

SIR JOHN SOANE'S MUSEUM

Registered Charity No. 313609

THE ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR 1 APRIL 2008 TO 31 MARCH 2009

PRESENTED PURSUANT TO
ARTICLE 3(3) OF THE GOVERNMENT RESOURCES AND ACCOUNTS ACT 2000
(AUDIT OF PUBLIC BODIES) ORDER 2003 (SI 2003-1326)

ORDERED BY THE HOUSE OF COMMONS TO BE PRINTED 10 DECEMBER 2009

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LONDON: The Stationery Office

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SIR JOHN SOANE'S MUSEUM

Registered Office
13 Lincoln's Inn Fields
London WC2A 3BP

Bankers
National Westminster Bank plc
214 High Holborn
London WC1V 7BX

Solicitors
Farrer and Co.
66 Lincoln's Inn Fields
London WC2A 3LH

Internal Auditor
John Holmes
The Risk Management Business
White House
94 Wofreton Lane
Willerby
East Yorkshire
HU10 6PT

Independent Auditor
Comptroller and Auditor General
National Audit Office
151 Buckingham Palace Road
London SW1W 9SS

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

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EXECUTIVE SUMMARY

BUILDINGS

No. 14. Lincoln's Inn Fields

2008-09 saw the completion of the restoration and occupation by the Museum of No.14 Lincoln's Inn Fields, a fine Grade I listed townhouse designed by Soane which will be used for new educational facilities, the Research Library and staff offices. First to move in was the Education Team, who were eager to make use of their new accommodation in the basement and ground floor – the Museum's first dedicated space for education. The move and installation of the Research Library took longer and was in itself a major undertaking, necessitating the packing up of hundreds of books and drawings, as well as the transfer of the huge mahogany bookcases and plan chests, which had to be winched into the building by crane. The Library reopened to the public on 19 August, 2008. The staff offices upstairs were gradually taken possession of, the Director and Deputy Director moving into theirs in January 2009.

Office Floor Project

Work continued on the conversion of the upper floors of Nos 12 and 13 Lincoln's Inn Fields into an integrated suite of staff offices, connected to each other and to the offices in No.14 by break-throughs. This scheme, carried out by Poultney Gallagher Ltd under the direction of Julian Harrap Architects, was completed and occupied in phases. Phase I was completed in April 2008, while Phases II and III were finished in July that year. The Office Floor at last gives the Museum a flexible and efficient workplace, and frees up rooms on the second floor of No.13 for restoration as part of the *Opening up the Soane* Project.

The Soane Masterplan

The *Opening up the Soane* Project (OUTS), the Museum's plan for restoring and opening to the public additional historic rooms, improving visitor facilities, introducing disabled access and ensuring the survival of this fragile museum into the twenty-first century and beyond, was further developed in 2008 and a fundraising campaign was inaugurated to raise the £6.3 million needed to embark upon the project. Disappointingly, our application for £3.3 million - half the funding needed - to the Heritage Lottery Fund was turned down in June, due to lack of funds, although the project was commended as of 'high quality' and 'faultless'. Despite this major setback, grants from other benefactors enabled us to announce that we had raised just under £2 million at the official press launch for OUTS in July 2008. We resubmitted our application to the HLF in September, and received a provisional grant offer of just under £1 million with a Round 1 pass from the HLF in December 2008. The Museum has since been busy refining and developing its project for HLF Round 2 submission due in December 2009.

Fire and Security

The integrated fire detection system was extended to No.14 and the new Office Floor during 2008-09, which also galvanised a through review and replacement of electrical and other services on the upper floors. Improvements to security this year included the provision of staff ID badges, a new signing-in system for staff and visitors, and stricter rules about bags and coats in the Museum. All visitors carrying handbags or small items into the Museum now have to put them in a clear plastic bag.

COLLECTIONS

Displays and Cataloguing

In late Spring 2008, essential repairs to the case of the Sarcophagus of Seti I allowed us to undertake the much-needed cleaning of this huge coffin of Egyptian alabaster, advised by conservation staff from the British Museum. An exhibition on our plans for *Opening up the Soane* was installed in the old Research Library in No.12 Lincoln's Inn Fields, enabling the public to see this fine Soane Drawing Room.

The Museum's Research Library was closed until 19 August 2008, to enable it to move to its new quarters in No.14. During this recess, improvements were made to the storage of the drawings collection, and the books and drawers were cleaned. Despite the upheaval, progress was also made in cataloguing the collections - especially Soane's Library. Grand Tour drawings by Robert and James Adam, early drawings by Sir John Soane, and the seventeenth-century drawings for Hampton Court were all made available online via the Museum's website. Each catalogue entry for the drawings is accompanied by a high quality digital image of the sheet described. Progress was also made with the editing and transferring to the database of Cornelius Vermeule's catalogue of the Museum's antiquities, and Helen Dorey completed cataloguing the Museum's furniture, published in *Furniture History*, the journal of the Furniture History Society, in February 2009.

This year saw an unusual number of acquisitions, including a pencil portrait of Mrs Soane by John Flaxman, a suite of painted furniture made for the mid-nineteenth century Curator, Joseph Bonomi, and Henry Pickersgill's portrait of Joseph Michael Gandy. Gandy's *Mount of Congregation* and Gandy family portraits were cleaned and relined, and hung in the new Seminar Room in No. 14 Lincoln's Inn Fields.

Loans

Eight works were lent to exhibitions abroad during the year.

VISITORS

Visitors to the Museum

Visitor numbers for the year (including evening functions) were 99,688, the second highest number of visitors ever recorded for a financial year, exceeding last year's figure of 96,077. The corresponding daytime visitor numbers were 96,447 for 2008-09 and 93,301 for 2007-08. Accommodating record numbers of visitors to this small

historic house-museum, with its crowded displays, confined spaces and basic facilities, remains a continuing but welcome challenge.

EDUCATION

Educational Activities

2008-09 was the first full year that the Education Department had access to its new facilities in No.14, which led to the expansion of the existing programme and the development of new activities for children and adults. 3,620 children under 16 participated in the programme of on- and off-site workshops for schools and 386 children took part in informal activities outside the schools programme. 991 students in higher and further education worked with the Education Department on a variety of projects. 1,283 adults participated in workshops and activities for adults, including the Study Group.

Exhibitions

Five exhibitions were held in the Museum: *In Pursuit of Antiquity: Drawings by Giants of British Neo-classicism* (1 February – 1 June 2008, 21,484 visitors); *The Neues Museum, Berlin: Restoration, Repair and Intervention* (20 June – 6 September 2008, 15,356 visitors); *The Adam Brothers in Rome: Drawings from the Grand Tour* (26 September 2008 – 14 February 2009, 24,201 visitors); and *George Scharf: From the Regency Street to the Modern Metropolis* (20 March – 6 June 2009, 17,029 visitors). The Museum also hosted *Reflection*, (14 October – 1 November, 2008) an exhibition of site-specific works from final year students from the Royal College of Art. The exhibits, works in ceramics and glass inspired by the building and its collections, were shown in settings throughout the Museum.

Abbreviated versions of *Vaulting Ambition: The Adam Brothers, Contractors to the Metropolis in the Reign of George III* were shown at Cheltenham Museum and Art Gallery (19 April – 24 May 2008, 3,709 visitors), and at the Talbot Rice Art Gallery in Edinburgh (24 October – 13 December 2008, 2,781 visitors). A version of the exhibition *A Passion for Building: The Amateur Architect in England 1650-1850* was shown at Fairfax House in York (1 March – 1 June 2008, 8,591 visitors).

In May a trail, *Thoroughly Modern Soane*, exploring Soane's innovations and use of new materials in the Museum marked Museums and Galleries Month 2008.

Publications

A well illustrated book by Professor A A Tait, *The Adam Brothers in Rome* (Scala, 2008), accompanied the exhibition in the Soane Gallery. It is the first volume of a planned series of five books on the Adam Collection at the Soane, making this important collection better known outside the Museum. The Director, Tim Knox, researched and wrote a new book on the Museum, *Sir John Soane's Museum, London*, illustrated with over 100 specially commissioned photographs by Derry Moore. This was published by Merrell in May 2009. The exhibition on George Scharf was also commemorated by an illustrated catalogue, and Helen Dorey's catalogue of the Museum's furniture was published in the 2008 issue of *Furniture History*, the journal of the Furniture History Society.

During the year the Museum published four *Newsletters* for visitors and supporters. Work began on two additional podcast tours – architectural tours of the Museum, one aimed at professionals and the other at a less specialised audience.

FINANCES

Finance and Fundraising

Grant-in-Aid from the Department for Culture, Media and Sport met 73% of the Museum's basic running costs (2007-08, 71%). Roderick Smith, the Museum's Finance Director, retired on 18 April 2008, after eleven years with the Museum. Difficulties in finding his successor were resolved in May, with the appointment of Ann Warren to the post on a temporary basis; she accepted the permanent position in July 2008. She oversaw the installation of a SAGE 50 accounting system, as well as other improvements.

Julie Brock was appointed Enterprises Manager, another first for the Museum, in March 2009, so as to take over the running of the Museum's commercial activities, including the venue hire and shop. Income from venue hire decreased from £121,000 to £111,000 in 2008-09. Revenue from this source had been steadily increasing over the past five years, but it was a regrettable but predictable casualty of the economic downturn.

The main focus of the Museum's fundraising activities in 2008-09 was *Opening up the Soane*, and by the end of the year over £2 million had been raised for the project. Sir John Soane's Museum Society and the American Sir John Soane's Museum Foundation both continue to support the Museum with fundraising events.

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 constantly seeking 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 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.

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. In 2008-09, the Museum was able to improve and extend its conservation, education, library and exhibition activities, all for the benefit of the general public. All the Trustees of the Museum give their time and expertise free.

REPORT OF THE CHAIRMAN OF THE TRUSTEES

The conventional stereotype of a museum would present it as a paradigm, if not a paragon, of immobile permanence, firmly fixed in the past. For the Trustees of Sir John Soane's Museum, dedicated to maintaining it 'as nearly as circumstances will admit in the state and condition in which it was at the date of the death of the founder, Sir John Soane, in January 1837', the achievement of permanence constitutes, paradoxically, a central goal. Most of the Museum rightly remains and will remain unchanged, but enough was altered, mainly for ineluctable practical reasons, straight after Sir John's death, and later, for that founding ideal to have been compromised. Much of the Museum's effort in recent decades has been devoted to the recovery of Sir John's arrangements.

The year which this Report covers marks a major milestone in that campaign. The Museum's acquisition in 1996 of No.14 Lincoln's Inn Fields, the next-door house designed by Soane, but never part of his Museum (following the decision in 1969 to re-occupy No.12, Soane's original house, which he and Mrs Soane gave up in 1813), secured the whole Soane triad and held out the prospect of vital extra space. Occupation of No.14 became possible in 2005, and in that year the then new Director, Tim Knox, initiated a comprehensive re-think of the use of all three houses, the 'Soane Masterplan'. Its first stage involved the exploitation of No.14 and the upmost floors of all three houses to secure accommodation for the Museum's educational, academic, conservation and administrative functions on a scale and of a convenience hitherto inconceivable. Symbolically the last to move into their new premises, in January 2009, were the Director and the Deputy Director.

The detail is spelt out later in this Report, but one aspect is there understated: everything has been done in style. No.14, with its education spaces, its noble staircase, its handsome seminar room, and its grand library, is the Soanian showpiece, but elsewhere, although many interiors are appropriately low-key, a sense of congruity prevails, and the new Common Room, hung and partly furnished as Soane knew it, provides a sympathetic central forum in what is now an integrated functional suite of considerable complexity. But some things do not change: the Trustees still meet in Soane's own Dining Room and Library. If he looks down, one hopes he approves.

'What's past is prologue': the Masterplan is underpinned by these improvements, but its transformation of the Museum's public spaces is yet to come. This ambitious scheme, christened *Opening up the Soane*, remains the focus of all our efforts. A new entrance and a shop, a new, larger gallery, a transformation of disabled access, a room for interpretation, the recovery of many of Soane's arrangements and, literally above all, the restoration of his own apartments and his spectacular Model Room – *Opening up the Soane* promises to have a transformative effect. But it comes at a cost: £6.3 million. The Trustees are thus deeply grateful to the Monument Trust, whose offer of a grant of £1 million, when combined with earlier grants and pledges, brought our running total close to £2 million, and we hope that the Heritage Lottery Fund's provisional offer of a grant approaching £1 million will be confirmed next year. To approach the half-way mark of such a demanding target would be a major encouragement, but no cause for complacency, particularly in difficult times. So we continue our vigorous search for support, and welcome any offers of assistance.

Opening up the Soane has undoubtedly been the Museum's principal concern. But it is a tribute to our small but highly energetic and dedicated staff that progress and activity has continued unabated in every other aspect of the Museum's work. There

has been a lively programme of exhibitions. The library and the drawings are being catalogued, and I was personally delighted that Helen Dorey, the Deputy Director, somehow found time to complete a catalogue of the furniture in the Museum. A new self-help initiative has seen the appointment of the first Enterprises Manager with a brief to establish a trading company and to expand the Museum's commercial activities; already an EPOS (electronic point of sale) system is in place, affording a degree of monitoring hitherto impossible. All this – and much more – speaks of high morale, the result of engaged and invigorating leadership from the Director.

Some sad changes are inevitable. Such was the retirement of Roderick Smith, the Museum's Finance Director since 1997. For twelve years his meticulous accuracy, combined with a velvet glove, has kept the Museum on the strait and narrow, often perilously close to a tightrope. We welcomed Ann Warren as his successor; she has already made an impact through the introduction of new accounting software. While on the matter of finance it remains the case that our resources are stretched, our balances in need of constant vigilance, and our reserves inadequate. The support and advice we receive from our principal funder, the Department for Culture, Media and Sport, thus remains crucial, and we were particularly grateful for their special grant towards the Office Floor project.

