the other walls we will uncover as much as possible of the original paper so that both can be seen by visitors.

In Mrs Soane's Morning Room, for many years the Secretary's Office, investigations were carried out on the walls of the cupboard which was once Mrs Soane's 'lavatory' closet (probably containing just a wash basin). In September 2009 these revealed an area of the 'Dutch tile paper' which we know from bills Soane used in closets on this floor in 1813 and in 1832.

Amongst the challenges of *Opening up the Soane* is that of conserving and putting back on public display Soane's more than 100 architectural models – one of the largest and most significant collections in Britain. A small number require major restoration, including a large cork model of Pompeii as it looked in 1820. This great model was cut almost in half in the 1890s when the model stand was reduced in size to make it easier to accommodate within the Museum when the original model room was disbanded. The section which was removed was not kept and has been missing for more than one hundred years. During the year, with the help of generous funding

from the Leche Trust, the Museum commissioned the cork-model maker Dieter Coellen, whose *atelier* is in Bonn, to reconstruct the missing half. He and his colleague Johannes Fischer made a research trip to London and consulted the foremost Pompeii and cork model expert Professor Valentin Kockel of the University of Augsburg before manufacturing the new section of the model in Germany over the winter of 2009-10. The new section was brought to London in February 2010 and was set up alongside the original sections, which Dieter and Johannes then repaired and cleaned. The final stage was to tint the new cork so that although it will be obvious to anyone looking carefully that part of the model has been re-made, it will not jar. The new section along with the restored original is now carefully crated up pending the restoration of the stand and its final installation in 2012-13.

In parallel to the work on the model Peter Holmes of Arlington Conservation spent two days with his team of conservators carrying out a detailed analysis of the two-tier stand on which the Pompeii model sits (along with many others). This was made for Soane in the 1820s but, like the model, cut down in the 1890s. In parallel to Arlington's work, Helen Hughes took paint samples from the edges of both model and stand for analysis. The stand was dismantled in January 2010 and removed to the Arlington studios for the restoration to begin.

Investigations into many other aspects of the restoration of rooms on the second floor and elsewhere are continuing. Carpets, architectural models, picture frames, ceramics and bronzes all need to be restored and their history and condition assessed. All the furniture has been inspected and proposals made for its restoration.

Research continued: the Deputy Director produced detailed reports on the curved link across the No.12 courtyard, the first floor of No.12, wallpapers used by Soane (with complete transcripts of all bills) and on carpets (with complete transcripts of all bills). Discussions continued with Annabel Westman (the recreation of Soane's bed), Sue Stern (carpets) and David Eveleigh (bathrooms) and the works of art which will be displayed in all the restored interiors were listed and their conservation needs analysed.

Many practical matters were also considered and assistance provided by Museum staff to the full range of consultants. In parallel to the work of surveying and drawing up proposals for restoration Julian Harrap Architects produced a detailed Environmental Report and worked with Museum staff on a maintenance plan. A detailed survey of the Lift Shaft was carried out by the Downland Partnership in March and William Brown, the MLA Museum Security Advisor, reviewed the proposals for the new Gallery. The Deputy Director drew up a list of items available for display in the new interpretation room and work began to photograph and measure them all in preparation for detailed planning. She, with Sue Palmer drew up a list of potential oral history interviewees and, with Colin Wood, briefed consultants on current volunteer schemes and many other aspects of the project.

Chapel Studios examined all the panels of 16th- and 17th-century stained glass in store at the Museum and produced detailed conservation assessments of each one. Analysis of the sizes is helping to refine the proposals for the reinstallation of these panels in Soane's original arrangements – dismantled in the 1890s with only outline drawings kept as a record. Work also began, working with Caroline Wilson of Julian

Harrap Architects and Paul and Paula San Casciani, on the proposals for the recreation of 16 sepia panels of the saints which were destroyed in the last war and only recorded in early twentieth-century photographs. The double doors in which these were set survive, but altered almost beyond recognition: close analysis and the production of detailed survey drawings has enabled the sizes of the glass panels to be verified and proposals refined.

The development phase of the project was completed successfully in the autumn of 2009 and work then continued on the preparation of drawings for the Listed Building Consent Application and a Round 2 application to the Heritage Lottery Fund. Both were lodged in December. In March 2010 we were delighted to be granted consent and to receive an HLF grant of £999,984 towards the project.

Research and preparation for recreating the William Collins stained glass window, after Reynolds, in the Tivoli Recess

As part of *Opening up the Soane* we will be restoring the small space off the main staircase which Soane called the ‘Tivoli Recess’ – this has been funded outside the main project.

Towards the end of his life Soane transformed this tiny area into London’s first gallery of contemporary sculpture, filling it with works by his contemporaries (and friends) Thomas Banks, John Flaxman and Sir Francis Chantrey. He also commissioned a large stained glass window, a copy of a window designed by Sir Joshua Reynolds for New College Chapel, Oxford and made by the glass-painter Thomas Jervais.

One of the most challenging elements in the restoration of the recess is the recreation of this window, which was made for Soane by the celebrated glass painter William Collins in 1829-32. This window suffered many vicissitudes after Soane’s death – the enamel paint started to peel, it lost its elaborate borders when it was moved to a new opening in the Shakespeare Recess in the 1890s and finally, it was destroyed by bomb blast in 1940. Only the central section of the lower panel survives, in several pieces, crucial evidence not only of the technique and materials used by Collins but also of the refinement and beauty of the whole window.

The Museum received funds from the DCMS/Wolfson Museums and Galleries Improvement Fund towards the restoration of the window and research has been going on for the last year in preparation for its manufacture and installation (which will be in 2011-12). Keith Barley of Barley Studios, one of Britain’s foremost experts on early 19th-century stained glass, was appointed to manufacture the new window. A C Cooper, Fine Art Photographers, were commissioned to take new photographs both of the oil sketch by Reynolds for the original window, in a private collection, and of the original Reynolds window at New College. We are most grateful to the Provost and staff of New College for erecting scaffolding especially to allow close-up access to that window.

Mr Barley spent much of the year studying the other evidence for the Soane window. The view of the recess in 1834 indicates the colours used by Collins and the inventory

sketch of 1837 shows the overall layout of the figures in relation to the glazing bars with notes confirming some colours. The photographs of 1911 are crucial in determining the pattern of the outer part of the lower panel of Soane's window – which is not a copy of the lower panel of the New College window but a variant with its central decorative scroll on a porphyry background. This lower panel must surely have been designed in discussion with Soane for it is neo-classical in feeling rather than a Gothic pedestal as it is in the New College window. The 1911 photographs are also invaluable in providing precise information about the style of the figures in Collins' original window.

Just before Christmas 2009 a crucial piece of evidence surfaced by complete chance when a German student contacted Keith Barley to ask his opinion of a damaged window from a villa in Hamburg. This window turns out to be another Collins window of Charity after the New College window, with a third variant pedestal (this time plain porphyry blocks) and different borders from those used in Soane's window. This, although fragmentary, provides all the evidence needed about precisely how Collins painted the drapery and the skin tones to enable us to achieve the closest possible reconstruction of the original window. The window in Germany is signed as are the borders, made by a manufacturer in the West Midlands. Alongside his study of Collins' technique, Keith has been able to commission analysis of the enamel and pigments used in Soane's Collins window (using the surviving fragments) and is working with researchers at Sheffield University on the 'recipe' that should be used to recreate the glass on which Collins painted his figures and on the constituents of the enamel colours.

Meanwhile the Museum's Architects, Julian Harrap and his project team of Caroline Wilson and Lyall Thow, worked out the precise size of the Tivoli window – a complex exercise involving overlaying the plans and views from the Soane period over the modern survey of the area and assessing the results in relation to the evidence of the surviving fabric of both the Tivoli and Shakespeare Recesses (the opening in which the Tivoli Recess window was installed, without its original borders, in the 1890s, survives, bricked up).

In January 2010 we were finally able to see the dimensions of the window when Keith Barley brought the initial outline cartoon to the Museum. The next stage is the manufacture and the installation, once other works to the recess are completed as part of phase one of *Opening up the Soane*, due to start on site in January 2011.

The West Chamber

The work of creating the first purpose-designed store for works of art at Sir John Soane's Museum began on site on 18 August and was completed in December 2009.

The 'West Chamber' is a basement space at the back of the Museum, adjacent to Soane's atmospheric 'crypt' but never part of his Museum – it was originally the coal cellar of Soane's first house at No.12 Lincoln's Inn Fields, next to his Museum. When Soane died in 1837 he left No.12 to the nation, with the Museum, but it was an entirely separate property, rented out to provide an income. In the 1890s, the then Curator, James Wild, knocked through the west wall of Soane's Crypt to create the 'West Chamber' as additional display space for the Museum. In doing so, he

compromised Soane's arrangements, destroying an evocative assemblage around a mirrored false doorcase in the west wall of the Crypt and installing in his new display space objects which had previously been displayed elsewhere in Soane's Museum.

The West Chamber project has blocked up Wild's open arch between the West Chamber and Crypt. The doorcase in the centre of the west wall has been recreated, with new Portland stone pilasters carved by the stonemasons Pierra supporting the original architrave which Wild moved to an external courtyard where it was embedded in a wall. It has been carefully restored by Taylor Pearce Restoration. Today, the doorcase contains a mirror, just as it did in Soane's day, but this does in fact operate as a door, providing additional back-up access to our new store. In front of it, on a porphyry *scagliola* column (now reinforced with steel internally and bolted through to a substantial new concrete foundation beneath the stone floor), is a magnificent bronze bust of Pluto, restored to its original position. The installation of this bust was a particular challenge involving weighing this huge and heavy bronze, doing a mock-up installation and detailed discussions with two firms of structural engineers. With its return, the enfilade through Soane's Crypt has regained its original focal point and is transformed.

The West Chamber itself is also transformed with new cabinets supplied by Ocean Design housing all the artefacts (mainly plaster casts) formerly poorly housed in the 'Cast Store' next to the boiler room. The new store has a stable environment and provides safe and, most importantly, fully secure, storage for all these items for the first time. There is space for conservators to work and space for the storage of stone plinths etc. on moveable 'dollies' around the cabinets. The work of transferring all the works of art has allowed us to do a full audit of items in storage, an additional benefit of the project.

This dual-purpose project has both restored an important 'lost' Soane arrangement and enhanced visitors' experience of the Crypt and paved the way for our *Opening up the Soane* project by enabling us to rationalise and improve the storage of works of art not on display and to clear our old cast store in order for it to provide much needed additional space for public lavatories and bag storage.

We are most grateful to our generous sponsors, The Pilgrim Trust and Jonathan and Anne Zimmerman-Feely, for enabling this crucial project to be completed, and to Julian Harrap Architects (the project architect was Ivonne Voekel), Fullers Builders (in particular Lee Gardner and Sean Bulger) and Taylor Pearce Restoration (Matt Nation) for carrying out the works within budget and with the minimum disruption to visitors to the Museum. Kate Edmondson drew up the original brief and specification for the project as a consultant conservator.