The Museum's gratitude also goes to all those trusts, companies and individuals who so generously support our activities, notably Sir John Soane's Museum Society, the Sir John Soane's Museum Foundation in America, the thriving phalanx of Patrons, and the growing number of Supporters. We also benefit greatly from the input of many volunteers, including James Macdonald, who serves on the Audit and Finance Sub-Committee of the Trustees, themselves, of course, volunteers. We welcomed Dr Amin Jaffer to their number as Representative Trustee of the Royal Society of Arts. But my final thanks, personal and institutional, must go to Richard Griffiths, my predecessor as Chairman. He has served as a Trustee since 1994 and as Chairman since 1998. His careful counsel, steady judgment and effective advocacy have steered the Museum through a remarkable epoch of change for the better, and we are fortunate that his wisdom and experience remain on tap, as he continues to serve as a Life Trustee.

Simon Swynfen Jervis
Chairman of the Trustees

THE DIRECTOR'S INTRODUCTION

One of the Museum's greatest treasures, the Sarcophagus of Seti I, received a spring-clean last year. Paid for by contributions from our Supporters' Circle, the cleaning of this massive ancient Egyptian stone coffin, and the replacement of the glass panels of its ingenious glazed case, was a major undertaking. Acquired by Soane in 1824 from the widow of its discoverer, Giovanni Battista Belzoni, Seti's huge alabaster sarcophagus has reposed in the crypt of Sir John Soane's Museum ever since it was carefully lowered down there by ropes over a hundred and eighty years ago. The year after, in 1825, Soane held three parties in honour of his new acquisition, lighting its interior with oil lamps so it glowed from within, illuminating the hieroglyphics and the beautiful figuring of the translucent stone. The case, an ingenious faceted vitrine, its bronze frame holding thick plates of glass, was an addition of 1866, to protect the ancient piece, which being made of alabaster (or more properly, aragonite) is liable to accidental or deliberate damage. Enormously heavy and cumbersome, the case has rarely been opened - dividing into two sections it wheels back to reveal the solid mass of Nilotic antiquity within. The Sarcophagus is probably one of the most significant Egyptian antiquities in Britain, and indeed anywhere outside Egypt.

The careful cleaning of the Sarcophagus, carried out by Museum conservators assisted by experts from the British Museum, took less than a month – it had to be finished in time for an important party – but has made a dramatic difference to the appearance of Soane's 'great hieroglyphicked coffin'. Perhaps an even greater revelation is the way the new glass of the case, which replaced panes that were failing and cracking, now enables visitors to see the Sarcophagus, with its teeming strata of incised hieroglyphics, all the more clearly. It is a good example of how we can improve the Soane Museum and make it a better, more enjoyable and intelligible place to visit, without spoiling any of its unique atmosphere.

The Museum's *Opening up the Soane* project will be a somewhat similar revelation, though on far a greater scale, and inevitably it will cost a great deal more and take longer to achieve than cleaning the Sarcophagus. Much of 2008-09 has been dominated by preparing for *Opening up the Soane*, which will transform the Museum with the reinstatement of sixteen historic rooms or arrangements, new visitor facilities, such as a cloakroom, shop and gallery, and – most important of all – will enable the Museum to survive and cope with ever increasing numbers of visitors. *Opening up the Soane* was officially launched in July 2008, but this year has been something of an emotional roller-coaster – our hopes being raised, dashed and then raised again in our two applications to the Heritage Lottery Fund. Putting together each application involves a great deal of work – much of it masterminded by Dr Kenneth Gray who acts as co-ordinator for the *Opening up the Soane* HLF application – but we are more and more convinced of the urgent need to implement this project which will assure the future of the Museum. Luckily, this view is shared by some exceptionally generous institutional and private benefactors, enabling us to make substantial progress towards raising the £6.3 million needed to embark upon the project. I thank them for their support so far, and the Museum's Development Team for throwing their energy and expertise into this campaign.

What is helpful is that we can already demonstrate, in No. 14 Lincoln's Inn Fields and with the Office Floor Project, the benefits of the Museum's plans for the future. These include the new educational facilities for schools and families in No. 14, the smart new Seminar Room, hung with pictures by J M Gandy and the Research Library occupying two floors of the house, with its three reading rooms and handsome mahogany furniture. The great change for the staff has been the creation of an

integrated suite of new offices, located across the top floors of all three buildings that now constitute the Soane. These improvements have already bestowed innumerable benefits on all who work in or visit the Museum, and we are eager to continue this process of improvement.

That all of this has been achieved over the past year is only due to the efforts of my staff, who have worked incredibly hard and in far from ideal conditions. I thank them for their cheerfulness and dedication, particularly my Deputy, Helen Dorey, and my new Finance Director, Ann Warren. Colin Wood, the Museum's House and Visitor Services Manager, maintains the building like a well-run ship and has fostered a fine spirit of morale among the Museum's team of Warders. New recruits to the warding team this year include Penny King, Tahir Aslam and Craig Donaghy, while Jane Bush, for long our freelance Conservator, at last joins the permanent staff. Satinder Bhatti arrived as the Museum's new Administrator in March 2009, allowing Julie Brock to take up her new role of Enterprises Manager. But there have also been some sad departures; our beloved Finance Director, Roderick Smith, and two of our favourite warders, Olga Courtney and Joe Lawrence, all of whom retired in 2008. I must also thank the Museum's Trustees, now under the able and amiable Chairmanship of Simon Swynfen Jervis, for the unstinting support they gave all of us throughout the year under review. This year the Trustees have been augmented by Dr Amin Jaffer, who takes David Coombs's place as Representative Trustee for the Royal Society of Arts, and has already shown himself to be a strong and imaginative advocate for the Museum.

Last year the Soane Museum welcomed record numbers of visitors, put on five superb exhibitions, published information on its building and collections both in book form and online, finished two major building projects, and is well ahead in planning and fundraising for a third. Moreover, the Soane's Education Programme positively burgeons in its new premises in No.14 Lincoln's Inn Fields, with a host of new classes and initiatives, including a fitting and worthwhile partnership with the diverse community that uses Soane's Church of St John, Bethnal Green. Lasting improvements have also been made to the conservation and security of the fabric and collections. Indeed, Sir John Soane's Museum has probably been a busier place than at any time in its history, so it is right that we now operate under stricter financial controls, and are trying to make the Museum more self sufficient, helping us help ourselves by the appointment of a new Enterprises Manager, improvements to the shop, and better run events. It is indeed a huge privilege to be in charge of this unique and precious institution at such an exciting time.

Tim Knox
Director

THE TRUSTEES

The Trustees held six meetings during the year, with no specially convened meetings. The Audit and Finance sub-committee held six meetings during the year. James Macdonald continued to serve as a co-opted member on this sub-committee and to attend some full meetings of the Trustees. Members of the Buildings sub-committee attended monthly site meetings held to oversee the restoration of No. 14 Lincoln's Inn Fields and the 'Office Floor' project. Alderman Alison Gowman attended meetings of Sir John Soane's Museum Society as the representative of the Trustees.

Tim Bliss's retirement will be marked with a staff lunch in November 2009. The process of appointing his successor was well advanced at the March 2009 end of year.

John Holmes was appointed to carry out internal audit and provided helpful professional advice, in particular with regard to new financial systems.

Dr Amin Jaffer was appointed the Representative Trustee for the Royal Society of Arts.

THE BUILDINGS

No. 14 Lincoln's Inn Fields

Building works for the restoration and conversion of No.14 Lincoln's Inn Fields were completed in June 2007, but the contractor, Messrs Fullers, remained on site for most of 2008 carrying out finishing works and decorating the house. The commissioning and testing of the security system also took place in early 2008, after the completion of the three break-throughs to No.13 - these vital physical links with the Museum could not be made until late 2007 for practical as well as security reasons. Another time-consuming task that could not be begun until the final stages was the cleaning, sanding and sealing of the wooden floor boards. Fullers handed over the building in late March, and the Certificate of Practical Completion for No.14 was issued on 11 April 2008.

In the last stages of the project, London Borough of Camden Building Control insisted on some additional items of fire prevention – alterations to doors, and additional emergency lighting. This work was carried out by Fullers, the Foreman, Mick Roberts, remaining on site until the end of June 2008 to oversee the works. Blinds and UV film were also installed on all the windows, the work being carried out by Sunnex Ltd. However, most staff were able to move into their offices, and the Education Department was already installed in their basement Education facilities by April 2008. The offices for the Director and Deputy Director were used for storing the Soane Archive, which had been displaced by Phase II and III of the Office Floor Project, so they were only able to move into them in January 2009.

The installation, in June and July 2008 of the Research Library into its new premises on the first and second floors of No. 14 was almost a project in itself. The huge 1920s mahogany bookcases and plan chests, which had been repaired and refurbished by Arlington Conservation over the previous month, had to be winched in via the windows with the help of a giant crane – an ambitious and potentially hazardous operation. Senior and Carmichael's bespoke Adam cabinets were also set in position, as were additional, specially-made bookcases by Epping Joinery Ltd. The new shelving was painted or varnished *in situ* in July, and new chandeliers purchased from Wilkinsons Ltd were hung in August. Additional lights for the use of readers were also introduced, designed by Charles Marsden-Smedley. The Library re-opened to readers on 19 August 2008, but books and drawings, which had been stored all over the Museum, were still being moved into their new homes in September – another massive undertaking. Portraits of the former Curators of the Museum were hung in the Library, while the completion of the ground-floor Seminar Room, hung with works by J M Gandy and his son – making the room a shrine to Soane's favourite architectural draughtsman – was celebrated on 10 March 2009 with a reception for donors and members of the Gandy family. Many of the pictures have been specially cleaned for the display. The room has also been furnished with a lavishly gadrooned 1820s mahogany sideboard, bought for £750 at auction in Somerset, and Zeev Aram gave the Museum 60 'Sim' chairs for lectures and meetings. The so-called Adam cabinet, an imposing mahogany wardrobe converted in the 1920s for storage of books and drawings, was installed in October 2008 in the back room on the ground floor of No. 14. This room will eventually be used for setting out refreshments for the groups using the Seminar Room.

Particular thanks are also due to the Museum's Archivist, Sue Palmer, and to Colin Wood, the House and Visitor Services Manager, for overseeing the nerve-wracking project of moving the Research Library. Sue presided over the practical work of

ensuring the books and drawings were safely packed up and stored – thanks too to the Drawings Curator, Stephen Astley, and Robert Hradsky for their valuable assistance. The modern reference books were packed and transferred under the direction of the Librarian, Stephie Coane, who also devised the arrangement of and a new classification scheme for the books.

The total cost of the restoration and equipping of No. 14 Lincoln's Inn Fields came to £1.817million. Although the building contract was completed on time and within budget, the decoration and fitting up of the building, and the complex work of installing the Research Library has cost more than originally estimated. However, No. 14 achieves much more for the Museum than we originally intended – the transfer of the Research Library to No. 14 did not form part of the original plans for the conversion. This imposed economies on the completion of the project - thus almost no new office furniture has been acquired, and some finishing touches, such as carpets and equipment, have been deferred until funds permit. However, as well as a good working environment, what has been successfully achieved is the creation of a distinctive Soanian atmosphere in No.14. Much of this is due to the project architect, Lyall Thow of Julian Harrap Architects, who worked very closely with the Director and the Deputy Director, who managed the project, to ensure that this atmosphere was preserved and enhanced.

The successful completion of the No.14 project was only made possible through the generosity of many donors, institutional and private, notably the Heritage Lottery Fund, the DCMS, and Sir John Soane's Museum Society, which constituted the vehicle by which the Museum was able to acquire the building in the first place. The names of all the donors are recorded in the Entrance Hall of the building, and, where appropriate, in the rooms themselves. Finally, tribute should be paid to the Director's predecessor, Mrs Margaret Richardson, under whose directorship No 14 was secured in 1996. Her vision and tenacity ensured that the Soane Museum could expand into its natural extension – a Soane-designed townhouse, perfectly complementing the Museum it serves.

The Office Floor Project

The Office Floor Project, the conversion of the third floor of No. 13 Lincoln's Inn Fields – formerly a staff apartment – into offices, and the refurbishment of offices and an old flat on the third and fourth floors of No.12, was begun in January 2008. By the end of March, work was well advanced on the first Phase of the project, the stripping out and restoration of the top floor of No. 13 and the creation of a break-through to No. 12. The works were carried out by Poultney Gallagher Ltd, under Project Architect Sean Buick of Julian Harrap Architects. The project was managed by the Director and the Deputy Director, with assistance from James Pain and our Quantity Surveyor, Kevin Newlands of Nolans Ltd.

The works included stripping out a bathroom and kitchen, the renewal of heating and electrical services, and the provision of a new security and fire prevention system. Window joinery and floorboards were also repaired, and a small staff Kitchen was installed in the former Bathroom. Phase I was complete by the end of April 2008, several weeks ahead of schedule, which necessitated relocating staff and the Soane Archive. The Archive was temporarily stored in the completed offices in No.14, while staff camped out in the Library and the former Model Room on the second floor of No. 12. For practical reasons it was decided to combine Phases II and III – the third and fourth floors of No.12 respectively. By early July 2008, staff were installed in

their new offices in No.13, which had been decorated and fitted up to match those on the upper floors of No.14.

The considerable constraints imposed by floor loading in No.12 were surmounted by an ingenious suspended framework system for the Archive shelving, devised by our structural engineers, Hockley and Dawson, and Julian Harrap. Two Archive rooms were established on the third floor of No.12, fitted up with metal racking supplied by Link 51. Upstairs, three good-sized offices were created out of a warren of later partitions, uncovering a charming Edwardian cast-iron range, still intact with all its fittings behind a cupboard. The range, made by Messrs O'Brien Thomas & Co of Upper Thames Street, bears a plaque inscribed 'Memnon Ali' with crescent moons and star, suggesting it may have been manufactured for the Turkish or Egyptian market. Quite how it ended up in Lincoln's Inn Fields remains a mystery! These rooms were completed in mid-September 2008 and now house the Education team, a Photography Room and an office the Development Advisor and for volunteers. The Archive was also installed by its guardian, Sue Palmer, and now occupies two large rooms and is arranged on the new shelving. It is now divided into a Soane and post-Soane Archive, with facilities for researchers. This is a major improvement on its former accommodation, and it was ready to receive a visit from the City Archivists Group on 18 September. The Office Floor was fully up and running by mid-September 2008, and we are grateful to the contractors, Poultney Gallagher, especially their Foreman, David Pampling, for working so hard and with such consideration to complete the project on time. One of the greatest benefits of the new offices is the staff Common Room, which has been established in the large panelled room at the top of No.13 Lincoln's Inn Fields. Equipped with the huge mahogany Trustees table (purchased for £20 in 1837), and decorated with the Gandy watercolours that hung here in Soane's lifetime, it has become the nerve centre of the Museum, as well as being very useful for meetings and mail-outs. In time, shelving – being made by Sid Hiatt - will be introduced around the walls to house the Museum's voluminous collection of box files containing records of the building and collection.

The total cost of the Office Floor project was made possible by a generous grant from the DCMS and a substantial donation from Sir John Soane's Museum Society.

Opening up the Soane Project

The Museum's application to the Heritage Lottery Fund for £3.3 million for the *Opening up the Soane Project* was submitted to the Heritage Lottery Fund on 28 March 2008. Thanks are due to all staff and consultants who contributed towards what became a most impressive and useful document, particularly Dr Kenneth Gray who orchestrated and masterminded its compilation. We received visits on 18 April and 13 May from the Heritage Lottery Fund Trustees and London Board committee members, as well as from their appointed Expert Advisers. These visits went well, and we acted upon the principal suggestion made by the HLF delegation – that we should include the fitting up of the Interpretation Room (the current New Picture Room) within the HLF bid. This caused the projected total cost of the project to rise slightly above the £6 million 'ceiling'.

Originally, our application was due to be considered at the Meeting of the Trustees of the HLF in September 2008, but our application was brought forward to Meeting held on 28 June. The Museum saw this as an encouraging sign. However, sadly, we were not successful in getting HLF grant funding. With limited funds at its disposal, the HLF Trustees were unable to give the grant requested to the Soane Museum,

despite stating that our application was of ‘high quality’ and ‘faultless’. Indeed, it was remarked that the Soane, being a much-loved London institution, was well placed to raise funds itself from other sources. From our direct experience we take a different view. It is true that we have a good fundraising record, but in London we must compete as the very smallest national museum with a wide range of larger and better resourced charitable bodies.

The rejection of our bid by the HLF was a great disappointment, not only to the Soane Museum staff who had worked together compiling the application, but also the consultants, Trustees and supporters who had been advising us and cheering us on. Downcast but not put off, the Museum immediately contacted the HLF to see if we could resubmit our *Opening up the Soane* bid – unchanged in scope but at a strategically reduced level of just under £1 million - to the London Committee later that year.

Almost immediately after the disappointment with the HLF, the Monument Trust contacted the Museum offering a grant of £1 million towards *Opening up the Soane*. We also received news that the J Paul Getty Trust, whose Trustees visited the Museum on 12 May, offered a substantial amount towards a discrete element within the project – the restoration of stained and painted glass in the private apartments. This heartening news, which helped dispel the despondency following the HLF rejection, was formally announced at the official press launch for *Opening up the Soane*, a well-attended breakfast reception held at the Museum on 24 July. Together with funds pledged earlier, these major grants brought the total raised for the project to just under £2 million.

The Museum resubmitted the application to the HLF’s London Committee in September 2008, and received a provisional grant offer of just under £1 million with a Round 1 pass from the HLF in December 2008. The Museum has since been busy refining and developing its project for HLF Round 2 submission, due in December 2009. This work is paid for by a development grant from the HLF, matched by monies advanced to the Museum from the Monument Trust grant to OUTF. An inaugural meeting with the HLF took place on 18 February and Kate Taylor Wilmhurst was appointed our HLF Project Monitor, and toured the Museum on 11 March. The HLF Round 2 submission requires a full OJEU (Official Journal of the European Union) tender selection process for the appointment of the project architect and his team. James Pain, Project Manager for the restoration of No.14 Lincoln’s Inn Fields, assisted us with this process, receiving 32 responses to the tender advertisement, and selecting 18 candidates from the tender submissions, from which five were called to interview on 27 April 2009 – outside the scope of this Report. The entire process, which must be rigorous and transparent, was the subject of a formal written report by Dr Pain on completion. A rather similar exercise was carried out to select a Project Manager for the OUTF project, with five shortlisted firms being invited to tender submissions.

By March 2009 the Museum had spent over £33,000 on *Opening up the Soane*, including consultants’ fees and the not inconsiderable reprographic costs. Although some of this money can be offset by grants (the Fidelity UK grant of £40,000 and the HLF Project Planning Grant of about £28,000) most of this money came from the Museum’s own funds. Work on Round 2 for the HLF will incur additional expenditure. While all the work on *Opening up the Soane* is valuable and worthwhile, and it is necessary to expend funds in order to raise major funding, it puts a great strain on the Museum’s meagre reserves and unrestricted funds.

The West Chamber

The Museum has long needed a secure, environmentally stable, and yet accessible, environment to store artefacts not on display. In July 2008 Conservators Kate Edmondson and Jane Bush submitted a Report, commissioned by the Deputy Director, Helen Dorey, for the conversion of the West Chamber as a Conservation Storeroom. This room, an addition to the Museum of the 1890s, has been closed to the public for some years, and all its contents will return to their original locations elsewhere in the Museum. The project, which is a ‘paving’ project to *Opening up the Soane*, will cost approximately £60,000 to achieve, and also includes reinstating a ‘triumphal arch’ of sculptural and architectural elements that Soane devised at the western end of the Sepulchral Chamber.

A generous donation of £25,000 to Sir John Soane’s Museum Society from Mr and Mrs Jonathan Zimmerman through the Sir John Soane’s Museum Foundation in the USA, will provide nearly half the money needed to embark upon this project, which we hope to start early next year, subject to successful fundraising of the balance required.

No. 13 Lincoln’s Inn Fields

Apart from the repairs to the lanterns and skylights and the refurbishment of the sarcophagus and its case, work on No.13 was concentrated on cleaning and care of the building and its collection. However, in the spring of 2009, thanks to a generous gift of £5,000 from Manolo Blahnik, we were also able to replace the 1950s ‘lustre-bag’ light shades in the Library-Dining Room with specially made replicas of the original 1890s cut-glass ‘bomb’ shades, one of which survived in the Museum. The replicas were commissioned from Wilkinsons Ltd, using the surviving specimen as a model. Wilkinsons also created the elaborate gilt-metal galleries from which the shades depend.

Annual Maintenance

The Annual Maintenance Contract has been renewed with Fullers builders. Following problems with the central heating leading to a breakdown of the system it has been necessary to replace the main pumps; this has been done and the central heating is now functioning correctly.

Glazing contractors are working on a programme of replacing some of the glass and putty in the roof lights. When this has been done all the roof lights will be painted by our maintenance contractors.

Dimmer switches have been fitted in the Library-Dining Room and South Drawing Room, allowing better control of lighting in the Museum.

Fire Safety and Security

The Annual Fire Risk Assessment was carried out following visits from Colin Packer, formerly senior fire officer to the National Trust, and David Kinley of the London Fire Brigade. These visits highlighted a number of fire safety issues that are currently being addressed as part of a full programme of works. In particular the emergency lighting system in Nos. 12 and 13 has been upgraded to the same level as the new emergency lighting system in No.14. This has been achieved by fitting ‘stand alone’ emergency lights at key points along the fire evacuation routes in the basement areas,

and by linking the staircase lights within the public areas of the Museum to the 'inverter' in the basement of No.14. This work has been done using the existing hidden cable routes, resulting in no visual impact or major disruption to the Museum.

Another issue identified by the Fire Risk Assessment was the need to upgrade the fire and smoke resistance of some doors in a number of areas of the building, particularly those doors leading directly on to the fire escape routes. Our maintenance contractors have been issued with instructions to carry out these works and they are currently approaching completion of the project.

The work on the 3rd and 4th floors of Nos 12 and 13 has now been completed, the fire detection and security alarm systems in these areas having been completely renewed and upgraded, and a leak detection system has also been installed as part of these works.

In February we had an inspection visit from William Brown, the National Security Advisor for the Museum, Libraries and Archives Council, to review the security of No.14 now that it is fully occupied. Following his inspection William has written to the Museum expressing his satisfaction with the system and procedures in place

Green Housekeeping

The Museum continues to use, and instructs its contractors to use, environmentally friendly materials and systems whenever it is possible to do so. Waste paper and cardboard are recycled through Camden Council's recycling program, and toner cartridges are returned to the suppliers for recycling. Light bulbs are also recycled through our suppliers. Energy saving light bulbs are used throughout the Museum where appropriate. All staff walk, cycle or ride a scooter to work, or use public transport.

THE COLLECTIONS

WORKS OF ART

The restoration of a large oil painting by J.M. Gandy, *The Mount of Congregation* (1818), given to the Museum by Mr and Mrs Maurice Saxton in 1979, was completed by Annabel Terry-Engell. A new frame was made by Timothy Newbery. Ms Terry-Engell also cleaned a portrait of Gandy by Henry Pickersgill (see **Acquisitions** below), and a pair of portraits of Thomas and Catherine Gandy. These works have been hung with others by Gandy, all of which have entered the collection since Soane's death, in the new Seminar Room on the ground floor of No. 14. A small reception for members of the Gandy family and the sponsors of the restoration, the Cocheme Trust, was held in March 2009.

Work continued on the Antiquities catalogue. The Museum received a most generous donation from a long-standing Patron, Philip Hewat-Jaboor, to enable the digitisation of all the photographs of the 500 or so antiquities taken by A C Cooper in the 1950s and '60s. These are of superb quality and Andrew Smart of Coopers undertook the work for us over a six-month period during the year.

Audit of Works of Art

Routine sequential audit of works of art continued throughout the year, on average for one day a week, carried out by a volunteer, Eve Streatfeild. The programme of audit of the entire works of art collection of around 5,000 objects was completed early in 2009; the next stage is to check all the records and resolve the queries.

Acquisitions

The Museum acquired a small pencil drawing of Mrs Soane in April. Shown to us as part of a routine enquiry, the work – which is on paper and is enclosed in an attractive red morocco leather and velvet case – turned out to be for sale and the Museum bought it for £300. It turns out to be a lost drawing by John Flaxman, done from the life, and was one of three drawings used by John Jackson as a model for his posthumous portrait of Eliza Soane of 1830. The drawing was purchased with funds made available for the purpose by Todd Longstaffe-Gowan.

Mrs Jill Gandy and her son William have generously given the Museum the Henry Pickersgill portrait of their ancestor, Soane's favourite draughtsman, Joseph Michael Gandy. The portrait, which has been on loan to the Museum for many years and formerly hung in the Research Library, was cleaned and has been hung as one of the principal ornaments of the new Seminar Room in No.14.

Barry Saxton, another descendant of Joseph Michael Gandy, has given the Museum two interesting items associated with J M Gandy's brother, the architect J P Gandy Deering: a Silver Royal Academy Medal, inscribed around the rim; *Presented to Peter John Gandy for a Drawing in Architecture, 1806*, and an ivory pass, inscribed *In Peter Deering Esq.r / R. A / 2 and Lecture Ticket / Royal Academy*. Mr Saxton, whose parents gave the Museum *The Mount of Congregation*, and who has recently donated £5,000 towards its restoration in their memory, wishes the objects to be put on show in the No. 14 Seminar Room.

The Museum has also been presented with two unusual cabinets – a linen press and a glass fronted bookcase – which were made for and decorated by Joseph Bonomi, Curator of the Museum 1861-76, probably for the house he shared with his brother, the strange Egyptian style ‘The Camels’ in Princes Road, Wimbledon Park (now demolished). They are rather spectacular, being painted with Greek and Egyptian motifs, with cut-out illustrations from D’Hancarville’s *Vases* pasted on to the doors of the press. They will be housed, most appropriately, in the Director’s Office. The donor is Mr Jaspar Scovil, a descendant of Bonomi.

THE RESEARCH LIBRARY AND ARCHIVE

Visitors

There were 225 visitors to the Library during the year (155 last year). In both years the Library was closed for part of the year whilst the furniture and collections were moved into new accommodation in No.14 Lincoln's Inn Fields (see **Move of the Library to No.14** below). The visitors comprised the usual mix of students, academics, architectural professionals and interested amateurs. In February 2009 we were delighted to welcome Professor Pierre de la Ruffinière du Prey from Kingston University in Ontario. Pierre is a Soane scholar of long-standing, having written his PhD on Soane's Architectural Education in the 1970s during the curatorship of Sir John Summerson. We were also pleased that Soane's library was the specific focus of two researchers – Professor Jonathan Hill studying books in boards and Philip Oldfield from the Fisher Rare Books Library at the University of Toronto studying British armorial bookbindings.

The Research Library hosted group visits by students from Cambridge University; the Courtauld Institute (MA in British Architecture 1615-1815; Summer School); Chelsea College of Art and Design; the London College of Fashion; the Architectural Association (postgraduate Diploma in the Conservation of Historic Buildings); the Victoria and Albert Museum (Year Course: 1720-1920 Rococo to Modernism); King's College, London and from staff of the Henry Moore Foundation; staff of The National Archives; the City Archivists Group and members of The Art Fund.

Small displays of books and drawings were put out for visits by the Patrons of Chelsea Physic Garden; the Director of Hadrian's Villa at Tivoli; the Young Graduates in Museums group and for various art workshops and portfolio days organised by the Education department.

Cataloguing of Books

Despite an extended period of sick leave and the inevitable disruption caused by the move of the Research Library to its new home in No.14 Lincoln's Inn Fields, Dr Stephanie Coane has continued the work of editing the catalogue of Soane's Library and publishing it incrementally on the Museum's website. Some 1,600 records are now online and the number grows each week.

Catalogue entries for all the books in the South Drawing Room and all but two bookcases in the North Drawing Room are now online, and Stephanie is more than halfway through the architectural volumes in the Bolton bookcases in the Research Library. Some interesting 'rediscoveries' have included a presentation copy of the proof plates for John Flaxman's *Eight illustrations of the Lord's Prayer*, London 1835, published posthumously and presented to Soane by the sculptor's sister-in-law, Maria Denman; a presentation copy of the lithographic facsimile of Inigo Jones's 'Roman sketchbook' from the 6th Duke of Devonshire, owner of the original sketchbook; and the discovery in a scrapbook album of Italian caricatures of three engraved grotesques bearing the ownership stamp of Sir Peter Lely.