Nos 12-14 Lincoln's Inn Fields

Custom-made bookcases were installed in the new Common Room at the top of No. 13 and the Museum's Inventory and 'Room Boxes' installed. The walls were hung with a group of watercolours which were hanging in the room at the time of Soane's death in 1837.

A quantity of redundant historical furniture (mahogany desks, tables and chairs) from Somerset House (Inland Revenue offices) and the Privy Council Office were allocated to the Museum through the good offices of the Government Art Collection and were used to augment and improve the furnishing of staff offices and the non-Museum spaces in Nos 12 and 14 Lincoln's Inn Fields.

Annual Maintenance

In conjunction with Harraps a comprehensive maintenance schedule has been developed that will be implemented as part of the OUTF programme. This covers all areas ranging from weekly testing of the fire and security alarms to yearly, three-yearly and five-yearly painting schedules.

The repair and decoration of the roof lights has been completed and we are now approaching the end of a programme of fitting UV film and blinds to all windows and roof lights in sensitive areas.

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.

Green Housekeeping

In addition to recycling all paper, cardboard and light bulbs the Museum has put arrangements in place for the recycling of batteries, printer cartridges and electrical equipment. IT equipment is collected by a company who refurbish old computers and printers and then supply them free to schools in Africa.

THE COLLECTIONS

WORKS OF ART

The Museum agreed to a proposal from the Public Catalogue Foundation that Soane's oil paintings be included in one of their forthcoming volumes on Camden collections. Helen Dorey prepared the necessary text with the help of volunteer Emma Smith, and organised the photography, by Andy Johnston for the PCF, of oil paintings that had not previously been photographed in colour.

A full report on the original hang of the Picture Room by Helen Dorey accompanied by computer generated images, created by John Bridges, was presented to the Trustees.

Helen Dorey produced a report on the provenance of the bronze head of Pluto and Tim Knox initiated a series of meetings aimed at discovering more about this spectacular work.

A new cast of an Egyptian head was ordered from the *Gipsfomerei* in Berlin following extensive research into one from the same original which was owned by Soane. Soane's cast was, most unfortunately, placed outside at the end of the 19th century and was later destroyed. The whereabouts of the Egyptian original (a red granite head which in Soane's day belonged to the poet Samuel Rogers) is unknown. Through the chance discovery of an identical cast in Copenhagen in the Thorwaldsen Collection and the subsequent sighting of another in Berlin by Tim Knox we have been able to acquire a new cast which will be installed in the summer of 2010. We are grateful to Ömer Koç and Simon Ray for underwriting the costs of this new cast.

John Bridges re-drew a large number of the Spiers 1906 diagrams recording the layout of works of art around the Museum, to scale and on the computer, a great improvement in the Museum's recording of its works of art.

A large number of sections of decorative plasterwork by Robert Adam from Bowood House, some in a very fragmentary condition, donated to the Museum by Patrick Pilkington some years ago, were sorted and repaired by John Bridges, Tim Knox and Stephen Astley. The complete pieces have now been formally accessioned and put on display in the Adam Study Room on the second floor of No.14.

A fine mahogany desk (SM XF91) was returned to its original position in the Basement Ante- Room, restoring to this room something of its original quality as a working space.

Christoph Vogtherr of the Wallace Collection prepared a detailed catalogue entry for the Museum's painting by Antoine Watteau, *Les Noces*.

In October, a portrait by Leonard Rosoman of Sir John Summerson, Curator from 1945 to 1984, arrived on long-term loan from the National Portrait Gallery. It shows Summerson in the New Picture Room, for which he designed a new roof-light after the Second World War.

Online Catalogue of Antiquities

Work continued on the Catalogue of Antiquities, with A C Cooper making a number of visits to take new photographs to ensure that each of the 500 catalogue entries is accompanied by a good professional image. A C Cooper photographs from the 1950s and '60s, digitized last year, were watermarked by volunteer Rupert Craven and uploaded to the catalogue. Another volunteer, Josie Gardiner, reviewed the section on Egyptian antiquities and began the process of editing the bibliographies for all 500 items. It is hoped that the online catalogue will become 'live' later in 2010.

Acquisitions

In June 2009 a ring containing a lock of Napoleon's hair with a presentation inscription to Soane came up for sale at Christie's South Kensington. Bequeathed as an heirloom to Soane's family at his death, this was the first news the Museum had heard of the ring's whereabouts since January 1837. The Museum failed to acquire the ring at the auction but subsequently the purchaser agreed to sell it to us. The Art Fund provided a very generous grant, leaving the Museum to raise modest matching funding for the remainder. The Museum is most grateful to all the donors who enabled the ring to return home: The Art Fund, Sir Christopher and Lady Ondaatje, Tomasso Brothers Ltd, Niall Hobhouse, The Marquess and Marchioness of Douro, Philippe Sacerdot and Giles Ellwood, Stephen Somerville and Regis Cochefort. Nicolas Norton and Diana Scarisbrick provided valuable advice about the ring and its purchase. The ring was displayed in the North Drawing Room until March 2010.

THE RESEARCH LIBRARY AND ARCHIVE

Visitors

There were 248 visitors to the Library during the year (225 last year). In addition the Library hosted a number of group visits by students and others.

Cataloguing of books

Dr Stephanie Coane's work on editing the catalogue of Soane's Library and publishing it incrementally on the Museum's website has continued apace. Some 1,500 bibliographic records went online in the period from April 2009 to the end of March 2010, bringing the total number of records published to approximately 3,140, or just over half of the Library. This figure includes over 80% of books in the Architectural Library and all but a few of the sale catalogues and pamphlet volumes. Stephe is now turning her attention to the General Library.

In addition to this work and general supervisory and enquiry duties in the Research Library, Stephe has recruited a volunteer, Dorothy Hirsch, to assist with various tasks including the conversion of the modern library card catalogue to a new automated system, Readerware, and the creation of new layout plans for the Research Library.

At the end of 2009 Dr Eileen Harris, the distinguished architectural historian and writer, retired after twenty-five years working one day a week on a consultancy basis,

having completed the project of cataloguing Soane's Architectural Library. Eileen generously suggested that, instead of a leaving present, the Museum establish a fund for the conservation of Soane's unique book collection, which has got off to a roaring start.

Cataloguing of the Drawings Collection

Jill Lever, in the final year of a five-year project funded by the Heritage Lottery Fund, continued to catalogue the early drawings of Sir John Soane, completing 12 projects dating from the years 1783 to 1790. She also prepared an article for publication in *Architectural History* entitled 'The Soane-Dance collaboration 1771-1799', based on the considerable body of new information that has emerged from her work on the HLF-funded project. She also took part in two Architectural Drawing Study Days linked to the project, organized by Stephen Astley, Curator of Drawings, in conjunction with the Education Department, held in October 2009.

The final editing of Professor Alan Tait's catalogue of the early Scottish and Grand Tour drawings of Robert and James Adam was completed and all the entries are now accessible online on the Museum's website.

Dr Gordon Higgott made some additions and final adjustments to his catalogue of Baroque drawings in Soane's collection, which is now published on the Museum's website.

Stephen Astley and volunteer Madeleine Helmer updated and corrected the online Concise Catalogue of Drawings.

An audit of the drawings in volumes was carried out over the year under the supervision of Stephen Astley, completing the audit of the drawings collection begun the previous year.

Internal Audit of Library and Drawings Collection

The Library and Drawings Collection was one of the areas focused on by the Internal Auditor at the end of the year, following the move of the Research Library the previous year. He professed himself satisfied overall with security and recording systems.

Acquisitions

In May 2009 we were delighted to receive from Paul F Walter of New York the gift of five drawings: a design by Sir William Chambers for a cold bath for the 1st Earl of Charlemont, and four Soane designs for a stable block at Tyringham, a lodge for the 5th Duke of Leeds and a hen house for the 2nd Earl of Clarendon.

A copy of *January Eve: A Tale of the Times* by George Soane, published in 1847, was purchased for the library. This copy had the added interest of having been in the library of Dorothy Stroud, Deputy Curator and Inspectress of the Museum 1946-1984.

CONSERVATION

Conservation of Works of Art

In collaboration with the Deputy Director the Conservator, Jane Bush, continued to manage the care of the collection and the Museum rooms, undertaking a range of tasks as they arose over the year. Apart from the conservation of individual objects and the care of the fabric of the building, the Conservator also managed the cleaning, protection and movement of Museum objects when required, supervised and trained the Warders in conservation cleaning and undertook relevant research when appropriate.

Conservation of Individual Objects

Damage to the left hand of a model of the Apollo Belvedere by John Flaxman (M1147) was repaired, and two missing fingers, found in store, re-fixed to the right hand. A finger of a statue of Venus (M1480) was also repaired. The display of Soane's drawing instruments was remounted and blackout covers made for the two cases. A small table from the Library (XF116) was restored by Arlington Conservation.

West Chamber Store

The Conservator liaised throughout the year with the Deputy Director, architects, consultants and contractors on this project (see p.18). She managed the listing, wrapping, moving and treatment of objects prior to the building work and finalized the details of the specification for furniture. Once building work was complete she began the task, with the help of volunteer John Bridges, of putting objects back into the store, cleaning, photographing, measuring, numbering and writing a report on each object as part of a comprehensive audit of the contents.

Opening Up the Soane Project

Various preparatory work for this project was undertaken, including researching new furniture, lighting and equipment for the proposed refurbishment and upgrade of the Conservation Studios. The Conservator supported the preparatory investigations by surveyors and architects in various parts of the building. In conjunction with a consultant frame conservator, Clare Kooy-Lister, she began a survey of all the picture

frames which will hang in the second-floor rooms, producing detailed reports on each frame.

Preventative Conservation

Environmental conditions in the Museum continued to be monitored using Hanwell data loggers to record the temperature and relative humidity. Six additional sensors were purchased during the year in order to extend the areas monitored, including the rooms on the second floor which will be restored as part of the OUTS project. UV film was installed on the windows of the Breakfast Room and blinds purchased for various rooms. Integral Pest Management continued throughout the year, with regular checks of traps in all three houses.

Conservation Housekeeping

The Conservator continued to manage the programme of routine conservation cleaning carried out by the Museum Warders. Two areas of the Museum – the Study and the China Pantry - were given a deep clean during the year.

Conservation of Drawings and Books

Margaret Schuelein, the Museum's freelance Paper Conservator, continued to work on the cleaning and repair of drawings in the collection for two or three days each week throughout the year. She has also cleaned and conserved several volumes in Soane's library and made protective wrappings or boxes for others.

Conservation for Exhibitions and Loans

A considerable amount of time was spent in preparing works for loans and exhibitions. The preparation of condition reports for all items leaving the building is also a major part of the conservators' work, as is the commissioning of mounts, frames and special Perspex supports. Brief reports are prepared on every item requested for loan, which inform the decisions of the Trustees. The Conservation Team continued to provide expert support to the Exhibitions Curator, Jerzy Kierkuć-Bieliński, with the handling and installing of incoming loans for exhibitions in the Soane Gallery.