In addition to this work and to her general supervisory and enquiry duties in the Research Library, Stephie has undertaken the reclassification of the modern library books in connection with the library move which was successfully completed in August 2008.

Dr Eileen Harris is continuing to catalogue printed material from the so-called 'Soane Case' in the Architectural Library, including the highly complex task of cataloguing the copies of Soane's own publications.

Cataloguing of the Drawings Collection

Jill Lever, now in her fourth year of a five-year project funded by the Heritage Lottery Fund, continued to catalogue the early drawings of Sir John Soane. During the period under report she began cataloguing his early projects, undertaken once he had established his architectural practice in London in 1780 after returning from the Grand Tour. This work has produced much new information, many new attributions and will substantially alter our view of Soane and his working methods. Catalogued directly into the Soane database, entries are published in tranches, with every sheet illustrated.

The final editing of Professor Alan Tait's catalogue of some 1,000 Grand Tour drawings from the office of Robert and James Adam is almost complete. Entries for 17 volumes were published on the website, leaving only two more volumes to be published. To commemorate the publication of this online catalogue, a well illustrated book written by Professor Tait, *The Adam Brothers in Rome: Drawings from the Grand Tour*, was published by Scala Publishers in September 2008. The book accompanied an exhibition with the same title in the Soane Gallery (see p.41). The online catalogue, exhibition and book were all supported by funding from Mrs Gisele Gledhill, given in 2005-06 in memory of her late husband, Richard Harris.

The process of mounting the various drawings catalogues on the website was greatly assisted by volunteer Rupert Craven, who spent many hours resizing digital images and adding a Soane Museum watermark to the largest size of image available online and uploading them to the Museum's website.

During the period under report an audit of the drawings collection stored as individual sheets in drawers was carried out. This represents the majority of the collection. An audit of the drawings contained in volumes will follow

Acquisitions

During the year the Museum purchased an interesting record drawing of a stained glass panel bearing an inscription stating that the glass belonged to John Soane. The drawing, in pen and watercolour, is a splendid record of a 16th-century Swiss panel of painted glass depicting David and Goliath, now installed in a large window incorporating ancient glass at Soane's Brocas Chapel in Bramley Church, Hampshire. The inscription suggests that Soane used items from his own collection to make up this antiquarian window. The drawing may be by the antiquary John Carter, which is of interest in itself. The drawing, from Abbott and Holder, cost £1,000 and this sum was generously donated to the Museum by Mr and Mrs Tony Dorey.

We were delighted to receive the gift of an album of designs for lamps by Joseph Michael Gandy (1771-1843) from one of his descendants, Mrs Jill Gandy. Probably compiled c.1805-10, the album is of considerable interest for students of Gandy and of period lighting.

Another very welcome gift was a portfolio of drawings and papers of Joseph Bonomi (1796-1878), Curator of the Museum 1861-78. These, too, came to us from his descendant – Mr Jasper Scovil.

Move of the Library to No.14

As noted in last year's *Annual Report*, the Research Library was closed to researchers from 5 November 2007 to enable staff to pack up and move the Library collections and furniture to new accommodation on the first and second floors of No.14 Lincoln's Inn Fields.

We had anticipated that this operation would be finished by the beginning of May 2008, but in the event various unforeseen problems delayed this. The move was accomplished in stages, with a reduced public service operating in the old Research Library in No.12 Lincoln's Inn Fields from the first week in May to the middle of August 2008.

The most dramatic stage of the move was undoubtedly on 21 April 2008 when the largest pieces of Library furniture, the bookcases and plan chests, were swung by crane from the first floor of No.12 to the first and second floors of No.14.

The move provided the impetus for careful restoration of all the period Library furniture by Arlington Conservation. The chance was also taken to have new folders made for Soane's large collection of drawings.

The improved Library facilities now occupy two floors. The front and back drawing rooms on the first floor of No.14 have been furnished with period carpets and handsome reproduction chandeliers. Pride of place is given to a magnificent portrait by Charles Martin of the second Curator of the Museum, Joseph Bonomi (1796-1878), on long-term loan to the Museum from Belinda Rathbone, one of Bonomi's descendants. This portrait forms the centrepiece of a display of portraits and photographs of other Curators.

On the second floor, Soane's collection of 57 volumes of drawings by Robert and James Adam are now magnificently housed in new purpose-built cabinets of American black walnut with nickel silver trim designed by Rupert Senior and Charles Carmichael of Senior and Carmichael Ltd. Each volume is now stored horizontally on a slide-out shelf tailored to the dimensions of the particular volume.

Thanks are due to a number of people who at various times over the course of the year helped the staff of the Library with the arduous process of packing and moving, in particular to PhD student Robert Hradsky who was an unfailing source of cheerful support and to Kate Wilkinson who dealt uncomplainingly with a large backlog of cutting and filing and the reorganisation of the Library's information files.

The Archive

At the start of the year covered by this *Annual Report* the Soane and post-Soane Archive was in store while services renewal work (funded by the Department for Culture, Media and Sport) was carried out on the top two floors of No.12 Lincoln's Inn Fields.

The need for complete overhaul and renewal of services at the top of No.12 Lincoln's Inn Fields, where the Archive Room has been located since the late 1980s, presented an excellent opportunity for upgrading and extending the storage space and making it as compliant as possible (within the constraints of an eighteenth-century Grade I listed building) with professional standards for the storage of archives.

The final element in the refurbishment, the new shelving, was installed at the beginning of August and on 18 August 2008 the archives were moved back from storage.

The post-Soane Archive is now housed in an additional room, cleverly adapted by Sean Buick of Julian Harrap Architects from a rather awkwardly shaped lavatory and an office previously inhabited by the Museum's Finance Officer (now happily ensconced on the third floor of No.14). The tremendous floor-loading of the boxes of records presented a big challenge, and the architect's ingenious solution has been to put steels in the floor above and hang the shelving from these. The shelving is also double-depth, greatly increasing the storage capacity of the room, and perfect for the storage of material that is not regularly consulted.

The Archivist enjoyed showing the new facilities to the City Archivists Group in September 2008 and to a group of staff from The National Archives in March 2009.

CONSERVATION

Conservation of Works of Art

The conservation department continued to deal with a range of tasks as they arose in the Museum over the year. Jane Bush, the Museum's freelance Works of Art Conservator was assisted by Kate Edmondson, a free-lance conservator who worked for the Museum for an average of one day a week throughout the year. As well as the conservation of individual objects and on-going care of the fabric of the building, the Museum's conservators continued to undertake regular environmental monitoring, supervise the movement of objects, supervise and train the warders in conservation cleaning, draw up detailed condition reports for all items leaving the Museum on loan and help with the installation and de-installation of temporary exhibitions in the Soane Gallery. This year also saw the development of an integrated programme of pest management.

Detailed plans were drawn up for the conversion of the basement West Chamber into a works of art store. An application was lodged with the Pilgrim Trust for this project and the Museum was awarded a grant of £30,000 in May 2009, just after the year end.

The Museum's small collection of textiles was photographed and re-housed in the Soane wardrobe (moved to the large front Attic, which is now the staff Common Room).

Keith Barley of Barley Studios was appointed to restore the surviving fragments of the Tivoli Recess window and re-create the rest of the window, working with Julian Harrap Architects.

Conservation of Individual Objects

Several museum objects received comprehensive conservation during the year. The need to carry out urgent repairs to the nineteenth-century glass case of the Sarcophagus of Seti I provided the opportunity to clean the sarcophagus itself. With the assistance of a consultant conservator, Tracy Sweek, the Works of Art Conservator carefully cleaned the surface using acetone applied with cotton wool swabs. Janet Ambers and Giovanni Verri of the British Museum's Department of Conservation, Science and Documentation then carried out an analysis of the remaining traces of pigment on the surface of the sarcophagus. The Works of Art Conservator also supervised the restoration of the sarcophagus case by Plowden and Smith. Damage to a stone figure (M403) was repaired and this figure and another antique statue (M642) were surface-cleaned and numbered prior to their inclusion in the exhibition *The Adam Brothers in Rome*. One of the antique fragments in the Study (S95) required treatment when the plaster infill holding it in its original frame failed. The fragment was cleaned, secured into the frame and the missing infill replaced and retouched. The original picture glass in the frame of the Piranesi drawing (P76) had one corner piece broken off and this was repaired before the drawing was put back in the frame. One of the most elaborate projects undertaken by the Works of Art Conservator during the year was the reconstruction of a plaster cipher (M100) which had been broken in the past into over twenty pieces. This object was reconstructed and the repairs retouched. In March 2009 a plaster relief by John Flaxman, *The Adoration of the Magi* (MRR10) was loaned to an exhibition at the Bode Museum, Berlin. Prior to the loan the conservator cleaned the panel, reversed an old, poor repair and re-repaired the area.

Conservation of Drawings

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 a week throughout the year.

Book Restoration

Work continues on establishing a programme of ongoing book conservation. A condition survey of the entire collection is planned later in the year in conjunction with a programme of routine in-house stabilisation and minor repairs by a specialist book conservator.

The Research Library move in the spring and summer of 2008 provided the opportunity to condition-check all the books shelved there, as these were secured as necessary with book tape and individually wrapped in tissue paper before being packed in crates.

Margaret Schuelein has made protective enclosures or inserts for a small number of volumes in the Architectural Library. Warder Jeff Banwell's ongoing programme of cleaning the books with a badger-hair brush has been temporarily suspended due to short-staffing but it is hoped to resume this in the near future.

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 Museum's Conservation team continued to provide expert support to Dr Jerzy Kierkuć-Bieliński with the handling and installing of incoming loans for exhibitions in the Soane Gallery and temporary exhibitions.

Environmental Monitoring

Environmental conditions in the Museum continued to be monitored using Hanwell data loggers to record the temperature and relative humidity. A number of additional sensors for this system were purchased during the course of the year.

LOANS

'The Refectory of Kirkstall Abbey' by J M W Turner was lent to an exhibition entitled *J M W Turner's Liber Studiorum* at Galerie Stihl, Waiblingen, Germany from 30 May to 7 September 2008.

Six pen and wash drawings by G B Piranesi of the temples at Paestum were lent to the exhibition *The Tombs of Paestum* at the Martin-Gropius-Bau, Berlin, which ran from 27 June to 28 September 2008. This was the second showing of an exhibition held in Hamburg October 2007 to January 2008, to which the drawings were also lent (see the *Annual Report* for 2007-08).

A plaster relief panel by John Flaxman depicting the Adoration of the Magi was lent to an exhibition entitled *John Flaxman and the Renaissance* at the Bode Museum, Berlin which opened on 9 April 2009, just after the end of the period covered by this Report, and was due to run until 12 July 2009.

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 96,447, which was higher than last year's figure of 93,301. Late evening openings on the first Tuesday of each month remain popular. Queues for admittance to the Museum are sometimes inevitable and are well managed by our warding team.

The Annual Visitor Survey was carried out by BDRC between February and March 2009. Once again, 100% of the respondents thought the Museum was either 'good' or 'very good'.

The weekly Saturday lecture tours at 11am continue to be a success. Introductory talks or special tours are also given throughout the year by curatorial and warding staff.

The Museum opened No. 14 and part of the upper floor of No. 13 for 'Open House' on 20 September, 2008. Over 600 visitors were recorded, and they seemed highly impressed with the restoration.

Disabled Access

Disabled access poses many challenges and opportunities to the Museum, a Grade 1 listed building with its confined spaces, narrow corridors and many staircases. At present, access for many people with disabilities is extremely limited or, at worst, non-existent.

However, improved provision of disabled access is one of the principal aims of the *Opening up the Soane* project, which includes improving access to all the public areas of the Museum by the introduction of two new lifts, as well as outreach, educational and interpretation initiatives designed for a wide range of disabled visitors, ranging from the old and infirm, the blind, and the hard of hearing. The Museum has been advised throughout this process by David Bonnett Associates, who produced a full Disability Access Audit for the Museum with funding from Fidelity Foundation UK in 2007. This provided a basis for the production of a Disability Action Plan by David Bonnett Associates with consultant Cassie Hershel-Shorland in February 2008, which in turn informed the development of a workable and practical scheme for improving disabled access in the Museum during the year under review. Work on the Plan was supported by a Heritage Lottery Fund Project Planning Grant. A major breakthrough was the decision, in early 2009, to reinstate the link passage at the rear of No.12 Lincoln's Inn Fields, a lost Soaneian feature, which will improve communication between Nos 12 and 13, without compromising the reinstatement of the important Ante-Room arrangements.

A thorough physical review and investigation of the disused lift shaft in No.12 and the area in front of the house by the lift engineers Dunbar Boardman, working with our house architects, Julian Harrap Architects, confirmed that it was possible to install lifts in these locations, although the capacity will be limited and the main lift will have to open in three different ways on four levels. These plans are now worked up to RIBA stage C, but will require further development and listed building approval before they can go ahead.

In March 2009 the Museum also reviewed and updated its Disability Equality Scheme statement (DES) and republished it on the Soane Museum website.

EDUCATIONAL ACTIVITIES

Group Visits and Adult Education

The Museum was visited by 439 groups during the year (421 last year) including 44 school groups participating in the Museum's programme of schools education. The number of different organisations which visited (many groups make more than one visit during the year) was 289 plus 35 different schools. The proportion of adult groups making repeat visits to the Museum was 56.1% (162 organisations were making repeat visits). 233 groups (80.3%) were organisations visiting for the first time.

Of the 289 different organisations who brought adult groups, 121 groups (49.7%) were based in London (50.3% last year), 46 groups (16%) in the UK regions (21.1% last year), 60 groups (21%) in Europe (14.4% last year), 45 groups (15.7%) in America (13.8% last year) and 1 group (0.35%) in Canada (0.4% last year).

130 groups were given introductory talks by members of the curatorial or warding staff on arrival (127 last year). Sixteen of these groups also had a full tour of the Museum (most of these were specialist groups such as students studying building conservation who wanted to see restoration work in progress and eleven of them visited the Library to see drawings). In addition ten of the 44 school groups were given a tour. Approximately four groups visited the Museum specifically to draw (a number do so without booking this). Many small groups of visitors were shown the Upper Drawing Office, escorted by warding staff.