LOANS

Four drawings were lent to the exhibition *Europe and the Baroque: Architecture in England 1660-1715* held at the RIBA Architecture Gallery, Victoria and Albert Museum from 1 May to 9 November 2009.

An album of drawings by John Thorpe was lent to an exhibition entitled *Compass and Rule: Architectural as Mathematical Practice in Early Modern England*, shown at the Museum of the History of Science, Oxford from 16 June to 6 September 2009. The exhibition later travelled to the Yale Center for British Art, Newhaven, where it opened on 10 December 2009 and was due to close on 18 June 2010.

Two designs by Robert Adam were lent to the exhibition *Horace Walpole's Strawberry Hill* at the Yale Center for British Art, New Haven from 15 October 2009 to 3 January 2010. This exhibition transferred to the Victoria and Albert Museum, London, where it opened on 6 March 2010 and was due to close on 4 July 2010.

Framed photographic facsimiles of the eight paintings in Hogarth's *A Rake's Progress* series were loaned to an exhibition entitled *Decadence* held at the Dunkers Kulturhus, Helsingborg, Sweden from 23 October 2009 to 28 February 2010.

A sketchbook in the hand of Joshua Reynolds was lent to *Sir Joshua Reynolds: A Life in Art* at Plymouth City Museums and Art Gallery which ran from 21 November 2009 to 21 February 2010.

VISITORS, EDUCATION AND INTERPRETATION

VISITORS TO THE MUSEUM

Excluding visitors to private functions, the number of visitors to the Museum during the year rose to 107,447, a substantial increase on last year's figure of 96,447.

64 people took part in candlelit tours of the Museum led by Curatorial staff as part of 'Museums at Night' on the evening of 15 May 2009.

The Museum opened No.14 and part of the upper floor of No.13 for 'Open House' on 19 September 2009 and 705 visitors were recorded.

The Museum was visited by 348 groups during the year (439 last year). Of these 59 had introductory talks by members of the Curatorial or Warding staff.

The countries from which these groups came were: UK (233); Europe (54); USA (52) and Canada (3). Of the European groups, the highest numbers were from France (15); Germany (10) and Italy (10).

No charge is made for group visits or for talks or tours during opening hours, although commercial groups are asked to make a donation to the Museum. The wide range of different organisations visiting the Museum demonstrates its international appeal and reputation, and how widely it is used for educational purposes.

EDUCATIONAL ACTIVITIES

The Education Department has enjoyed a very successful year, with very pleasing participant figures, detailed in the sections below. This year, it was very gratifying to receive the Sandford Award for Heritage Education for work done by the department, specifically through its schools programme. This award acknowledges the quality of the workshops and tours for schools but also recognises the significance of the Museum's investment in Education through the recent creation of the Education Room and facilities in Number 14 (aided by external funders).

Further highlights of the year include:

- collecting our Sandford Award, presented by the Heritage Education Trust and Prince Edward, at a ceremony at Windsor Castle
- the project with 100 architecture students from the Bartlett School of Architecture in partnership with Pitzhanger Manor
- the Concrete Crushathons run for pupils at Key Stage 3, funded by the Museums, Libraries and Archives Council (MLA)
- the development of the new Education section of the Soane website (also funded by the MLA), which sets out information about the different programmes in a much clearer and user-friendly way
- securing funding from the John Lyons Charitable Trust and the Royal Commission of 1851 to support the schools programme
- a special Education edition of the Museum's *Newsletter*
- the creation of two new audio podtours for the Museum, focusing on architecture. These are voiced by Michael Palin and Julia Somerville

Education Team

The Education team at the Soane underwent a major change in 2009 when Jane Monahan, Schools and Families Education Officer for nine years, and founder of the Education Department, retired. She has been replaced by Lucy Trotman, who came to the Museum from the South London Gallery. Lucy started in July 2009. Beth Kingston, the Head of Education, became Beth Walker in April 2009.

James Willis, Rosemary Bianchi, Lucy Brennan and Regan O'Callaghan continue to teach the adult art workshops run by the Museum, with stone carving workshops led by Matt Caines at St John's Church in Bethnal Green.

Over 2009-10 the freelancers on the Schools team have been: Sally Crowley, Caroline Dorset, Rosie Fuller, Miranda Lopatkin, Kate Kelland, Cecile Grant and Jo Hall (who left at the start of 2010 to work full time at the Old Royal Naval College). Two more freelancers, Chloe Cooper and Laura Service, have been trained to run tours for school groups, starting in April 2010. Jane Monahan still works for the Museum for certain activities, including the Young Architects' Club, the Architecture Portfolio Days and the Concrete Crushathons (the latter two are also assisted by Anderson Inge).

The Education Department worked closely with consultants Barbara Reid, Tina Sawyer and Martin Bazley, who were commissioned by the Museum to work up plans for the activities the Museum will be undertaking as part of the *Opening Up the Soane*

project. The work covered plans for an Outreach Programme for hard-to-reach audiences, an Oral History Project and an improved Museum website.

Several interns and work experience students worked with the Museum during 2009-10. Beth Wilkey, a Classics student from Birmingham University, helped the Education Department for two weeks over the summer. In March 2010, the Museum took part in an Initial teacher Training Programme with Kingston University and worked with two trainee primary school teachers, Abigail Jolliffe and Saleema Siddiqi. Two pupils from schools in Islington came to the Museum for work experience: Samuel Kutapan and Temiloluwa Abimbola both spent two weeks at the Museum.

The Education Department is very pleased that one of the Museum Trustees, Uta Frith, is now the representative for Education on the board of Trustees. It is hoped that this relationship will improve the link between the Education Department and the Trustees, and that it will allow the Trustees to be kept well informed of the latest achievements, challenges and intentions of the Department.

Funding

The Museums, Libraries and Archive Council (MLA) funding received last year continued for Manga and Concrete Crushathon works for schools, described below in the 'Schools Education' section. The John Lyons Charitable Trust is part-funding the post of Schools and Families Education Officer and funding was received from the Royal Commission of 1851 to help support the Bridges Workshops and Concrete Crushathons for the next three years. Funding from the Band Trust has continued, resulting in the production of two podtours in 2009-10 that focus on architecture in the Museum. Further funding from the Band Trust for a final set of podtours (which will be translations of the original podtour in a range of foreign languages) has been secured.

A small amount of funding was received by the Education Department from the Transformations Fund, a fund created by the Department for Business, Innovation and Skills to encourage informal adult learning. The Camden Adult Learning Partnership applied for funding, some of which was allocated to the Soane Museum to run workshops in an 'Inspirations Market' and for running outreach workshops for residents of sheltered housing accommodation.

Schools Education

The number of school children benefiting from contact with the Museum, through Museum tours and outreach workshops, reached over 4,000 for the first time. In total, 4,121 pupils from 61 different schools took part in tours and sessions run by the Museum (compared to 3,620 last year). This achievement is testament to the programme established by Janey Monahan and also reflects the fantastic work and effort by Lucy Trotman, who has taken to the role of Schools and Families Education Officer with great relish. As well as continuing the general schools programme, Lucy has taken over the 'Living Heritage' Project, run in partnership with Camden Council and local schools. Links with local primary schools are improving: Lucy led three assemblies at the schools closest to the Museum and many children from those

schools now take part in holiday activities run by the Museum. 16 teachers from the Borough of Camden attended a two-day training at the Museum on 'Philosophy for Children.'

Links are being created with a range of learning institutions for pupils aged 5-16: the Museum has welcomed Home Educator groups for tours this year; groups from Pupil Referral Units have visited; Lucy has run outreach workshops for children at Great Ormond Street Hospital and St George's Hospital, Tooting. The funding received last year from the Museums, Libraries and Archives Council (MLA) for Manga workshops and Concrete Crushathons continued until the end of August 2009. As part of the funding, the Museum held a five-day summer school on Manga for pupils from Waltham Forest, which resulted in a booklet of the pupils' work being produced. Manga workshops were also run as outreach sessions for schools in North Lincolnshire; these were very well received and over-subscribed, demonstrating the demand for such activities around the country. The Concrete Crushathons, aimed at secondary school pupils with Special Educational Needs, ran very successfully in the Summer Term of 2009. One school that attended the Crushathon was Wren Academy, a new Academy in Barnet with Specialist College status for Construction and the Built Environment. A link has developed between the Museum and the Academy, and future Crushathons, with funding from the Royal Commission of 1851, will be hosted at the Academy.

Colleges and Universities

The Museum ran three Architecture Portfolio Workshops to help AS and A2 students prepare for applying to architecture courses at university. Two groups of sixth-form students attended the workshop run jointly between the Soane Museum and the Wallace Collection on the subject of collecting.

For a second year, the Museum hosted the 'Georgian London' History Module for Birkbeck University's Faculty of Lifelong Learning. 20 students attended the course, which was held over 20 sessions. Beth Walker and Stephen Astley gave lectures to the group as part of the course.

Relationships are continuing to develop between the Museum and a variety of Higher Education Institutions. The mask-making project with 10 students from the London College of Fashion (LCF), started in 2008-09, came to a very successful end with the Sarcophagus Party in May 2009. The masks were a very effective and much appreciated aspect of the party. The triumph of the students' work led to a second project being run in 2009-10 with more students from the LCF. The students this year were tasked with creating Hogarth-inspired wigs for the 2010 Sarcophagus Party.

The Museum also ran a second project with the Bartlett School of Architecture, in partnership with Pitzhanger Manor. The cohort of 100 first-year students worked in eight teams to create installations for Walpole Park (the grounds at Pitzhanger) responding to Hogarth's *A Rake's Progress*. Contact is being made with other courses too, for example students from the Architectural Association took part in a project that focused on drawing in the Museum over 10 sessions.

The projects and workshops with colleges and universities led to the Education Department working with 927 students over the course of the year.

Informal Learning for Children

The Education Department expanded its offer of informal activities this year by developing an architectural drawing class for children aged 15-18 (called AD15-18) to run alongside the existing programmes of Holiday Workshops, Drop-In Activities and the Young Architects' Club (YAC). In total, 376 children attended 39 different activities.

AD15-18 was a series of six Saturday drawing classes, focusing on architecture. 10 students from a range of Camden and Waltham Forest schools attended the six sessions, taught by James Willis.

The number of Holiday Workshops increased from 10 in 2008-09 to 21 this year (including whole-day and half-day sessions). 163 children attended the Museum-inspired workshops, which ranged from printing patterns on paper to making skeleton puppets.

116 adults and 21 children attended 6 Drop-Ins over the course of the year. The Drop-In Sessions are being phased out to make way for other Saturday activities. In future, the Museum will offer Drop-In Activities to children and families from local schools during school holidays.

The Young Architects' Club's popularity has continued, with 20 children (aged 7-13) belonging to the club in 2009-10. The theme for this year has been 'Masters of Materials', with the Young Architects exploring building materials from wood and plaster to stone and concrete. The waiting list for YAC had to be closed in late 2009 when it reached 30. In order to welcome more children to this very popular club, the Museum will be running two different Young Architects' Clubs next year.

Adult Art Workshops

The programme of art workshops for adults has enjoyed significant continued growth, with 451 participants attending 61 workshops over the year, both in the Museum and at other venues. Of particular note is the Summer School (a week-long course held in July 2009) and the Saturday workshops which have started to attract a following and to book up more quickly than in previous years. These developments are thanks, in part, to involvement in national events such as the Big Draw, for which the Education Department arranged three free workshops.

The Education Department continued its offer of workshops for homeless people through its work with Capital Arts and has developed a link with sheltered housing associations in Camden through the work with the Transformations Fund: in total, 105 vulnerable adults benefited from 9 different activities.

Study Days, Lectures and Talks

Study Days

The Museum held two Architectural Drawing Study Days in October 2010, linked to the funding for cataloguing drawings that has been received from the Heritage Lottery Fund. Following the success of last year's Continual Professional Development courses for Architects, in partnership with the RIBA, the Museum hosted two more day events. The Educators from members of the International Committee for Architecture Museums (ICAM) met in London for a three-day conference, one day of which was held at the Museum.

The Soane Museum Study Group

197 people attended four Study Group talks. In June 2009, Dr Lee Prosser spoke on 'Sir John Soane's Banqueting House'. To link with the *Order* Exhibition, John Cooper gave a talk on the Ammonite Order. Michael Waters, the 2010 Soane American Foundation Scholar, discussed his research on 'A Renaissance without Order,' examining the link between architectural drawings and prints. John Harris recollected the making of *The Buildings of England, Lincolnshire* to a record crowd.

Curator's Choice Talks

This new programme of monthly lunchtime talks by curators at the Museum started in October 2009. Subjects for talks have included the Egyptian Sarcophagus, Shakespeare's First Folio and Hogarth's *A Rake's Progress*. A total of 53 visitors have attended the five talks given.

Evening Lectures

A range of evening events and daytime visits was organised during the year, some of which were open to patrons only.

The Annual Soane Lecture

167 people attended this year's Annual Soane Lecture, given by Professor Joseph Rykwert. Professor Rykwert spoke about the 'Harmonic Order' in a talk that attracted a higher proportion of architectural students than in previous years.

EXHIBITIONS

George Scharf: From the Regency Street to the Modern Metropolis

20 March – 6 June 2009

The exhibition, drawn mainly from the holdings of the Department of Prints and Drawings of the British Museum was the first exhibition in the UK devoted to the highly detailed topographical drawings of Regency and early Victorian London, rich in anecdote, by George Scharf the Elder (1788-1860). The exhibition also uncovered some interesting links between Scharf and Soane. The exhibition generated good press coverage and positive reviews. Visitor attendance was also strong with 17,028 admissions. This exhibition formed part of the British Museum's Partnership UK programme enhancing our good relationship. The exhibition was curated by Jerzy J Kierkuć-Bieliński and was generously sponsored by Apax Partners. It was accompanied by a 96-page fully illustrated catalogue with essays by Sue Palmer, Dr Caroline Arscot, lecturer, the Courtauld Institute of Art and Jerzy J Kierkuć-Bieliński.

Immagini e memoria: Rome in the Photographs of Father Peter Paul Mackey 1890-1901

19 June – 12 September 2009

Curated by Valerie Scott, Librarian of the British School at Rome, this exhibition was drawn from the photographic archive of the School. The images, taken by the Dominican Father Peter Paul Mackey (1851-1935), showed a crucial period of urban development in Rome. Many of the photographs showed a city that would still have been familiar to Soane, whilst others depicted the tremendous changes wrought in the wake of the *Risorgimento*. The exhibition was visited by 16,473 museum-goers and was accompanied by a fully illustrated, 156-page catalogue written by Robert Coates-Stephens and published by the British School at Rome and Sir John Soane's Museum. This exhibition marked a welcome partnership with the BSR.

Order: Myth, Meaning and Beauty in Architecture

16 October 2009 – 30 January 2010

Using mainly Sir John Soane's lecture drawings illustrating the origins and characteristics of the Classical Orders the exhibition was designed to be a didactic introduction to classical architecture. It also allowed the public to view Soane's lecture drawings – a unique historical survival of a near complete collection. Many of these large-scale drawings had last been displayed during Soane's lectures at the Royal Academy and at The Royal Institution. The show received very good press coverage and was attended by 17,226 visitors. In the early spring of 2011 the show will tour to Reading Museum. An architectural trail of the classical orders of London was published in pamphlet form as a result of this exhibition. *Order* was sponsored by the Columbia Foundation Fund of the Capital Community Foundation and by Apax Partners.

Mrs Delany and her Circle

Yale Center for British Art, Newhaven 24 September 2009- 3 January 2010, Sir John Soane's Museum 18 February – 1 May 2010

This extremely popular exhibition was the result of a prestigious collaboration between the Yale Center for British Art and Sir John Soane's Museum. Curated by Dr Alicia Weisberg-Roberts and Dr Mark Laird (and adapted for its London showing by Jerzy Kierkuć-Bieliński), the show initially ran at New Haven from 24 September 2009 to 3 January 2010 before transferring to London, where it attracted 17,941 visitors. Significant loans from the British Museum, the British Library, the National Portrait Gallery and the National Gallery of Ireland were displayed alongside work from private lenders. This was the first exhibition devoted to the entire range of Mary Delany's artistic activities. The comprehensive catalogue which accompanied the show, published by Yale University Press and Sir John Soane's Museum, has been awarded Joint First Place in the category of Exhibition Catalogues (over \$10) by the New England Museum Association and the George Wittenborn Memorial Book Award. The exhibition was generously sponsored by the Deborah Loeb Brice Foundation and the Leon Levy Foundation.

Promiscuous Assemblage, Friendship and the Order of Things

18 February – 1 May 2010

An installation in the Breakfast Room of No.13 Lincoln's Inn Fields by the artist Jane Wildgoose drawing upon the Museum's collections as well as those from the Knox Longstaffe-Gowan collection and the Grant Museum, UCL, this proved to be a popular contemporary meditation on the relationship of Mary Delany and the Duchess of Portland and their shared interests in natural history.

The Museum gratefully acknowledges the support it receives for all exhibitions from the Government Indemnity Scheme.

PUBLICATIONS

The Museum published two catalogues jointly with exhibition partners: *Immagini e memoria: Rome in the Photographs of Father Peter Paul Mackey 1890-1901* by Robert Coates-Stephens with the British School at Rome and *Mrs Delany and her Circle* edited by Dr Alicia Weisberg-Roberts and Dr Mark Laird with the Yale Center for British Art in association with Yale University Press (see above pp.30-31 for further details).

A new book on the Museum, *Sir John Soane's Museum, London*, by the Director, Tim Knox, was published by Merrell in May 2009. It includes over 100 specially commissioned photographs by Derry Moore.

A revised version of the *Short Description* of the Museum was produced in May 2010.

Four issues of Sir John Soane's Museum *Newsletter* were produced and circulated to our supporters and members of the public.

Helen Dorey's essay on Soane and the Temple of Castor and Pollux, along with a summary catalogue of the casts of that temple in the collection, was published in a Danish School at Rome volume on the temple.

SERVICES

Information technology

Following a review of the Museum's IT provision and future needs, at the start of the year the Museum signed a contract for IT support with a company called Nittygritty. An in-house server was installed for the first time to host the Museum's e-mail and to enable file sharing amongst staff. The Museum's website and cataloguing databases continued to be hosted externally. Simon Baker was invited for tea and cake provided by the staff in July 2009 to thank him for his work in supporting and advising the Museum in the field of IT over a number of years.

Data Loss and Information Management

Sir John Soane's Museum has suffered no protected personal data incidents during 2009-10 or prior years, and has made no reports to the Information Commissioner's Office.

Commercial Activities

Following the appointment of Julie Brock as Enterprises Manager in March 2009, the Museum continued with the establishment of a trading company; it is hoped that this will be operational during the second half of 2010.

Income from venue hire for events and filming decreased in 2009-10 to £51,610. This is due, undoubtedly, to the economic downturn, and similar consequences have been experienced by other museums and institutions. It was noted towards the end of the reporting period that the situation was showing improvement.

At the end of July 2009, the retail outlet moved to a temporary location on the first floor of No.12 Lincoln's Inn Fields, a new EPOS system was installed and the ongoing process of developing new merchandise continued. This room, previously unseen by general Museum visitors, has proved to be very popular despite its temporary shop-fittings. Turnover was 70% up on the previous year and 13% higher than forecast; the average visitor spend rose from 92p to £1.49.

The Museum continued to receive income from the three-year licensing agreement with Chesney's Ltd, makers of an exclusive range of replica marble chimney-pieces based on Soane's designs, signed in July 2007.

A small income was also received from royalties on *The Adam Brothers in Rome: Drawings from the Grand Tour* by Alan Tait, published by Scala Publishers in 2008.

Following the agreement made in 2006 with Paul Holberton Publishing for the distribution of the Museum's publications, the sum of £524.61 was received during the year.

Income from the Museum 10% facility fee on photograph orders over the year was £144 (£205.81 last year). The hire of colour transparencies and the levying of reproduction fees brought in an income of £5,100 (hire £3,073 and reproduction £2,027) (a decrease on last year's combined figure of £7,771.25). Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum, was £1,016 (£1,736.74 last year).

Press

There was a marked increase in online coverage during the year, a fast moving and rapidly expanding area. A highlight of this was an interview featuring the Director of the Museum on the Government's arts website Culture 24. Culture 24 continued to be very supportive during the year, with features on all the Museum's exhibitions and a feature on *Opening up the Soane*.

Following the acquisition of the Napoleon ring (see p.21), the Director was interviewed on Radio 4's *Front Row*. The story was also featured in several national and international newspapers and magazines, including *Il Corriera della Serra* and *The Boston Globe*.

The Museum was one of the locations featured in David Dimbleby's television series *The Seven Ages of Britain*, screened in early 2010.

All the exhibitions received good coverage in the regional, national and international press, particularly *Mrs Delany and her Circle*. The installation created by Jane Wildgoose to complement the Delany exhibition (see p.32) was featured on Radio 4's *Woman's Hour*, with an interview with Jane.

Director Tim Knox's book *Sir John Soane's Museum*, published in May 2009, received considerable press coverage in the form of notices and reviews.

DEVELOPMENT DEPARTMENT

The assimilation of the Development team within the Museum in January 2010 was a major step for the Museum. Hitherto, all fundraising had been undertaken by Sir John Soane's Museum Society, an independent charitable body, which was wound up at the close of 2009 when it transferred its assets and staff to the Museum. Consequently, it is only the last 3 months of the current year that can, strictly, be reported as direct fundraising activity for the Museum but the brief report below covers the whole year.