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.

Art Workshops

The Adult Art Workshops have continued to grow in popularity, with many places now being taken by people hearing of the courses through word-of-mouth. 49 day-long workshops were held with 347 participants in total. Watercolour and drawing technique workshops continue to be hugely successful but the Museum has also offered glass-painting, sketchbook-making and oil painting workshops over this period. Workshops are generally based in the Education Room of No.14 but workshops have also been held at Pitzhanger Manor, Somerset House and at historic London churches. A three-day stone-carving workshop was run for the first time by the Museum, with one day at the Soane for participants to gather ideas from sculptures and casts in the collection. The following two days were spent in the stone-carving studio at St John's Church in Bethnal Green.

The workshops have been advertised in a variety of ways; the Museum now produces a year-long programme which has helped with bookings, while also keeping costs down. Magazines such as *The Artist* and *Leisure Painter* have advertised the sessions and workshops also appear regularly in listings. The Museum again took part in 'The Big Draw', offering four free drawing workshops throughout October. Sponsored places on all workshops continue to be offered to those less able to pay and also to members of Community Groups from St John's Parish Church in Bethnal Green, to help extend the relationship with this Soane-designed church. The Education Department has also developed a partnership with 'Capital Arts', a charity

that organises workshops for homeless people. 53 homeless people attended four 'Capital A' workshops. The three Capital Arts days that the Museum has run in 2008-09 have been over-subscribed, demonstrating the success and quality of the workshops and the welcoming nature of the Museum and the art tutors.

Schools and Families Education

SCHOOLS

The well-established tours and workshops on Science and Architecture for Primary Schools continued. The programme was expanded in 2008-09 with more sessions for secondary schools. For Key Stage Three these included Manga workshops and a revival of the Concrete Crushathon for Special Educational Needs students, both funded by the Museums, Libraries and Archives Council (MLA) with the aim of developing new audiences. A gothic story-writing workshop was also piloted for KS3 pupils.

More practical sessions, such as a pilot photography workshop for GCSE students, and drawing workshops for 'Educational Action Zone' schools led by Lauriston Primary School, have been made possible by the Education Room in the basement of No. 14.

The Education Department is improving links with secondary schools by hosting and speaking at events for secondary school teachers. Two meetings of Camden's 'Gifted and Talented' Schools Cluster, and one of Waltham Forest's Cluster have been held at the Museum and have led to projects and workshops with the schools involved. Beth Kingston was also filmed for a DVD for Camden Schools on educational providers and cultural institutions in the local area.

COLLEGES AND UNIVERSITIES

After a successful pilot session in 2007-08, the Museum offered two Architecture Portfolio Workshops for AS- and A2-level students considering studying architecture at university this year. Students spent a day at the Museum, discovering how architects benefit and learn from the collections and talking to practitioners and current students.

The Soane has worked on several extended projects with degree and postgraduate students. In April 2008 students from the Motley Theatre Design course worked in the Education Room in the basement of No. 14 for two weeks, responding to the Museum and creating different Soane-inspired stage sets which linked together to form a collaborative piece.

Between May and July, the Soane worked with Glass and Ceramic MA students from the Royal College of Art and set the group a site-specific brief. Twenty students designed intricate objects to fit into spaces at the Museum, from which ten were selected for an installation which took place in October. The ten pieces of work selected were chosen for their sensitivity to the collection and the quality of the work and the students themselves were responsible for curating the exhibition with the help of Dr Jerzy Kierkuć-Bieliński and Beth Kingston.

The Education Department has also been strengthening links with local architecture courses, particularly with the Bartlett School of Architecture. The Museum ran a project in partnership with Pitzhanger Manor for the 120 first-year Bartlett students between November and December 2008. Students were introduced to the Soane Museum through tours with Jane Monahan and Beth Kingston, and visited Pitzhanger with the help of Lee McCulley, Education & Learning Programmer. Students worked in ten groups to create furniture-sized installations, reflecting aspects of Soane's architecture and certain rooms from the Museum, that were displayed at Pitzhanger Manor over December and January. The Museum's Young Architects' Club (YAC) was included on a special tour of Pitzhanger where the Bartlett students helped the YACs interact with their work.

From January 2009, ten students from the London College of Fashion's Make-Up and Technical Effects Departments have been working with Beth Kingston and Claudia Celder on a mask-making project in the run-up to the 2009 Sarcophagus Party which, this year, has a Venetian theme. The students were challenged to create Soane-inspired Venetian masks for the different roles of people working at the Sarcophagus Party. Students visited the Museum, were introduced to the drawings collection by Stephen Astley and received a talk from Tim Knox in order to prepare them for the project. In April 2009 the finished masks will be judged by a panel that will include the Editor of UK *Vogue*, Alexandra Shulman, and the winning students will attend the party.

The projects with various HE courses led to 430 visits and Education-led sessions by individuals on the courses. Future projects are already being planned for 2009-10, including another project with the new first-year students of the Bartlett School of Architecture.

FAMILIES

The Museum offers three types of activities for children and families: the Young Architects' Club, Holiday Activities and Drop-In Workshops.

The revived Young Architects' Club (YAC) met monthly on the first Saturday morning from October 2007 to July 2008 with twelve members, aged 7-13. On the theme of 'Shelters', members developed skills in drawing, model-making, photography and design of tents, teepees and temples inspired by the Museum and the locality, ending with an exhibition and party for families and friends in July 2008. The theme for 2008-09 was 'Regency Rovers': YAs are exploring other collections and locations with links to the Regency period such as the Hunterian Museum, Pitzhanger Manor and the British Museum. There are now twenty Young Architects and a waiting list of many more.

The Museum ran ten different Holiday Workshops for children aged seven and over during 2008-09. Taking inspiration from a visit to the Museum and the collections, participants worked in the Education Room on a range of practical activities from creating Soaneian mirrored rooms in shoe boxes to exploring the building techniques and crafts of Ancient Rome. Workshops were well-publicised with the help of the Press Officer and all places were filled.

Saturday Drop-In Activities were held in the Old Kitchen each month without pre-booking. The twenty-minute sessions repeated during the day were designed to enhance the visit for members of the public of any age. Activities included pictorial trails based on reproductions of the Hogarths and making 3D collages imitating

Soane's displays of fragments. The monthly drop-ins were attended by 245 adults and 51 children.

Some quotes from participants

'Wonderfully informative. And good cross-curricular links' (Year 3/4 teacher, Shape and Pattern Museum Tour)

'It was fantastic the way the children could explore by themselves' (Year 3 teacher, Light and Shadows School Outreach)

'Making the concrete was well organised. The testing rig was fantastic' (Year 7 SEN teacher, Concrete Crushathon Workshop)

'It did everything we wanted and more' (Year 5 teacher, Bridges Schools Outreach)

'The Education Room is a real asset and is very flexible' (Year 10 teacher, Drawing Museum visit)

Adult Art Workshop Participants:

'Excellent all round as usual!'

'A very atmospheric and inspiring venue and totally unique for an artist'

'Time whizzed by - I loved it'

'Would recommend and want to do more'

'Very helpful knowledgeable tutor'

THE EDUCATION TEAM

The Adult Art Workshops continued to be headed by James Willis, with the help of Jane Bush, Rosemary Bianchi and Regan O'Callaghan. The team was joined by Lucy Brennan for many Saturday workshops and a weekend of stone-carving was taught by Matt Caines.

The Schools team expanded to include freelancers Cecile Grant, Jo Hall, Caroline Dorset, Sally Crowley and Miranda Lopatkin in addition to Katy Blatt, Lydia Fellgett, Rosie Fuller, Malena Griffiths and Lucetta Johnson. Architects Lyall Thow of Harrap Associates and Anderson Inge assisted on the Portfolio Days. Anderson also led the Concrete Crushathon sessions.

Valuable help was given during 2008-09 by interns Jennifer Hartman, Corinna Luongo and Kirsty Hornblow and sixth-formers Tory Brazier and Khedidja Benniche. The Education Department offered a work experience for Islington's work experience programme, which was filled by Year 10 pupil, Eddie Okutu.

The Museum participated in 'YGMG4' – Young Graduates in Museums and Galleries, led by the British Museum. 40 sixth-form students visited the Museum as part of this programme. Charlotte Dixey, a student on the programme, then spent two weeks working at the Museum.

Working with MLA London and Roehampton University, Beth Kingston and Jane Monahan received two trainee teachers for teacher placements. Hannah Kermeen and Samina Khan worked with the Education Department for a week, getting to know the collection and creating resources to use in their lessons.

Partnerships

The partnership with the National Museums Online Learning Project (NMOLP) continued in its third and final funded year. The project was in two parts: an online community resource named 'Creative Spaces' and online resources for schools called webquests. Webquests were written by Resource Writers employed by the project and hosted at the 9 museums involved. The Soane worked with resource writers Rachel Hayward and Rowena Loverance. The resources were launched at the V&A in February 2009. As part of the Creative Spaces resource, three short online videos were created at the Soane by Ian Hislop, Will Alsop and Charlotte Sale, a student from the Soane/RCA Glass and Ceramic project.

The Education Department has been involved in partnership projects with other institutions such as the Key Stage 3 element of Open House, 'Open Up', and Camden's 'Living Heritage' and 'Making Cultural Connections' schemes. Students worked with the Education Department as part of the Young Graduates in Museums and Galleries project and the Teacher Placement course run by the MLA and Roehampton University.

An accredited Birkbeck lifelong learning MA course on Eighteenth-Century London was hosted at the Soane in the new Seminar Room. The new space has also been used for two RIBA Continual Professional Development day-long courses on Light for architects and for a one-day conference by Museummaker for artist-makers and museums.

In April 2008, the Soane teamed up with the Wallace Collection for a day-long conference on collectors and collecting. 44 delegates attended the conference, which involved lectures at the Wallace Collection in the morning, followed by tours of Sir John Soane's Museum in the afternoon.

Funding

The Education Department was successful in bidding for funding from the MLA for a literacy-based workshop and for audience development. Both sets of funding were used for KS3 schools workshops as described above.

The Band Trust donated a further sum of money for the production of more podcasts after the successful launch of the Adult and Junior pod tours last year. The new pod tours focus on architecture.

VISITS AND VISITORS

Visits by the Education Department were arranged to the Petrie Museum and the Bartlett School of Architecture, University College, London, The Watts Gallery and the Watts Cemetery Chapel, Guildford. Visits were also made to the British Museum with Ian Jenkins, to Hackney Building Exploratory and to the 'Fresh Look at Schools' project at the V&A.

Visitors included Jenny Wedgbury from Open House, Laura Broderick of CABE, Dr Karim Arafat and Professor Roland Mayer of King's College London, Dr David Souden of Historic Royal Palaces, Rob Wilson of the RIBA Trust and Kevin Flude of Central St Martin's School of Art.

The Soane Museum Study Group

The Soane Study Group is now held in the Seminar Room of No. 14. The group was introduced to the new space through tours of No.14 by architects Julian Harrap and Lyall Thow.

128 people attended four Study Group sessions. Besides the introduction to No.14, the subjects of the other three talks were 'Architecture and the Weather' by Jonathan Hill, 'Construction Sites in Art' by Malcolm Dunkeld and Julian Harrap talking about his work with David Chipperfield at the Neues Museum, Berlin to complement the exhibition then on show in the Soane Gallery (see p.41).

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

The thirteenth Annual Soane Lecture was given on 13 November 2008 by Jane Mulvagh. Her subject was 'Madresfield: The Real Brideshead', the subject of her recent book published by Doubleday. 158 people attended.

EXHIBITIONS

A Passion for Building: The Amateur Architect in England 1650-1850

Touring Exhibition Fairfax House, York
1 March – 1 June 2008

This exhibition was first shown in the Soane Gallery in May to September 2007, and a full report on it appeared in the *Annual Report* for 2007-08. 8,591 people visited the exhibition whilst it was on display at Fairfax House.

Vaulting Ambition: The Adam Brothers, Contractors to the Metropolis in the Reign of George III

Touring Exhibition Cheltenham Art Gallery and Museum, 19 April – 24 May 2008
Talbot Rice Gallery, The University Of Edinburgh, 24 October –
13 December 2008

This exhibition was first shown in the Soane Gallery in September 2007 to May 2008 and a full report on it appeared in the *Annual Report* for 2007-08. For both venues, Adam office drawings from the Museum's holdings relating specifically to the respective locations were included. 3709 visited the exhibition whilst it was displayed at Cheltenham and a further 2,781 people saw the show in Edinburgh. The guest curator, Professor Alistair Rowan, gave a lecture on the exhibition during the Edinburgh leg of the tour.

In Pursuit of Antiquity: Drawings from the Giants of British Neo-Classicism
1 February to 1 June 2008

A detailed report on this exhibition appeared in the *Annual Report* for 2007-08. The exhibition was visited by 21,484 people over the course of its run and proved to be extremely popular.

The Neues Museum, Berlin: Restoration, Repair and Intervention
20 June – 6 September 2008

Organised with David Chipperfield Architects, this was the first exhibition devoted to the work of this architectural practice in the UK. The exhibition focused on Chipperfield's ambitious and highly innovative restoration of the Neues Museum, Berlin. The completion of this project marks the restoration of the World Heritage *Museums Insel*, the Neues Museum having been a derelict ruin since the Second World War. The building itself is significant as it is one of the few partially surviving German 'palace' museum interiors of the nineteenth century. Chipperfield adopted a sensitive approach to the restoration; preserving and respecting the surviving architecture and interior decoration where possible but not reconstructing the lost elements. The exhibition was centred on six working drawings that were used in the restoration process. These drawings, covered in a palimpsest of annotations and even coffee stains, showed the evolution of the project as ideas changed or were tried out as challenges arose for the architects. In addition, three architectural models of the museum were displayed alongside five rare lithographs from a luxury portfolio showing the museum interiors as they were in the nineteenth century. The latter was generously lent by the *Kunstbibliothek* of the *Staatliche Museen zu Berlin*. An illustrated twelve-page booklet accompanied the show. In total, 15,356 people visited the exhibition.