The Museum has a small Development team of just over 2.2 (F/T equivalent) staff plus various volunteers including Pam Bianco. The staff are supported by a Development Board, chaired by the Director. The Development Department generates income for both revenue activities and capital projects. The major fundraising programme is *Opening up the Soane* which is a £7M capital project for which £5M has been raised, thus exceeding our target for the year. Notable successes this year for this project include a successful Round 2 HLF application and securing the largest ever donation from an individual. The project was further helped by a \$1M pledge from Sir John Soane's Museum Foundation, which is an independent US

501(c)(3) organisation that helps the Museum. The Development Department works closely with the Foundation to coordinate activities.

The Development Department runs two membership schemes – a Patrons' Circle and a Supporters' Circle. Membership of the Patrons' Circle is growing steadily and has reached 150 members who each make annual donations of £1,000. The Supporters' Circle consists of approximately 250 members who make donations of between £30 and £500 p.a. This year, the Department has also started a *Newsletter* Group made up of individuals who receive regular copies of the *Museum Newsletter* by e-mail. The *Newsletter*, which is produced quarterly, is also co-ordinated and managed by this Department.

Revenue activities were supported via donations in favour of the Museum's education programme; the exhibition programme (most notably the *Mrs Delany and her Circle* exhibition) and for various conservation projects. A new book conservation fund was also established. Cataloguing projects were also supported relating to both the Robert Adam drawings collection and the Soane Drawings collection and a new Soane Owners' Group was created. The West Chamber restoration project was completed – providing the Museum with new conservation and storage facilities and funded by grants from individuals and a charitable trust. Two new items for the collection were acquired with funds from charitable bodies and individuals: the Napoleon Ring and the cast of an Egyptian head (see p.20).

The Department also organises an events programme for Patrons and other friends and over the course of the year 18 events were organised at the Museum and off site, including a major annual event, the Sarcophagus Party, which takes place in May of each year. The popular new series 'Great Collectors at the Soane' continued as part of this programme and included Sir Christopher Ondaatje and Lord Rothschild as guest speakers.

A press officer, Kate Griffin, (1 day weekly) is also part of the team and is responsible for coordinating and generating all Museum press coverage and listings. Considerable success was achieved this year, particularly with exhibition coverage (see p.34).

In 2010/11 the Department aims to complete most of the remaining £2M capital fundraising required for *Opening up the Soane*. Planned activities in support of this include a fundraising event at the Banqueting House in October 2010 and the launch of a Public Appeal for which a new temporary member of staff will be appointed. As part of this process the Department will also invest in a contacts management database to increase efficiency generally.

THE STAFF

Staff

On 1 April 2009 Jane Bush, who had previously worked as Conservator at the Museum on a freelance basis, joined the staff as a permanent, full-time member.

Andrea Davidson and Jo Elford (part-time) were appointed Warders in May 2009.

Vincent McCabe joined the staff at the beginning of June 2009 in the new post of part-time Finance Officer.

At the end of July we bade farewell to Jane Monahan on her retirement after nine years as Schools and Families Education Officer. She was succeeded in the post by Lucy Trotman.

In mid-December 2009, with the winding up of Sir John Soane's Museum Society (see p.34), Mike Nicholson, Development Director and Claudia Celder, Development Assistant transferred to the staff of the Museum.

Finally, at the beginning of March 2010 John Bridges was appointed Curatorial Assistant for one year.

Volunteers

Amanda David, Jemima Hurt-Bannister, Emma Smith, Rachel Myers, Alexa Zonsius, Lauren Harrison, Magnus Capps, Josie Gardiner, Madeleine Helmer and Parmjeet Singh all spent time as short-term volunteer interns at the Museum. John Bridges volunteered for 11 months of the year assisting with a variety of curatorial projects and Jo Tinworth spent much of the year assisting with exhibitions. Rupert Craven completed his work of resizing, watermarking and uploading digital images to the Museum's various online catalogues. Dorothy Hirsch joined the Museum as a long-term library volunteer, assisting Stephie Coane. Margarida Andrade worked for one day a week from October as a volunteer conservator assisting with the Museum's environmental monitoring. John Curran joined the Development team as a long-term volunteer one day a month and Alexandra Epps, a graphic designer, assisted Helen Dorey with the picture research for various publications. Eve Streatfeild retired as a long-term volunteer in March 2010: a staff lunch was held to mark this occasion.

Sickness Absence

The average staff sickness rate for 2009-10 was 11.63 days per person. However, this includes (and is therefore skewed by) one staff member off on long-term sick leave. When this person is excluded the average staff sickness rate was 3.24 days per person (2008-09 3.52 days).

FINANCE

The Statement of Financial Activities shows that the Museum generated a net increase in funds of £456,693.

The presentation of Resources Expended in 2009-10 in the Statement of Financial Activities aligns with the narrative in the Annual Report. The Statement shows that 18% of expenditure was incurred to generate funds including purchasing goods for resale; 12% on the care and conservation of the Museum's collections and 41% on providing services to visitors. Governance costs, including audit and legal costs, accounted for 4%. The significant increase in expenditure on generating funds relates

to the appointment of a dedicated Enterprises Manager, as well as the transfer of development staff from Sir John Soane's Museum Society in December 2009.

Performance

The relationship between Sir John Soane's Museum and its sponsoring body, the DCMS, is largely defined by a Funding Agreement. 2009-10 was the second year of a three-year agreement. The Agreement sets out the following Strategic Priorities:

Building Projects

Bring No.14 Lincoln's Inn Fields into full operation in 2008/9 including the Education Centre, Research Library, Drawings Collection and offices. This will enable the Museum to expand and build upon its existing educational programme of classes, tours and workshops, allowing it to reach out more effectively to DCMS's Strategic Priority children and adults, especially in the local community.

Complete the refurbishment of the 3rd floors of Nos 12 and 13 and the 4th floor of No.12 as new staff office accommodation and bring these areas into full operation in 2008/9.

Planning for the Future

Prepare and commence the Soane Masterplan Core Project – 'Opening Up the Soane'. This project, initiated by the new Director in July 2005 with the support of the Museum's Trustees, seeks to implement improvements to the way the Museum makes use of and presents Nos 12 and 13 Lincoln's Inn Fields. The Core Project will, by opening two extra public floors – reinstating Soane's Private Apartments and Model Room in No.13 and providing a 60% larger Gallery in No.12 – and widening the circulation route, enable an increase in visitor capacity in excess of 25%, improve visitor reception and visitors' experience of the Museum, provide full disabled access to all public floors, enlarge the conservation studios, add a shop to help with income generation and help preserve the Museum – the house and collections – for future generations.

Following a successful Preparatory Project funded by the Heritage Lottery Fund, the Museum will progress its Stage 1 application to HLF and, if successful, develop the project in detail to Stage 2 with a view to starting on site in 2010. The new Gallery will open in the spring of 2012 (with an exhibition on historic stadia for the Olympic year) and the other works will be completed by the end of 2012.

The Core Project includes a significant activity element (about 20% of spend) aimed at audience development, increasing participation, interpretation, a volunteer scheme and others. These will be put in place in 2010-12 and continued thereafter.

Fire and Security

Fire continues to be the No.1 Risk to the Museum and during the Masterplan Core Project (and in completing the new office floor) the Museum will have regard to its Fire Prevention Assessment which it will continue to discuss with our Fire Adviser and with the Assistant Fire Commissioner. The addition of No.14 Lincoln's Inn Fields to the Museum, and the implications of the Soane Masterplan Core Project, mean that Security provision for the Museum will also need to be reviewed and improved.

Disabled Access

Improving provision for disabled access is another strategic priority of the Museum. An Access Plan, written in support of the Core Project, sets out future tasks. Investigations for the HLF Stage 1 application have confirmed that an unused lift shaft in No.12 Lincoln's Inn Fields (and a platform lift in the No.12 area) can be used to bring disabled visitors to the public floors of the Museum. Once again, all proposals must respect the historic fabric and character of Soane's unique house-museum and are subject to listed building consent.

Education

The opening of new facilities in No.14 Lincoln's Inn Fields, supported by the Education Manager appointed in 2006, will enable the Museum's educational programme to grow and develop. The Museum is hoping to increase further the number of children visiting it in the next five years, and wishes to develop formal academic links with architecture and art colleges both in London and in the regions.

Outreach and Audience Development

The Audience Development Plan, written in support of the Core Project, sets targets for audience diversification, and this will be implemented through outreach to specific groups and communities in the local catchment. It is also important that the Museum continues to reach out to audiences outside London or abroad. Almost half its visitors come from outside Britain, but the Museum needs to improve its accessibility to its public in the regions. Where appropriate, the Museum will continue to lend works of art to exhibitions in Britain and abroad. Other 'outreach' initiatives include upgrading the website under the Masterplan Core Project: this includes making it disability compatible and more attractive to a wider audience.

Sharing what the Museum owns

As well as promoting visits, the Museum must also continue to improve its knowledge of Soane's architecture and collections. It will continue to press forward with the online publication of catalogues of the collections in the Museum.

Caring for the Collections

The Masterplan Core Project provides a Conservation Studio double the size of the present room. With this the Museum will continue the programme of conservation of the collections, and of improving their display and storage conditions in line with the Conservation Management Plan prepared in 2007/8. A new training programme for conservation cleaners will be continued.

Fundraising

In order to achieve the objectives above, fundraising will be an increasingly important activity in the Museum in 2008 onwards. The Museum will be carrying forward a Fundraising Plan to match HLF funding, if secured, or to raise money for the whole scheme albeit on a slower timescale without HLF funding. Most of the improvements noted in this Funding Agreement would be greatly expedited by an HLF grant.

Efficiency

The Museum is determined to continue improving its efficiency. The Report commissioned by the Museum on maximising income from selling merchandise, hosting events, and other activities form the basis for future action, especially in creating a new shop, merchandising and pursuing licensing opportunities. The additional space freed up by the opening of No.14 will enable the Museum to make more use of volunteers and interns, while the reorganisation of the offices will create a better working environment for all Museum staff. The Training Plan, written in preparation for the Core Project, will be rolled forward.

This report demonstrates that these objectives have been and continue to be achieved. Both No.14 Lincoln's Inn Fields and the 3rd and 4th floors of Nos 12 and 13 were fully completed and operational during the year. Planning and preparatory work for the *Opening Up the Soane* project has continued throughout the year. The section on Educational Activities details the expansion in that department's programme over the year. A significant number of new catalogue entries for the Museum's holdings were made available online via the Museum's website. The completion of the West Chamber project marked a significant step forward in the improvement of storage of the collections. The report of the Development Director outlines the ongoing success in fundraising, whilst the section on Commercial Activities highlights the fact that turnover in the Museum's shop was up by 70%.

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. Some of the data from these, together with comparatives, is detailed below. Detailed performance indicators are also available at http://www.culture.gov.uk/what_we_do/museums_and_galleries/6423.aspx.

Access

Visitor numbers increased to 107,447 this year from 96,447 last year. This is not down to any one factor but is attributable to a range of factors including the success of our exhibitions programme, press coverage, and promulgation by word of mouth of the quality of the Museum and the collections. Virtual access also increased: consultation of the online catalogues of the Museum's holdings (books and drawings) increased significantly from 12,133 last year to 17,588 this year, undoubtedly a reflection of the amount of new material added during the year.