The Adam Brothers in Rome: Drawings from the Grand Tour
25 September 2008 – 14 February 2009

This exhibition was guest-curated by Alan Tait, Professor Emeritus of Architectural History at the University of Glasgow. Drawn from the Museum's holdings of Adam

Office drawings the show included eighty works on paper which charted the development of Robert Adam's drawing style from his youthful drawings after prints in the Blair Adam library to his synthesis of the styles of continental architectural draughtsmen such as Lallemand and Clérisseau. The exhibition also charted the move away from Robert Adam's earlier Palladian style towards a mature neo-classical idiom resulting from his direct exposure to the Classical remains of the Italian peninsula. A section devoted to the work of James Adam, who later traced his brother's journey through Italy, was also included in the exhibition. Finally, the role of both brothers as collectors of drawings and antiquities was also addressed and seven objects from the Museum's holdings, which possibly have an Adam provenance, were displayed alongside the drawings. The culmination of the exhibition was an exploration of the *casino* at the Adam House on Lower Grosvenor Street, where the antiquities were both displayed and available for purchase. The exhibition was timed to complement the publication of Professor Tait's book *The Adam Brothers in Rome: Drawings from the Grand Tour*, published by Scala Publishing, which explored the themes developed in the exhibition and reproduced the drawings displayed. This exhibition was visited by 24,201 people.

George Scharf: From the Regency Street to the Modern Metropolis
20 March – 6 June 2009

Curated by Dr Jerzy Kierkuć-Bieliński, Exhibitions Curator, this was the first exhibition ever devoted solely to the life and works of George Scharf the Elder and was generously sponsored by Apax Partners (the second exhibition they have sponsored at the Soane to date). The exhibition drew upon his topographical drawings of London held mostly by the British Museum Department of Prints and Drawings, and formed part of the BM's 'Partnership UK' programme. In addition to the fifty-eight works lent by the British Museum the display included two drawings from the Royal College of Surgeons of England and Scharf's most important surviving painting, lent by the Palace of Westminster Collections. In addition, examples of period ephemera were generously lent by the Peter Jackson Collection. Two objects from the Soane collection were also included (a lithograph and accompanying letter) which shed light on the contact between Sir John Soane and Sir Joshua Brookes. The exhibition was accompanied by a 96-page, fully illustrated catalogue with essays by Jerzy Kierkuć-Bieliński, Sue Palmer, the Museum's Archivist, Dr Caroline Arscott, Senior Lecturer at the Courtauld Institute of Art and catalogue entries by Jerzy Kierkuć-Bieliński. By the end of March 2009 2,083 people had visited the show (17,029 by the close in June 2009).

Museums and Galleries Month

The Museum's traditional May trail, *Thoroughly Modern Soane*, explored Soane's innovations and use of new materials in the Museum. Highlights included the façade, with its novel features and use of Coade stone, and Soane's deployment of plate glass and large sheets of mirror indoors. Also featured were Soane's pioneering heating system, his experiments with top lighting and his ingenious 'mechanical' furniture. This year, for economy, we did not print out trail leaflets, but a set of printed and bound trail guides were available at the front door. We will review the success of this experiment.

PUBLICATIONS

To commemorate the online publication of the catalogue of the first tranche of Adam drawings (see p.28) a handsomely illustrated book presenting a selection of the 100 best drawings from this group, with an explanatory text by Professor A A Tait was published by Scala Publishers. *The Adam Brothers in Rome: Drawings from the Grand Tour* will be distributed by Scala as well as sold in the Museum shop. It is the first title in a projected series of five books on the Adam collection.

The Director, Tim Knox, researched and wrote a new book on the Museum, *Sir John Soane's Museum, London*, illustrated with over 100 specially commissioned photographs by Derry Moore. This was published by Merrell in May 2009, just after the end of the period covered by this report. It too will benefit from world-wide distribution.

Helen Dorey's comprehensive catalogue of the furniture in Sir John Soane's Museum was published as a special issue of *Furniture History*, the journal of the Furniture History Society, in February 2009, dedicated to the memory of Peter Thornton, Curator of the Museum 1984-95. Every piece described is illustrated and much new photography was carried out in preparation for this project.

The exhibition *George Scharf: From the Regency Street to the Modern Metropolis* was accompanied by a fully-illustrated catalogue edited by Dr Jerzy Kierkuć-Bieliński (see p.42).

Four issues of Sir John Soane's Museum *Newsletter* were produced and circulated to our supporters and members of the public. This publication now provides a vital link between the Museum and its Patrons and Supporters.

Following the agreement made in 2006 with Paul Holberton Publishing for the distribution of the Museum's publications, the sum of £716.55 was received during the year.

SERVICES

Website

The two free podcast tours launched in October 2007 continued to be extremely popular. Two further tours were in the course of preparation during the year, undertaken with generous support from the Band Trust. Both will take the form of an architectural tour of the Museum, one aimed at architectural professionals and one more suitable for non-specialists.

Information technology

Simon Baker and Ben Linton continued to provide IT support and advice throughout the year. As part of their work they carried out a review of the Museum's current IT provision and future needs. The Museum is currently reviewing proposals from several IT firms, based on their recommendations. This will be reported on in greater detail in next year's *Annual Report*.

Data Loss and Information Management

Sir John Soane's Museum has suffered no protected personal data incidents during 2008-09 or prior years, and has made no reports to the Information Commissioner's Office

Commercial Activities

Income from venue hire, which had been steadily rising over the last five years, decreased in 2008-09 from £121,000 to £111,000. This is due, undoubtedly, to the economic downturn, and similar consequences have been experienced by other museums and institutions.

The Museum took a major step forward in March 2009 in appointing Julie Brock, previously the Museum's Secretary, as its first Enterprises Manager, with a view to establishing a Museum Trading Company in the next financial year. Julie will be responsible for running the Museum's commercial activities, including venue hire and the shop. One of her first tasks was to research and introduce an Electronic Point of Sale (EPOS) system which would also streamline stock control and produce a wider range of sales-related statistics. She also began to develop new lines of merchandise.

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.

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Press

The Museum was featured in an article on house museums in the summer issue of *The Smithsonian Magazine* – an organ with a formidable readership in USA. We also appeared in two features in the May issue of *The World of Interiors*, including one on the Soane Chesney chimney-pieces and another, by Margaret Richardson, on Soane's drawings showing his buildings under construction.

The *Opening up the Soane* project received notices in *The Guardian*, *Country Life*, *Blueprint* and *Building Design* (twice, including a spirited call to arms from Jonathan Glancey).

Proactive work to support the programme of education and art classes for children and adults run by the Education Department has resulted in excellent listings in key magazines such as *Junior*, *Period Living* and *The Artist*. These have undoubtedly made a real impact on bookings.

The exhibition *George Scharf: From the Regency Street to the Modern Metropolis* attracted particularly good press coverage in the form of both extended listings and articles. These included a page in *World of Interiors*, critic's choice selection in *Time Out* with an extended article online and a feature article in the online arts section of the *Guardian*. Indeed, online publicity is becoming ever more important. The exhibition was also featured on Radio 3's *Night Waves* programme, in a piece recorded at the Museum and broadcast in the week the exhibition opened.

The Director's trenchant comments about the poor quality of public sculpture in London enjoyed widespread press coverage, with an interview on Radio 4's *Today* programme, a television spot on *London Tonight*, as well as articles in the *Sunday Independent*, *The Evening Standard* and *The Art Newspaper*.

Photography Service

A full photography and reprographics service was maintained during the Library closure, although inevitably certain drawings and books were inaccessible at various times. 62 orders were placed by members of the public and museum staff and 251 items were photographed (in 2007-08 85 orders were received and 294 items photographed).

Income from the Museum 10% facility fee on photograph orders over the year was £205.81 (£56 last year). The hire of colour transparencies and the levying of reproduction fees brought in an income of £7,771.25 (an increase on last year's figure of £6,317).

Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum, was £1,736.74 (£1,705 last year).

Filming, Photography and Artists

Many students, working on specific Soane related projects, were given permission to photograph and film at the Museum. These included Anna Sheehan who was working towards her dissertation as part of her Master of Arts in Design course, studying the relevance of Sir John Soane's work in the 21st century. She produced an analysis of the Museum 'with particular reference to the aspects of narrative and representation inherent in its architectural language'. She was particularly interested in 'the use of mirrors and light in the Breakfast Room, and the transition from one space to another'.

Filming of the US TV show, *Nightline*, took place on 2 June 2008 with an interview with Ben Schott.

On 23 June 2008, Manolo Blahnik, the distinguished shoe designer, was photographed in the Museum by *Vanity Fair*.

The Swedish brand ACNE did a fashion photo shoot in the Museum on 9 February 2009.

THE STAFF

Curatorial Staff

Tim Knox FSA is a Trustee of the Pilgrim Trust, the Stowe House Preservation Trust, Stowe School's Hall Bequest, and is a Member of the Reviewing Committee on the Export of Works of Art, and of the Royal Mint Advisory Committee. He was appointed Patron of the Mausolea and Monuments Trust – which he helped found – in 2008, on the death of Sir Howard Colvin. He also serves on the Council of the Attingham Trust and the *Conseil scientifique* of the Palace of Versailles. He advised on the British ambassadorial residences in Geneva and Oslo over the course of the year in his capacity as Historic Buildings Adviser to the Foreign and Commonwealth Office.

His publications this year include 'Sir Francis Dashwood as a Collector of Ancient and Modern Sculpture' in *Collecting Sculpture in Early Modern Europe: Studies in the History of Art* (National Gallery of Art, Washington DC, 2008); the introductory essay in *Follies of Europe* (Antique Collectors Club, 2008); 'Cataloguing the Soane: a Change in Approach', in *Apollo*, July-August, 2008; 'Cairness House, Aberdeenshire', in *Country Life*, 20 August, 2008; and *Malplaquet House: A Description* (privately printed, 2008). His book on the Museum, *Sir John Soane's Museum, London* (Merrell, 2009), will be published in May 2009.

His lecture 'The Strange Genius of Sir John Soane' was given in Los Angeles in January 2009, while his lecture on his own house, 'Malplaquet House', was delivered in New York, Los Angeles and San Francisco in April 2008, and March 2009. He lectured on 'Buildings in Miniature: the creation, collecting and display of architectural models, c.1600-1900' in New York and San Francisco in October 2008. During the past year he also participated in the *New Visions for Historic Houses* symposium at Kensington Palace on 9 October, 2008; and at the *Traditional Paint Forum Annual Conference* in No. 14 Lincoln's Inn Fields on 18 April 2008, where he and Helen Dorey presented papers on aspects of the Museum and No. 14.

Tim Knox gave a paper 'Kings in Exile; the Residences of French Royal and Imperial Exiles in Britain, 1795-1920', at the conference *De Londres à Paris au second Empire* at the chateau de Compiègne on 16 December 2008; he lectured on Bentley Priory at the *Yorkshire Country Houses Partnership Symposium*, 13-14 February 2009. He gave a paper entitled 'Sir John Soane and Thomas Hope: Rival or Disciple?' at the Thomas Hope Symposium, Bard Graduate Center, New York, 20-21 October 2008. His lecture 'In Marble Halls: Showing off Antique Sculpture in British Country Houses, c.1700-1800', was given at the *A Taste for the Antique in Early Modern Europe* Colloquium at the Getty Villa, Malibu, 26-27 March 2009.

Helen Dorey completed her catalogue of Soane's furniture, arranged interior by interior in the order in which it was listed in the earliest Soane inventories. It was published as a special issue *Furniture History*, the journal of the Furniture History Society, early in 2009, dedicated to the memory of Peter Thornton. She was one of the three curators of the exhibition *The Return of the Gods: Neoclassical Sculpture in Britain* at Tate Britain, 28 Jan-1 June 2008, (with Tim Knox and Marjorie Trusted, the Deputy Keeper of Sculpture at the V&A) and spoke at the study day in May organised by the Tate. She gave a lecture on 'The London Town House and the Country House' for the Attingham Summer School in June 2008. She attended a study day in Oxford on 'The Place of Sculpture' in March 2009. She continued to serve on the Attingham Trust Scholarship Committee, the Attingham Trust London Week Committee and the Works of Art Committee of the Athenaeum Club and as a Trustee of the

Moggerhanger House Preservation Trust, a Director of Moggerhanger Park Limited and on the main Committee of the Twentieth Century Society.

Susan Palmer attended the Attingham Summer School for three weeks in July 2008 and the Annual Conference of the Society of Archivists in York in August. In November she gave the annual lecture of the Cornwall branch of The Art Fund – ‘The Adventures of a Regency Architect in the West Country’ - on Soane’s work at Boconnoc and Port Eliot. Her paper ‘Sir John Soane: Rewriting a Life’ was published in the journal *Libraries and the Cultural Record*, Vol.44, No.1, 2009 and she contributed an essay on the changing face of London between 1816 and 1860 to the catalogue of the exhibition *George Scharf: From the Regency Street to the Modern Metropolis* (see p.42). She continued to represent the Museum on the Friends of Lincoln’s Inn Fields (FLIF) and in this role provided information to English Heritage for the draft Conservation Plan for Lincoln’s Inn Fields

Jerzy Kierkuć-Bieliński gave a lunchtime tour of *The American Scene: Prints from Hopper to Pollock* at the British Museum. In the autumn of 2008 he organised and led a tour of Warsaw for the Patrons of the Courtauld Institute of Art which, in particular, looked at the seventeenth- and eighteenth-century architectural heritage of that city. He also taught at the Courtauld Summer School on post-war American Art and gave a lecture for the MA programme on Polish Conceptual Art for Christie’s Education and a Patrons’ talk at the Soane on George Scharf. Forthcoming publications for the period 2008-09 include: *George Scharf the Elder: Radicalism in the Topographical Views of London?* for the London Topographical Society and *Sir John Soane: Installation and Identity in a Regency Collection* for the Royal Academy Schools’ *Identity* catalogue. Jerzy has also been asked to sit on the Courtauld Association Committee.

Stephen Astley led a tour of Soane’s Privy Council Chamber in Downing Street for The Friends of the V&A. Lectures given included two for The Open University and one to the staff of Bennetts Architects. He recorded a piece for the television company Tiger Aspect Ltd on the architecture of a private house in Wales, and works as a script consultant for them. Publications included a review of an exhibition of drawings by the architect Mike Stiff in *Building Design*. Photographs taken by him were published in, amongst others, *Country Life*, *House and Garden*, *The Architects’ Journal* and *Building Design*.

Staff Training

All staff have received annual fire training involving instruction in the correct procedures in the event of fire alarm activation, and practical training in the use of the fire fighting equipment provided within the Museum. The Museum has conducted two full evacuation drills with members of the public in the building to test the effectiveness of our procedures. The Head Warder and Deputy Head Warder have been trained on the weekly testing of the fire alarm and emergency lighting systems.

Clare Kooy-Lister, a specialist frame conservator who has worked for the Museum for many years, spent a number of days working with Jane Bush, the Museum’s works of art conservator, training her in the art of frame repair, gilding etc. so that we can in future undertake some frame restoration in-house.

The House and Visitor Services Manager attended the National Trust Housekeeping Course in January 2009.

All of the Warders have received Conservation Cleaning training and a core group of warding staff have received Advanced Conservation Cleaning training on one-day courses conducted at the Museum by Helen Lloyd, the Head Housekeeper at the National Trust. All of this training has been put to good use on a daily basis, and also in assisting Jane Bush with the ‘deep cleaning’ of the North Drawing Room, and with other projects such as the conservation cleaning of the cane chairs in the Drawing Rooms.

Susan Palmer attended a Picture Library Study Day organised by ACE and a conference on digitisation at King’s College, London in October 2008. In December she attended the annual one-day conference of the British Records Association on the theme of Literary Archives.

Stephanie Coane attended the London Rare Books School on ‘The Early Modern Book Trade in England’ in July 2008 and a binding workshop at John Rylands University Library in Manchester organised by the Historic Libraries Forum in October.

Members of the Education Department attended a range of training courses, including MLA-run courses on ‘Training the Trainer’ and working with volunteers, on work experience and young people in museums. Media Training formed part of the run-up to the launch of the National Museums Online Learning Project. The Department also attended an ‘Early Years’ meeting at the London Transport Museum, a Science Education in Museums Conference at the Natural History Museum and the Futurscape08 Symposium.

Most of the staff attended a professional development outing organised on Monday 29 September. We visited Cobham Park, Kent, and saw the interior of the house, and then walked to the Darnley Mausoleum – recently restored to its former glory with the help of the Museum’s designs for this splendid structure by James Wyatt. After fish and chips in Whitstable, the team then moved to Quex Park, near Margate, to savour the challenges of looking after a possibly larger and more diverse collection – formed by Major Powell-Cotton in the 1900s - of Big Game Trophies and ethnographical curios.

Retirement of the Finance Director

Roderick Smith, the Finance Director of Sir John Soane’s Museum, retired during the course of the year. His last day was 18th April 2008. Roderick joined the Soane Museum in 1997, succeeding the first full-time Finance Officer, Ian Batten (who came to the Museum for two years on special secondment from the Department of Trade and Industry). Previous to coming to the Museum Roderick had worked for more than twenty-five years with the Inland Revenue, and, more recently, five years with the Treasury Solicitor. If it is hard today to imagine the Museum without a dedicated senior member of staff to manage the finances, it is testament to Roderick’s hard work and tremendous dedication keeping the finances of the Soane Museum in order. Roderick’s tact, eye for detail, and ‘can do’ attitude has certainly made working with him a great pleasure.

Volunteers

The Museum was very sad to bid farewell, at the end of January 2009, to Kate Wilkinson who has provided invaluable assistance over the last three years in the administration of the photography and reprographics service and latterly with the

preparation of the Library move. We wish her well in her new career as a grandmother.

The Museum continued to benefit from the services of long-term adult volunteers during the year. Eve Streatfeild continued to work with the Deputy Director for one day each week on the audit of works of art. Pam Bianco (née Gray) also continued to support the work of the development team for one day a week.

The Museum continued to offer short-term volunteer placements to students or recent graduates interested in careers in Museums. Hilary Floe, a history undergraduate at Oxford, who was a volunteer in the previous year, returned and spent time on the audit of the drawing collection. Annie Sulzberger assisted for one or two days a week in the early part of 2009 with the editing of the antiquities catalogue.

In February 2009 John Bridges, an experienced graphic designer and architectural draughtsman began working for the Museum two days a week on a voluntary basis and is gradually re-drawing the invaluable 'Spiers diagrams' (named after an early twentieth century Curator) which record the arrangements of works of art. He is also producing 'at present' and 'as proposed' coloured elevations of the picture hang in the Picture Room, which it is hoped will be restored to its original Soane arrangement. Rupert Craven also provided invaluable help on a voluntary basis, resizing and watermarking digital images and uploading them to the various online catalogues on the Museum's website.

A number of work-experience pupils and interns also came to the Museum over the year, primarily to work with the Education Department (see p.38 for details).

Sickness Absence

The average staff sickness rate for 2008-09 was 3.52 days per person.

FINANCE

The Statement of Financial Activities shows that the Museum generated a net increase in funds of £254,323. Of this, £197,148 relates to the increase in the fund for No.14 Lincoln's Inn Fields; the increase is due to the capitalisation of the cost of restoring the property.

During 2008-09 the Museum benefited from Grant-in-Aid support provided by the Department for Culture Media and Sport; from grants given by Sir John Soane's Museum Society and other benefactors. Grants from the Heritage Lottery Fund and others were received for the development phase of the *Opening up the Soane* programme.

Income from room hire continued much as last year for most of the year but then fell off in the last few months, resulting in a total of £111,311 for the year, a reduction of 8%. Income from the sale of publications also dropped slightly, but these reductions were more than compensated for by new income from a licensing contract with a manufacturer. Receipts from donations were similar to those in recent years.

The presentation of Resources Expended in 2008-09 in the Statement of Financial Activities aligns with the narrative in the Annual Report. The Statement shows that 6% of expenditure was incurred to generate funds including purchasing goods for resale; 14% on the care and conservation of the Museum's collections and 38% on providing services to visitors. Governance costs, including audit and legal costs, accounted for 3%.

Reserves Policy

The Trustees have resolved that the Museum would seek 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, estimated at £300,000. At 31 March 2009, unrestricted general funds amounted to £234,085. The Trustees would aim to make up the shortfall over a period of five years through increases in self-generated income.

Payment Terms

The Museum pays invoices in accordance with agreed terms of contract, and aims to pay all undisputed invoices within thirty days of receipt.

Performance Indicators

Year ended 31 March	2009	2008	2007	2006
i Visits (thousands)	96	96	92	85
ii Exhibitions held	4	4	4	3
iii Talks given adults	161	127	131	119
iv Participation by children (as part of schools programme)*	3,897	2,856	2,746	1,649
v Website visits (thousands)	371	217	161	154
vi Grant-in-aid per visitor £ **	11.42	11.53	11.34	9.57

* this figure includes education department programmes with schools (including VI form) both on- and off-site

** Unrestricted Grant-in-Aid to meet general running costs, excluding Grant-in-Aid for capital purposes.

Five-Year Summary

Year ended 31 March	2009 £000	2008 £000	2007 £000	2006 £000	2005 £000
Incoming resources	2,103	2,291	2,276	1,525	1,725
Resources expended	(1,827)	(1,704)	(1,326)	(1,513)	(1,667)
Investment gains or (losses)	(22)	0	4	5	8
Net increase in funds	254 (a)	587 (a)	954 (a)	12	64
Total funds (b)	3,246	2,992	2,406	1,452	1,440

(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 in accordance with 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.

The Director (subject to audit)

The Director, Mr Tim Knox, has a five-year contract from 1 May 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 2008-09 was £62,500 (2007-08 £60,000).

The Director is a member of the Civil Service pension scheme arrangements. As his employer, the Museum paid £14,500 (2007-08 £13,920) to the scheme.

Pension Entitlements of the Director (subject to audit)

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 31/3/08	CETV at 31/3/09	Real increase in CETV
£ 000	£ 000	£ 000	£ 000	£ 000
0-5	0-2.5	38	54	13

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.

Employees

All employees are members of the Principle Civil Service Pension Scheme arrangements with associated redundancy and early retirement conditions. Further details are given in Note 20 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.

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 2009

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

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

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

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

The Accounting Officer for the Department for Culture, Media and Sport has designated the Director as the Accounting Officer for Sir John Soane's Museum. 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 and the Accounting Officer, have a 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'.

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 2009 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 Chair 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 Internal Audit provider changed during the year. The incoming Head of Internal Audit 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.

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 for risk management rests with the Trustees to determine the way risk or change in risk has been identified, evaluated and controlled. The Trustees review the Risk Register on an annual basis and delegate ongoing scrutiny to the Audit and Finance 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. 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.

The Management Team is considering the impact of the Cabinet Office's recent Security Policy Framework, relating to the security of personal data, on its policies and procedures. With the assistance of internal audit, suitable policy amendments will be started in 2009-10.

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 senior managers within the Museum, 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 and Finance 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 Committee, and we will ensure that work towards continuous improvement is maintained.

6. Significant internal control problems

The Museum's limited resources has 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 2009-10.

The Museum did not obtain formal authorisation from the Department for Culture, Media and Sport prior to awarding pay increases for staff. Authorisation has been given retrospectively and controls have been put in place to ensure this oversight does not recur in 2009-10 or in future years.

Simon Swynfen Jervis
Chairman

Tim Knox
Director and Accounting Officer

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

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 2009 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 Trustees' 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, Media and Sport with the consent of the Treasury, and for ensuring the regularity of financial transactions. 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 and directions made thereunder by the Secretary of State for Culture, Media and Sport with the consent of the Treasury. I report to you whether, in my opinion, the information which comprises the Executive Summary; History, Aims and Objectives of the Museum; the Trustees; the Buildings; the Collections; Visitors, Education and Interpretation; Services; 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 Parliament 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 the Sir John Soane's Museum's 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 Trustees' Report and consider whether it is consistent with the audited financial statements. This other information comprises the Report of the Chairman of the Trustees; the Director's Introduction; 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 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 Parliament 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 and directions made thereunder by the Secretary of State for Culture, Media and Sport with the consent of the Treasury, of the state of the Sir John Soane's Museum's affairs as at 31 March 2009 and of the 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 and directions made thereunder by the Secretary of State for Culture, Media and Sport with the consent of the Treasury; and
- information, which comprises the Executive Summary; History, Aims and Objectives of the Museum; the Trustees; the Buildings; the Collections; Visitors, Education and Interpretation Services; 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
151 Buckingham Palace Road
Victoria
London
SW1W 9SS
27th November 2009

Sir John Soane's Museum
Statement of Financial Activities for the year ended 31 March 2009

	Note	2009 Unrestricted Funds £	2009 Restricted Funds £	2009 Endowment Funds £	2009 Total Funds £	2008 Total Funds Restated £
Incoming Resources from						
Generated funds						
Grants from Department for Culture, Media and Sport	2	1,101,000	238,000	-	1,339,000	1,209,000
Voluntary income						
Other grants and donations	3	35,221	461,800	-	497,021	825,969
Activities for generating funds						
Room hire		111,311	-	-	111,311	121,378
Reproduction, filming, and hire fees		8,226	-	-	8,226	8,790
Licensing		27,214	-	-	27,214	-
Sales of publications		95,674	-	-	95,674	98,873
Charitable activities						
Visitors		11,634	-	-	11,634	7,400
Investment income	4	12,306	-	-	12,306	17,887
Other sources		538	-	-	538	1,238
TOTAL INCOMING RESOURCES		1,403,124	699,800	-	2,102,924	2,290,535
RESOURCES EXPENDED						
Cost of generating funds						
Development, fundraising, and trading		107,325	-	-	107,325	116,181
Charitable activities						
Buildings		354,495	356,335	-	710,830	679,198
Collections		209,430	49,295	-	258,725	263,104
Visitor services		624,504	63,069	-	687,573	544,089
Governance costs		62,349	-	-	62,349	101,737
TOTAL RESOURCES EXPENDED	5	1,358,103	468,699	-	1,826,802	1,704,309
Notional cost of capital		61,544	-	-	61,544	50,807
Total resources expended including notional costs		1,419,647	468,699	-	1,888,346	1,755,116
NET INCOMING RESOURCES		(16,523)	231,101	-	214,578	535,419
Net (losses) / gains on investment assets	8	-	-	(21,799)	(21,799)	(30)
Reversal of notional costs		61,544	-	-	61,544	50,807
NET INCREASE IN FUNDS		45,021	231,101	(21,799)	254,323	586,196
Transfers between funds	14	-	-	-	-	-
Fund balances brought forward		2,958,605	-	33,270	2,991,875	2,405,679
Fund balances carried forward	14	3,003,626	231,101	11,471	3,246,198	2,991,875

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 63 to 71 form part of these financial statements.

Sir John Soane's Museum
Balance Sheet at 31 March 2009

	Note	2009 £	2009 £	2008 £	2008 £
Fixed Assets					
Tangible assets	7		2,805,455		2,572,393
Investments	8		<u>11,471</u>		<u>33,270</u>
			2,816,926		2,605,663
Current Assets					
Stock		78,855		56,096	
Debtors	9	85,946		89,252	
Cash at bank and in hand	10	<u>525,920</u>		<u>446,057</u>	
		690,721		591,405	
Liabilities					
Amounts falling due within one year	11	<u>(247,222)</u>		<u>(205,193)</u>	
Net Current Assets			443,499		<u>386,212</u>
Provisions	12		(14,227)		-
NET ASSETS	14		<u>3,246,198</u>		<u>2,991,875</u>
UNRESTRICTED FUNDS	15				
General fund		234,085		386,212	
Designated fund, heritage property		<u>2,769,541</u>		<u>2,572,393</u>	
			3,003,626		2,958,605
RESTRICTED FUNDS	16		231,101		-
ENDOWMENT FUNDS	17		11,471		33,270
TOTAL FUNDS			<u>3,246,198</u>		<u>2,991,875</u>

The notes on pages 63 to 71 form part of these financial statements.