Learning and Outreach

Learning and outreach, both for children and for adults was another area in which numbers increased significantly, due to the greater number and variety of courses and activities on offer, made possible in part by the new education facilities in No.14 Lincoln's Inn Fields. 4,564 children under 16 visited the Museum or participated in on-site or outreach activities (comprising 1307 visits by children, 309 on-site activities and 2948 outreach) compared to 4,021 last year. 5,719 adults over 16 took part in organised activities at the Museum (3,778 last year) and 785 participated in outreach activities (262 last year).

Self-Generated Income

Despite events revenues being down on last year, self-generated income has risen considerably. Income from educational course fees almost doubled, rising from £11,634 to £22,238. Trading income, following the appointment of the Enterprises Manager, increased by £33,604 to £276,030, and turnover in the shop increased by 70%. Income from fundraising also rose steeply from £497,021 to £848,901, reflecting the transfer in December of the development function to the Museum following the dissolution of Sir John Soane's Museum Society.

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 2010, unrestricted free reserves stood at £448,518. 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 underway. The Trustees are therefore resolved to maintain a level of total unrestricted reserves of £400,000, with the intention, in 2010, of designating £100,000 of these reserves specifically to supporting the education, exhibition and cataloguing work of the Museum, with the remaining £300,000 as a designated strategic reserve.

Payment Terms

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

Five-Year Summary

Year ended 31 March	2010 £000	2009 £000	2008 £000	2007 £000	2006 £000
Incoming resources	2,430	2,103	2,291	2,276	1,525
Resources expended	(1,975)	(1,827)	(1,704)	(1,326)	(1,513)
Investment gains or (losses)	1	(22)	0	4	5
Net increase in funds	457 (a)	254 (a)	587 (a)	954 (a)	12
Total funds (b)	3,703	3,246	2,992	2,406	1,452

(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, 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.

Employees

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

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

The following details are subject to audit:

The Director

The Director, Mr Tim Knox, has a five-year contract from 1 May 2005 (previous contract 2000-2005). The notice period is six months. Termination payments are in accordance with the Museum's contractual terms. There are no benefits in kind. He is subject to an annual appraisal of performance. His objectives are agreed with the Chairman. His remuneration for 2009-10 was £65,000 (2008-09 £62,500).

The Director is a member of the Civil Service pension scheme arrangements. As his employer, the Museum paid £14,170 (2008-09 £14,500) to the scheme.

Pension Entitlements of the Director

Accrued pension at age 60 as at 31/3/09, and related lump sum	Real increase in pension, and related lump sum at age 60	CETV at 31/3/09	CETV at 31/3/10	Real increase in CETV
£ 000	£ 000	£ 000	£ 000	£ 000
5-7.5	0-2.5	54	74	15

Note: CETV – CASH EQUIVALENT TRANSFER VALUE

The CETV is a payment which would be made by the pension scheme to secure pension benefits in another pension scheme if Mr Knox left the scheme and chose to transfer the pension benefits accrued in the former scheme to a new scheme. The CETV is the actuarially assessed capitalised value of the pension scheme benefits accrued by him at the date shown. The benefits valued are his accrued benefits and any spouse's contingent pension payable from the scheme. The 'real increase in CETV' shows the increase in CETV funded by the Museum. It does not include the increase in accrued pension due to inflation, or contributions by Mr Knox. It uses common market-valuation factors for the start and end of the period. CETV's are calculated within guidelines prescribed by the Institute and Faculty of Actuaries.

Note: The CETV at 31/3/08 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.

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.

Simon Swynfen Jervis
Chairman of Trustees

Tim Knox
Director and Accounting Officer

Sir John Soane's Museum

FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2010

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

Law applicable to charities in England and Wales requires the Board of Trustees to prepare for each financial year a statement of accounts in the form and on the basis determined by the Secretary of State for Culture, Olympics, 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.

Sir John Soane's Museum Statement of Internal Control

1. Scope of responsibility

We, as the Chairman of the Board of Trustees (as representative of 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 we are personally responsible in accordance with the responsibilities assigned to us in 'Managing Public Money'. The Museum has a three-year funding agreement with the Department for Culture, Media and Sport (DCMS). 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. The purpose of the system of internal control

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 2010 and up to the date of approval of the Annual Report and Accounts, and accords with Treasury guidance.

3. Capacity to handle risk

The Accounting Officer and Chairman of the Board of Trustees have overall joint responsibility for the Museum's risk management framework. The Management Team coordinate the management of risk across the work of the Museum, with feedback from the Internal Auditor. The Museum's Risk Register is kept up to date and is now reviewed bi-annually by the Audit Committee. The key risks are identified and reported to the Trustees. The Internal Audit provider performed audit work to cover all key systems to provide an overall assurance report for the year. His findings are being actively addressed; there were no fundamental weaknesses reported. In this year he reviewed in particular the data protection issues (pursuant to the Cabinet Office Security Policy Framework) and the library catalogues.

4. The risk and control framework

The Trustees meet at least four times a year to consider the plans and overall strategic direction of the Museum. The Management Team meets on a weekly basis to manage all executive activities. The overall responsibility lies with the Trustees to determine the way risk or change in risk has been identified, evaluated and controlled. The Trustees review the Risk Register (prepared by the Deputy Director and the Management Team) bi-annually and delegate ongoing scrutiny to the Audit Committee. We have responsibility for ensuring that staff are suitably trained to manage risk in a way appropriate to their authority and duties.

The Management Team is responsible for identifying the major risks, which are set out in the Risk Register, and for implementing a system to assess and monitor them. All staff within the Museum have a responsibility to manage risk in their own areas of responsibility taking appropriate action to mitigate, anticipate or exploit the threats or opportunities that arise. All staff report matters relating to risk to the Deputy Director who manages the Risk Register. The Trustees set the level of risk remaining after internal controls have been exercised and which they deem to be acceptable and justifiable. Risks of doing and not doing particular work are considered in all proposals and at each level of business planning and assessed by the Management Team and Trustees as appropriate within the risk management framework.

In the current financial climate the Trustees are most concerned to ensure that all new projects are fully funded and that no part of the existing running of the Museum is impacted by the undertaking of new projects.

5. Review of effectiveness

We also have responsibility for reviewing the effectiveness of the system of internal control. Our review of the effectiveness of the system of internal control is informed by the Management Team, who have responsibility for the development and maintenance of the internal control framework, by reports from the internal auditor, and by comments made by the independent auditor in management letters and other reports.

The system of internal control is based on a framework of regular management information, administrative procedures including the segregation of duties, and a system of delegation and accountability. In particular, it includes:

- budgeting systems and an annual budget;
- regular reports to the Trustees of periodic and annual financial information which indicate financial performance against the budgets;
- setting targets to measure financial and other performance;
- scrutiny by the Audit Committee and Trustees; and
- as appropriate, formal project management disciplines.

We have been advised on the implications of the result of our review of the effectiveness of the system of internal control by the Trustees and the Audit and Finance Committees, and we will ensure that work towards continuous improvement is maintained. We also plan to address any weaknesses and ensure continuous improvement of the system.

6. Significant internal control problems

The Museum's limited resources have meant it was not possible for the Annual Report and Accounts to be prepared in time to be laid in the House of Commons prior to the summer Parliamentary Recess. The Trustees and the Management Team are actively considering options to achieve this goal for 2010-11.

Simon Swynfen Jervis
Chairman

Tim Knox
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 Sir John Soane's Museum for the year ended 31 March 2010 under the Government Resources and Accounts Act 2000 (Audit of Public Bodies Order). These comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and the related notes. These financial statements have been prepared under the accounting policies set out within them. I have also audited the information in the Remuneration Report that is described in that report as having been audited.

Respective responsibilities of the Trustees, the Director and Auditor

The Trustees and the Director, as Accounting Officer, are responsible for preparing the Annual Report, which includes the Remuneration Report, and the financial statements in accordance with the Government Resources and Accounts Act 2000 (Audit of Public Bodies Order) and directions made thereunder by the Secretary of State for Culture, Olympics, Media and Sport with the consent of the Treasury, and for ensuring the regularity of financial transactions funded by Parliamentary grant (grant-in-aid). These responsibilities are set out in the Statement of Trustees' and Accounting Officer's Responsibilities.

My responsibility is to audit the financial statements and the part of the Remuneration Report to be audited in accordance with relevant legal and regulatory requirements, and with International Standards on Auditing (UK and Ireland).

I report to you my opinion as to whether the financial statements give a true and fair view and whether the financial statements and the part of the Remuneration Report to be audited have been properly prepared in accordance with the Government Resources and Accounts Act 2000 (Audit of Public Bodies Order) and directions made thereunder by the Secretary of State for Culture, Olympics, Media and Sport with the consent of the Treasury. I report to you whether, in my opinion, the information, which comprises the History, Aims and Objectives of the Museum; Structure, Governance and Management; the Buildings; the Collections; Visitors Education and Interpretation; Services; Development Department; the Staff; and Finance, included in the Annual Report, is consistent with the financial statements. I also report whether in all material respects the incoming and outgoing resources funded by grant-in-aid have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

In addition, I report to you if the Sir John Soane's Museum has not kept proper accounting records, if I have not received all the information and explanations I require for my audit, or if information specified by relevant authorities regarding remuneration and other transactions is not disclosed.

I review whether the Statement on Internal Control reflects Sir John Soane's Museum compliance with HM Treasury's guidance, and I report if it does not. I am not required to consider whether this statement covers all risks and controls, or form an opinion on the effectiveness of Sir John Soane's Museum's corporate governance procedures or its risk and control procedures.

I read the other information contained in the Annual Report and consider whether it is consistent with the audited financial statements. This information comprises the Review of the Year; and the unaudited part of the Remuneration Report. I consider the implications for my report if I become aware of any apparent misstatements or material inconsistencies with the financial statements. My responsibilities do not extend to any other information.

Basis of audit opinion

I conducted my audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. My audit includes examination, on a test basis, of evidence relevant to the amounts, disclosures and regularity of financial transactions included in the financial statements and the part of the Remuneration Report to be audited. It also includes an assessment of the significant estimates and judgments made by the Trustees' and the Director, as Accounting Officer, in the preparation of the financial statements, and of whether the accounting policies are most appropriate to the Sir John Soane's Museum's circumstances, consistently applied and adequately disclosed.

Sir John Soane's Museum
Independent Auditor's Report (continued)

I planned and performed my audit so as to obtain all the information and explanations which I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements and the part of the Remuneration Report to be audited are free from material misstatement, whether caused by fraud or error, and that in all material respects the incoming and outgoing resources funded by grant in aid have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements and the part of the Remuneration Report to be audited.

Opinions

In my opinion:

- the financial statements give a true and fair view, in accordance with the Government Resources and Accounts Act 2000 (Audit of Public Bodies Order) and directions made thereunder by the Secretary of State for Culture, Olympics, Media and Sport with the consent of the Treasury, of the state of Sir John Soane's Museum's affairs as at 31 March 2010 and of its incoming resources and application of resources for the year then ended;
- the financial statements and the part of the Remuneration Report to be audited have been properly prepared in accordance with the Government Resources and Accounts Act 2000 (Audit of Public Bodies Order) and directions made thereunder by the Secretary of State for Culture, Olympics, Media and Sport with the consent of the Treasury; and
- information, which comprises the History, Aims and Objectives of the Museum; Structure, Governance and Management; the Buildings; the Collections; Visitors Education and Interpretation; Services; Development Department; the Staff; and Finance, included in the Annual Report, is consistent with the financial statements.

Opinion on Regularity

In my opinion, in all material respects, the incoming and outgoing resources funded by Parliament have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

I have no observations to make on these financial statements.

Amyas C E Morse
Comptroller and Auditor General
National Audit Office
157-159 Buckingham Palace Road
Victoria
London
SW1W 9SP
14th December 2010

Sir John Soane's Museum
Statement of Financial Activities for the year ended 31 March 2010

	Note	2010 Unrestricted Funds £	2010 Restricted Funds £	2010 Endowment Funds £	2010 Total Funds £	2009 Total Funds £
Incoming Resources from						
Generated funds						
Grants from Department for Culture, Media and Sport	2	1,131,000	150,000	-	1,281,000	1,339,000
Voluntary income						
Other grants and donations	3	248,274	600,627	-	848,901	497,021
Activities for generating funds						
Room hire		51,610	-	-	51,610	111,311
Reproduction, filming, and hire fees		11,258	-	-	11,258	8,226
Licensing		50,651	-	-	50,651	27,214
Sales of publications		162,511	-	-	162,511	95,674
Charitable activities						
Visitors		22,238	-	-	22,238	11,634
Investment income	4	1,436	-	-	1,436	12,306
Other sources		458	-	-	458	538
TOTAL INCOMING RESOURCES		1,679,436	750,627	-	2,430,063	2,102,924
RESOURCES EXPENDED						
Cost of generating funds						
Development, fundraising, and trading		271,702	-	-	271,702	107,325
Charitable activities						
Buildings		354,970	331,668	-	686,638	710,830
Collections		179,303	94,389	-	273,692	258,725
Visitor services		616,650	60,544	-	677,194	687,573
Governance costs		65,352	-	-	65,352	62,349
TOTAL RESOURCES EXPENDED	5	1,487,977	486,601	-	1,974,578	1,826,802
Notional cost of capital		65,678	-	-	65,678	61,544
Total resources expended including notional costs		1,553,655	486,601	-	2,040,256	1,888,346
NET INCOMING RESOURCES		125,781	264,026	-	389,807	214,578
Net (losses) / gains on investment assets	9	-	-	1,208	1,208	(21,799)
Reversal of notional costs		65,678	-	-	65,678	61,544
NET INCREASE IN FUNDS		191,459	264,026	1,208	456,693	254,323
Transfers between funds		-	-	-	-	-
Fund balances brought forward		3,003,626	231,101	11,471	3,246,198	2,991,875
Fund balances carried forward	16-18	3,195,085	495,127	12,679	3,702,891	3,246,198

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

The notes on pages 52 to 61 form part of these financial statements.

Sir John Soane's Museum
Balance Sheet at 31 March 2010

	Note	2010 £	2010 £	2009 £	2009 £
Fixed Assets					
Intangible assets	8		6,000		-
Tangible assets	7		3,077,089		2,805,455
Investments	9		<u>12,679</u>		<u>11,471</u>
			3,095,768		2,816,926
Current Assets					
Stock		90,378		78,855	
Debtors	10	124,515		85,946	
Cash at bank and in hand	11	<u>1,292,171</u>		<u>525,920</u>	
		1,507,064		690,721	
Liabilities					
Amounts falling due within one year includes income deferred to 2010-11	12	<u>(899,941)</u>		<u>(247,222)</u>	
Net Current Assets			607,123		<u>443,499</u>
Provisions	13		-		(14,227)
NET ASSETS	15		<u>3,702,891</u>		<u>3,246,198</u>
UNRESTRICTED FUNDS					
General fund		448,518		234,085	
Designated fund, heritage property		2,746,567		<u>2,769,541</u>	
Designated fund, fixed assets			3,195,085		3,003,626
RESTRICTED FUNDS	17		495,127		231,101
ENDOWMENT FUND	18		12,679		11,471
TOTAL FUNDS			<u>3,702,891</u>		<u>3,246,198</u>

The notes on pages 52 to 61 form part of these financial statements.

Approved by the Trustees on 6 Decemember 2010

Simon Swynfen Jervis
Chairman

Tim Knox
Director and Accounting Officer

Sir John Soane's Museum
Cash Flow Statement for the year ended 31 March 2010

	Note	2010 £	2010 £	2009 £	2009 £
RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES					
Net incoming resources					
before other recognised gains and losses			389,807		214,578
Adjustments to Statement of Financial Activities					
Investment income	4	(1,436)		(12,306)	
Depreciation - Tangible	7	34,566		7,137	
Depreciation - Intangible	8	1,500		-	
Notional cost of capital		65,678		61,544	
Creation of provision	13	(14,227)		14,227	
Balance sheet movements					
(Increase)/Decrease in stock		(11,523)		(22,759)	
Decrease/(Increase) in debtors		(38,569)		3,306	
Increase/(Decrease) in creditors (excluding capital creditors)		<u>652,719</u>		<u>42,029</u>	
Total adjustments			688,708		93,178
Net cash inflow from operating activities			<u>1,078,515</u>		<u>307,756</u>

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2010

Net cash inflow from operating activities			1,078,515		307,756
Return on investments					
Investment income	4		1,436		12,306
Capital expenditure and financial investment					
Payments to improve tangible fixed assets	7 & 8		(313,700)		(240,199)
Net increase in cash for the year			<u>766,251</u>		<u>79,863</u>

Cash at bank increased with the transfer of £718,462 deferred income from the dissolution of Sir John Soane's Museum Society.

ANALYSIS OF CHANGES IN NET CASH BALANCES

Net cash balances brought forward			525,920		446,057
Net increase in cash for the year			766,251		79,863
Net cash balances carried forward	11		<u>1,292,171</u>		<u>525,920</u>

The notes on pages 52 to 61 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, Olympics, Media and Sport, with the approval of HM Treasury, a copy of which can be obtained from the Museum.

b) Incoming Resources

All income is accounted for on a receivable basis.

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.

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 direct 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) Notional Cost of Capital

In accordance with HM Treasury Accounting Guidelines, the notional cost of capital is calculated on the average net book value of all assets and liabilities excluding donated assets and those funded by Lottery grants. The cost of capital rate for 2009-10 is 3.5%.

g) VAT

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

1 Accounting Policies (continued)

h) 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. 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
Office and other equipment	5 years
Security equipment and fixtures and fitting	8 years

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

Intangibles are capitalised at cost.

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, no valuation has been included in the accounts for those assets in respect of which reliable cost information is not available and conventional valuation techniques are not appropriate. Recently acquired heritage property is shown at its valuation at the date of transfer to the Museum, together with subsequent restoration and refurbishment costs, less accumulated depreciation.

Intangible fixed assets

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

i) 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.

j) Stock

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

k) Fund Accounting

Funds are not held for grant-making purposes.

Unrestricted funds comprise general funds and designated funds, see Note 17. 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.

l) 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 2010, unrestricted free reserves stood at £402,656. 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 £400,000, with the intention, in 2010, of designating £100,000 of these reserves specifically to supporting the education, exhibition and cataloguing work of the Museum, with the remaining £300,000 held as a designated strategic reserve.

2 Grants from the Department for Culture, Media and Sport (DCMS)	2010 £	2009 £
Grant-in-Aid - current, unrestricted income	1,131,000	1,101,000
Grant-in-Aid - capital, restricted income	50,000	238,000
Museums Improvement Grant (Wolfson Trust)	100,000	-
	<u>1,281,000</u>	<u>1,339,000</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.

Museums Improvement Grant was provided towards the cost of renewing the Tivoli Recess, prior to *Opening Up The Soane*.

DCMS is a related party, see Note 22.

3 Other Grants and Donations	Unrestricted £	Restricted £	2010 Total £	2009 Total £
Contributions from the Society (see below)	40,347	85,783	126,130	109,733
Heritage Lottery Fund - Masterplan OUTS project	-	88,734	88,734	100,602
Museums, Libraries and Archives Council (Note 22)	-	3,750	3,750	-
Other capital grants for Masterplan OUTS project	-	117,211	117,211	94,401
Millenium Commission - No.14 capital grant	-	-	-	47,000
Grants and donations for other capital projects	-	74,500	74,500	-
Grants and donations for acquisitions	-	40,600	40,600	-
Grants and donations for revenue projects	-	177,509	177,509	69,758
Other donations and Gift Aid recoverable	187,927	12,540	200,467	75,527
Donation of goods for resale (stock)	<u>20,000</u>	<u>-</u>	<u>20,000</u>	<u>-</u>
	<u>248,274</u>	<u>600,627</u>	<u>848,901</u>	<u>497,021</u>

Sir John Soane's Museum Society contributed towards certain costs of the Museum, including the cost of exhibitions, the restoration of No.14 Lincoln's Inn Fields, other conservation work and *Opening Up The Soane* capital programme. The Society is a separate registered charity with independent directors and therefore the results of the Society are not consolidated with those of the Museum. The Society was in the process of being wound up at year end and no further contributions are expected.