Approved by the Trustees on 9 November 2009

Simon Swynfen Jervis
Chairman

Tim Knox
Director and Accounting Officer

Bridget Cherry
Trustee

Sir John Soane's Museum
Cash Flow Statement for the year ended 31 March 2009

	Note	2009 £	2009 £	2008 £	2008 £
RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES					
Net incoming resources					
before other recognised gains and losses			214,578		535,419
Adjustments to Statement of Financial Activities					
Investment income	4	(12,306)		(17,887)	
Depreciation	7	7,137		-	
Shares donated to the Museum		-		-	
Notional cost of capital		61,544		50,807	
Creation of provision		14,227			
Balance sheet movements					
(Increase)/Decrease in stock		(22,759)		(25,229)	
Decrease/(Increase) in debtors		3,306		59,265	
Increase/(Decrease) in creditors (excluding capital creditors)		<u>42,029</u>		<u>31,009</u>	
Total adjustments			<u>93,178</u>		<u>97,965</u>
Net cash inflow from operating activities			<u>307,756</u>		<u>633,384</u>

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2009

Net cash inflow from operating activities			307,756		633,384
Return on investments					
Investment income	4		12,306		17,887
Capital expenditure and financial investment					
Payments to improve tangible fixed assets			(240,199)		(642,646)
Net increase in cash for the year			<u>79,863</u>		<u>8,625</u>

ANALYSIS OF CHANGES IN NET CASH BALANCES

Net cash balances brought forward			446,057		437,432
Net increase in cash for the year			<u>79,863</u>		<u>8,625</u>
Net cash balances carried forward	10		<u>525,920</u>		<u>446,057</u>

The notes on pages 63 to 71 form part of these financial statements.

1 Accounting Policies

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

a) Accounting Basis and Standards

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

b) Incoming Resources

All income is accounted for on a receivable basis.

The analysis of income between visitors and publications has been reconsidered to more accurately reflect the nature of the income. The comparatives have been restated accordingly.

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 floor area and 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 2008-09 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

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
Fixtures and fittings	5 years
Security equipment	8 years

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 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. Annual impairment reviews are carried out. Further details are shown at Note 7.

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 8.

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 14. 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 16.

The endowment fund represents capital funds which have been donated to the Museum to be held on a permanent basis, see Note 17. 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

The Trustees have resolved that the Museum would seek 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, estimated at £300,000. At 31st March 2009, free reserves amounted to £234,085.

2 Grants from the Department for Culture, Media and Sport (DCMS)	2009	2008
	£	£
Grant-in-Aid - current, unrestricted income	1,101,000	1,072,000
Grant-in-Aid - capital, restricted income	238,000	137,000
	<u>1,339,000</u>	<u>1,209,000</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 services and completion of the Office Floors project.

DCMS is a related party, see Note 21.

3 Other Grants and Donations	Unrestricted	Restricted	2009	2008
	£	£	Total	Total
			£	£
Contributions from the Society (see below)	-	109,733	109,733	458,719
Heritage Lottery Fund - Masterplan OUTS project	-	100,602	100,602	26,010
Other capital grants for Masterplan OUTS project	-	94,401	94,401	-
Millenium Commission - No.14 capital grant	-	47,000	47,000	130,000
Grants and donations for revenue projects	-	69,758	69,758	-
Other donations and Gift Aid recoverable	35,221	40,306	75,527	211,240
	<u>35,221</u>	<u>461,800</u>	<u>497,021</u>	<u>825,969</u>

Sir John Soane's Museum Society contributes towards certain costs of the Museum, including the cost of exhibitions, the restoration of No.14 Lincoln's Inn Fields, and other conservation work. 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.

4 Investment Income	2009	2008
	£	£
Dividends and interest receivable, all unrestricted	<u>12,306</u>	<u>17,887</u>

5 Resources Expended

a) Cost of generating funds	2009	2008
	£	restated
		£
Direct costs, development & fundraising	5,082	323
Direct costs, publications (newsletter & website)	10,432	17,679
Direct costs, trading, inc. legal advice	11,809	-
Direct costs, stock for trading	23,232	33,754
Direct costs, room hire	1,877	-
Allocated staff costs	38,108	45,640
Allocated support costs, see Note 5c	16,785	18,785
	<u>107,325</u>	<u>116,181</u>

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

	Buildings	Collections	Visitors	2009	2008
	£	£	£	Total	Total
				£	restated
				£	£
Building projects	376,744	-	-	376,744	207,325
Building maintenance	165,293	-	-	165,293	178,979
Works of art, Objects & Pictures	-	59,946	-	59,946	1,390
Publications (re collections)	-	27,595	-	27,595	-
Research, library and archive	-	22,443	-	22,443	118,920
General Conservation	-	9,913	-	9,913	12,685
Loans	-	-	-	-	1,534
Visitor services	-	-	11,523	11,523	10,786
Educational activities	-	-	43,884	43,884	45,178
Exhibitions	-	-	56,782	56,782	95,645
Allocated staff costs	117,179	96,377	399,373	612,929	563,181
Allocated support costs	51,614	42,451	176,011	270,076	250,768
	<u>710,830</u>	<u>258,725</u>	<u>687,573</u>	<u>1,657,128</u>	-
at 31 March 2009	<u>710,830</u>	<u>258,725</u>	<u>687,573</u>	<u>1,657,128</u>	-
at 31 March 2008	<u>679,198</u>	<u>263,104</u>	<u>544,089</u>	-	<u>1,486,391</u>

5 Resources expended (continued)

Resources expended include: **2009** 2008
£ £

c) Staff costs, see Note 6a

Costs of generating funds	38,108	45,640
Buildings	117,179	258,662
Collections	96,377	118,180
Visitor services	399,601	355,413
Governance	24,465	5,057
Indirect staff costs (included in Note 5e)	172,701	-
	<u>848,431</u>	<u>782,952</u>

d) Governance, including staff costs see Note 5c

Internal audit - current year	5,950	7,500
- in respect of prior years	-	2,500
Accountancy - current year	-	18,750
- in respect of prior years	-	11,853
External audit - current year	14,000	8,250
- in respect of prior years	1,500	400
Staff training	-	10,538
Legal fees (see cost of generating funds for current year)	-	23,287
Other administrative expenses	5,658	18,659
Allocated staff costs	24,465	-
Allocated support costs	10,776	-
	<u>62,349</u>	<u>101,737</u>

The Comptroller and Auditor General is the auditor of the Museum's Financial Statements. The audit fee for the work was £14,000 (2008: £9750); no other non-audit work was provided.

e) Allocated support costs

Restated

Cost of generating funds, see Note 5a	16,785	18,785
Buildings, see Note 5b	51,614	182,908
Collections, see Note 5b	42,451	34,109
Visitor services, see Note 5b	176,011	33,751
Governance	10,776	-
	<u>297,637</u>	<u>269,553</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, indirect staff costs and general office costs.

6 Employee and Trustee Information

a) Staff costs

	2009	2008
	£	£
Salaries	663,515	615,560
Employer's national insurance	47,976	45,339
Employer's pension contributions, see Note 20	115,672	107,338
	<hr/>	<hr/>
Total employment costs	827,163	768,237
Recruitment	2,956	5,057
Payroll services, training and other staff costs	18,312	9,658
	<hr/>	<hr/>
Total staff costs	848,431	782,952
	<hr/> <hr/>	<hr/> <hr/>

b) Staff numbers

	2009	2008
	Number	Number
The average number of persons employed, analysed by function was:		
Cost of generating funds	1.0	0.5
Buildings	4.0	4.0
Collections	5.5	5.5
Visitor services	16.0	15.0
Goverance	0.5	0.0
	<hr/>	<hr/>
	27.0	25.0
	<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:

	2009	2008
£60,001 - £70,000	1	0

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 (2008 - £Nil). No claims for travel or other expenses were made by any Trustee in the year (2008: £74 to one).

7 Tangible Assets

	Freehold Heritage Property £	Security Equipment £	Office Equipment	Fixtures & Fittings £	Retail Equipment	Total £
Cost						
At 1 April 2008	2,572,393	79,194	-	45,268	-	2,696,855
Additions and improvements	197,148	-	14,893	19,883	8,275	240,199
At 31 March 2009	<u>2,769,541</u>	<u>79,194</u>	<u>14,893</u>	<u>65,151</u>	<u>8,275</u>	<u>2,937,054</u>
Depreciation						
At 1 April 2008	-	79,194	-	45,268	-	124,462
Charge for the year	-	-	2,997	2,485	1,655	7,137
At 31 March 2009	<u>-</u>	<u>79,194</u>	<u>2,997</u>	<u>47,753</u>	<u>1,655</u>	<u>131,599</u>
Net Book Value						
At 31 March 2009	<u>2,769,541</u>	<u>-</u>	<u>11,896</u>	<u>17,398</u>	<u>6,620</u>	<u>2,805,455</u>
At 31 March 2008	<u>2,572,393</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>2,572,393</u>

Sir John Soane's Museum Society donated the property, No. 14 Lincoln 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 £1,789,541 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.

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.

8 Investments

	2009 £	2008 £
Market value at 1 April 2008	33,270	33,300
Listed investments donated to the Museum	-	-
Net (loss) / gain on investments	<u>(21,799)</u>	<u>(30)</u>
Market value at 31 March 2009	<u>11,471</u>	<u>33,270</u>
Historic cost at 31 March 2009	<u>28,920</u>	<u>28,920</u>

The investment is listed on a recognised UK Stock Exchange.

Sir John Soane's Museum
Notes to the Financial Statements for the year ended 31 March 2009

9 Debtors			2009	2008
			£	£
Prepayments and accrued income			6,722	6,041
VAT recoverable			54,189	62,231
Other debtors			25,035	20,980
			85,946	89,252
10 Cash at bank and in hand			2009	2008
			£	£
Cash at bank			524,597	444,835
Cash in hand			1,323	1,222
			525,920	446,057
11 Creditors: amounts falling due within one year			2009	2008
			£	£
Trade creditors			89,062	18,695
Taxation and social security			28,849	25,785
Accruals and deferred income			129,311	160,713
			247,222	205,193
12 Provisions			2009	2008
			£	£
As at 1 April 2008			-	-
Provision in year, invoices in dispute at 31.3.09			14,227	-
Paid in year			-	-
As at 31 March 2009			14,227	-
13 Operating lease commitments			2009	2008
			£	£
Annual commitments in respect of equipment leases ending within one year			-	997
Annual commitments in respect of equipment leases ending between two and five years			1,464	-
			1,464	997
14 Analysis of net assets	General Fund	Designated Fund	Endowment Funds	Total Funds
	£	£	£	£
Represented by:				
Tangible Fixed Assets	-	2,805,455	-	2,805,455
Investments	-	-	11,471	11,471
Current Assets	690,721	-	-	690,721
Liabilities	(247,222)	-	-	(247,222)
Provisions	(14,227)	-	-	(14,227)
Balances at 31 March 2009	429,272	2,805,455	11,471	3,246,198

15 Unrestricted Funds

	General Fund £	Designated Fund £	Total £
Balances at 1 April 2008	386,212	2,572,393	2,958,605
Income	1,403,124	-	1,403,124
Expenditure	(1,358,103)		(1,358,103)
Transfers, see below	(197,148)	197,148	-
Balances at 31 March 2009	<u>234,085</u>	<u>2,769,541</u>	<u>3,003,626</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 (see Note 16).

Expenditure on the restoration of No.14 Lincoln's Inn Fields amounted to £197,148 (2008: £632,548). All of the 2008-9 expenditure was borne out of general purpose funds and transferred to the Designated Fund.

16 Restricted Funds

	No.14/ Office Fund £	Conservation & Publications Fund £	Exhibition Fund £	Library Fund £	Education Fund £	Masterplan Fund £	Total £
Balances at 1 April 2008	-	-	-	-	-	-	-
Income	331,729	14,659	28,726	68,086	44,343	212,257	699,800
Expenditure	(331,729)	(11,209)	(28,726)	(38,086)	(34,343)	(24,606)	(468,699)
Transfers	-	-	-	-	-	-	-
Balances at 31 Mar 2009	<u>-</u>	<u>3,450</u>	<u>-</u>	<u>30,000</u>	<u>10,000</u>	<u>187,651</u>	<u>231,101</u>

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

- the No.14/ Office Fund relates to the restoration of No. 14 Lincoln's Inn Fields and conversion of 3rd floor office suite;
- the Conservation Fund hold funds raised specifically for conservation purposes, including publishing the Vermuele catalogue;
- 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.

17 Endowment Fund

	Total £
Balance at 1 April 2008	33,270
Investments donated to the Museum	-
Net (loss) / gain on investment assets	<u>(21,799)</u>
Balance at 31 March 2009	<u>11,471</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.

18 Capital Commitments

At the balance sheet date the Museum was contractually committed to the following expenditure:

	2009	2008
	£	£
No. 14 restoration project	-	315,772
	<u>-</u>	<u>315,772</u>
	<u>-</u>	<u>315,772</u>

19 Contingent Liabilities

There were no contingent liabilities.

20 Pension Arrangements

Employees of Sir John Soane's Museum are members of the Principle 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 2008-09, employers' contributions of £115,672 were payable to PCSPS (2007-08 £107,338) at one of three rates in the range 17.1% to 23.2% of pensionable pay, based on salary bands. The scheme's Actuary reviews employer contributions every four years following a full scheme valuation. From 2009-10, the contributions based on salary bands will be in the range of 16.7% to 21.8%. The contribution rates are set to meet the cost of the benefits accruing during 2008-09 to be paid when the member retires, and not the benefits paid during this period to existing pensioners.

21 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 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 the Chairman, Richard Griffiths, of the Museum are Directors of the Society, a charitable company. The Museum received contributions from the Society of £109,733 as described in Note 3.

22 Post-Balance Sheet Events

During 2008-9, the Trustees of the Museum became aware that the Directors of Sir John Soane's Museum Society were considering the possibility of winding up its operations and transferring its net assets to the Museum. As at 31st March 2009, the decision to wind up had not been made. Subsequent to this date, on 19th November 2009, the Directors of the Society agreed to dissolve the Society. Any related transactions for the Museum as a result of this event will be reflected in the 2009-10 financial statements.

The financial statements were authorised for issue by the Accounting Officer on 27th November 2009.

23 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 earns just over £12,000 from dividend and 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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