4 Investment Income	2010 £	2009 £
Dividends and interest receivable, all unrestricted	<u>1,436</u>	<u>12,306</u>

5 Resources Expended

a) Cost of generating funds	2010 £	2009 £
Direct costs, development & fundraising	66,827	5,082
Direct costs, publications (inc. newsletter)	10,556	10,432
Direct costs, trading, inc. legal advice	18,528	11,809
Direct costs, stock for trading	74,615	23,232
Direct costs, room hire	924	1,877
Allocated staff costs	90,900	38,108
Allocated support costs, see Note 5e	<u>9,352</u>	<u>16,785</u>
	<u>271,702</u>	<u>107,325</u>

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

	Buildings £	Collections £	Visitors £	2010 Total £	2009 Total £
Building projects	344,371	-	-	344,371	376,744
Building maintenance	147,645	-	-	147,645	165,293
Works of art, Objects & Pictures	-	14,326	-	14,326	59,946
Publications (re collections)	-	20,748	-	20,748	27,595
Research, library and archive	-	44,989	-	44,989	22,443
General Conservation	-	4,139	-	4,139	9,913
Loans	-	-	-	-	-
Visitor services	-	-	9,672	9,672	-
Visitors, virtual access	-	-	1,050	1,050	11,523
Educational activities	-	-	53,498	53,498	43,884
Exhibitions	-	-	40,531	40,531	56,782
Allocated staff costs	155,157	174,738	513,091	842,986	612,929
Allocated support costs	<u>39,465</u>	<u>14,752</u>	<u>59,352</u>	<u>113,569</u>	<u>270,076</u>
at 31 March 2010	<u>686,638</u>	<u>273,692</u>	<u>677,194</u>	<u>1,637,524</u>	-
at 31 March 2009	<u>710,830</u>	<u>258,725</u>	<u>687,573</u>	<u>-</u>	<u>1,657,128</u>

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2010

5 Resources expended (continued)

Resources expended include:	2010	2009
	£	£
c) Staff costs, see Note 6a		restated
Costs of generating funds	90,900	47,848
Buildings	155,157	147,127
Collections	174,738	121,009
Visitor services	513,091	501,730
Governance	31,853	30,718
	<u>965,739</u>	<u>848,431</u>
 d) Governance, including staff costs see Note 5c		
Internal audit - current year	6,450	5,950
External audit - current year	14,000	14,000
- in respect of prior years	5,032	1,500
Other administrative expenses	6,120	5,658
Allocated staff costs	31,853	24,465
Allocated support costs	1,897	10,776
	<u>65,352</u>	<u>62,349</u>

The Comptroller and Auditor General is the auditor of the Museum's Financial Statements. The audit fee for the work was £14,000 (2009: £14,000); no other non-audit work was provided.

e) Allocated support costs		restated
Cost of generating funds, see Note 5a	9,352	7,046
Buildings, see Note 5b	39,465	21,665
Collections, see Note 5b	14,752	17,819
Visitor services, see Note 5b	59,352	73,882
Governance	1,897	4,523
	<u>124,818</u>	<u>124,935</u>

The comparative information has been restated following a review of the analysis of support costs, to make them more meaningful. These costs include depreciation and general office costs, but not 'indirect staff costs' as these have been allocated directly to charitable activities.

The restated 2009 figures are only recorded in this note and are not reflected in the SOFA or the other expenditure notes.

An unexpected refund of backdated business rates followed revaluation of 12 and 13 Lincoln's Inn Fields, reflecting the loss of residential space.

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2010

6 Employee and Trustee Information

a) Staff costs

	2010	2009
	£	£
Salaries	782,729	663,515
Employer's national insurance	55,058	47,976
Employer's pension contributions, see Note 21	127,952	115,672
	<hr/>	<hr/>
Total employment costs	965,739	827,163
Recruitment	183	2,956
Payroll services, training and other staff costs	15,443	18,312
	<hr/>	<hr/>
Total staff costs	981,365	848,431
	<hr/> <hr/>	<hr/> <hr/>

b) Staff numbers

	2010	2009
	£	£
The average number of persons employed, analysed by function was:		
Cost of generating funds	2.9	1.0
Buildings	4.6	4.0
Collections	4.6	5.5
Visitor services	18.5	16.0
Governance	0.6	0.5
	<hr/>	<hr/>
	31.2	27.0
	<hr/> <hr/>	<hr/> <hr/>

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:

	2010	2009
£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 (2009 - £Nil). No claims for travel or other expenses were made by any Trustee in the year (2009: nil).

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2010

7 Tangible Assets

	Heritage Assets Additions to Collection £	Assets in course of Construction £	Freehold Heritage Property £	Security Equipment £	Office Equipment	Fixtures & Fittings £	Retail Equipment	Total £
Cost								
At 1 April 2009	-	-	2,769,541	79,194	14,893	65,151	8,275	2,937,054
Additions and improvements	41,000	252,985	1,739	-	5,404	3,222	1,850	306,200
At 31 March 2010	41,000	252,985	2,771,280	79,194	20,297	68,373	10,125	3,243,254
Depreciation								
At 1 April 2009	-	-	-	79,194	2,997	47,753	1,655	131,599
Charge for the year	-	-	24,713	-	4,940	2,888	2,025	34,566
At 31 March 2010	-	-	24,713	79,194	7,937	50,641	3,680	166,165
Net Book Value								
At 31 March 2010	41,000	252,985	2,746,567	-	12,360	17,732	6,445	3,077,089
At 31 March 2009	-	-	2,769,541	-	11,896	17,398	6,620	2,805,455

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 and restoration work was in progress at the balance sheet date. 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 1h, 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 began on the development phase of Opening Up the Soane. Selected expenditure on these works relating to enhancement have been capitalised in accordance with FRS15.

8 Intangible Assets

Cost	
At 1 April 2009	-
Additions and improvements	7,500
At 31 March 2010	7,500
Amortisation	
At 1 April 2009	-
Charge for the year	1,500
At 31 March 2010	1,500
Net Book Value	
At 31 March 2010	6,000
At 31 March 2009	-

9 Investments

	2010 £	2009 £
Market value at 1 April 2009	11,471	33,270
Listed investments donated to the Museum	-	-
Net (loss) / gain on investments	1,208	(21,799)
Market value at 31 March 2010	12,679	11,471
Historic cost at 31 March 2010	28,920	28,920

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2010

10 Debtors	2010	2009
	£	£
Prepayments and accrued income	14,544	6,722
VAT recoverable	46,896	54,189
Other debtors	63,075	25,035
	<u>124,515</u>	<u>85,946</u>

11 Cash at bank and in hand	2010	2009
	£	£
Cash at bank	1,286,612	524,597
Cash in hand	5,559	1,323
	<u>1,292,171</u>	<u>525,920</u>

Cash at bank increased with the transfer of £718,462 deferred income from the dissolution of Sir John Soane's Museum Society.

12 Creditors: amounts falling due within one year	2010	2009
	£	£
Trade creditors	97,982	89,062
Taxation, social security and pension	33,808	28,849
Accruals	49,689	129,311
Deferred income from Society (mostly for OUTS programme, for expenditure not before 1.4.10)	718,462	-
	<u>899,941</u>	<u>247,222</u>

13 Provisions	2010	2009
	£	£
As at 1 April	14,227	-
Provision in year, invoices in dispute at 31.3.09	-	14,227
Paid in year	(14,227)	-
As at 31 March	<u>0</u>	<u>14,227</u>

14 Operating lease commitments	2010	2009
	£	£
Annual commitments in respect of equipment leases ending within one year	-	-
Annual commitments in respect of equipment leases ending between two and five years	1,464	1,464
	<u>1,464</u>	<u>1,464</u>

15 Analysis of net assets	Restricted Funds	General Fund	Designated Fund	Endowment Fund	Total Funds
	£	£	£	£	£
Represented by:					
Intangible Fixed Assets	6,000	-	-	-	6,000
Tangible Fixed Assets	293,985	36,537	2,746,567	-	3,077,089
Investments	-	-	-	12,679	12,679
Current Assets	844,105	662,959	-	-	1,507,064
Liabilities	(648,963)	(250,978)	-	-	(899,941)
Provisions	-	-	-	-	-
Balances at 31 March 2010	<u>495,127</u>	<u>448,518</u>	<u>2,746,567</u>	<u>12,679</u>	<u>3,702,891</u>

16 Unrestricted Funds

	General Fund £	Designated Fund £	Total £
Balances at 1 April 2009	234,085	2,769,541	3,003,626
Income	1,679,436	-	1,679,436
Expenditure	(1,463,264)	(24,713)	(1,487,977)
Transfers, see below	(1,739)	1,739	-
Balances at 31 March 2010	<u>448,518</u>	<u>2,746,567</u>	<u>3,195,085</u>

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

Expenditure on the restoration of No.14 Lincoln's Inn Fields amounted to £1,739 (2009: £197,148). All of the 2009-10 expenditure was borne out of general purpose funds and transferred to the Designated Fund.

17 Restricted Funds

	Acquisition Fund £	Conservation & Publications Fund £	Exhibition Fund £	Library Fund £	Education Fund £	Masterplan Fund £	Capital Fund for Enabling Works £	Masterplan Construction Fund	Total £
Balances at 1 April 2009	-	3,450	-	30,000	10,000	187,651	-	-	231,101
Income	40,600	53,552	5,394	132,303	80,593	213,685	224,500	-	750,627
Expenditure	-	(13,901)	(5,394)	(80,488)	(55,150)	(140,611)	(191,057)	-	(486,601)
Transfers	-	-	-	-	-	(252,985)	-	252,985	-
Balances at 31 Mar 2010	<u>40,600</u>	<u>43,101</u>	<u>-</u>	<u>81,815</u>	<u>35,443</u>	<u>7,740</u>	<u>33,443</u>	<u>252,985</u>	<u>495,127</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 work, including the digitisation of the Adam drawings;

the Education Fund was set up to support and promote the Museum's education projects within and beyond the Museum .

the Masterplan Fund holds funds for work on *Opening Up The Soane* major capital programme.

the Capital Fund for Enabling Works holds funds for work prior to *Opening Up The Soane* major capital programme.

the Masterplan Construction Fund relates to expenditure on the development phase of *Opening Up The Soane* , capitalised in accordance with FRS15.

18 Endowment Fund

	Total £
Balance at 1 April 2009	11,471
Investments donated to the Museum	-
Net (loss) / gain on investment assets	<u>1,208</u>
Balance at 31 March 2010	<u><u>12,679</u></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 not contractually committed to any expenditure not already accrued for.

20 Contingent Liabilities

There were no contingent liabilities.

21 Pension Arrangements

Most employees of Sir John Soane's Museum are members of the Principal Civil Service Pension Scheme arrangements (PCSPS). The PCSPS is an unfunded multi-employer defined benefit scheme and as such Sir John Soane's Museum is unable to identify its share of the underlying assets and liabilities on a consistent and reasonable basis. For 2009-10, employers contributions of £127,952 were payable to PCSPS (2008-09 £115,672) 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 2010-11, 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 2009-10 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 a Non-Departmental Public Body whose sponsor department is the Department for Culture, Media and Sport. The 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 Heritage Lottery Fund and the Museums, Libraries and Archives Council, for which the Department is regarded as the parent department. These transactions are shown in Notes 2 and 3.

During the year, Sir John Soane's Museum entered into material transactions with Sir John Soane's Museum Society. The Society is a related party because the Director, Tim Knox, and one of the Trustees, Richard Griffiths, of the Museum are Directors of the Society, a charitable company. The Museum received contributions from the Society of £126,130 as described in Note 3.

In addition £718,462 of deferred income was received on the dissolution of the Society.

During the year, the Museum benefitted from a donation of £30,000 from the LecheTrust, of which Simon Jervis, Chairman of the Museum's Trustees, is Chairman.

During the year the Museum had related party transactions with four other organisations, totalling £2,105.

23 Post-Balance Sheet Events

Following the Government's Comprehensive Spending Review 2010, Grant-in-Aid to the Museum for the years 2015 shows a reduction against current levels. The Museum has a strategy in place to meet the shortfall through its fundraising and trading business plan.

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

24 Financial Instruments

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

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

Liquidity Risk

Over 75% of the museum's 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 are less than £25,000. 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 £2,000 from dividend and interest income and does not rely on interest income.

Foreign Currency Risk

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

Investment Risk

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



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