

# SIR JOHN SOANE'S MUSEUM

ANNUAL REPORT AND ACCOUNTS

2007-2008

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SIR JOHN SOANE'S MUSEUM  
ANNUAL REPORT  
AND ACCOUNTS

FOR THE YEAR 1 APRIL 2007 TO 31 MARCH 2008

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## SIR JOHN SOANE'S MUSEUM

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# EXECUTIVE SUMMARY

## BUILDINGS

### No. 14. Lincoln's Inn Fields

The building contract for the restoration of No. 14 Lincoln's Inn Fields ended on 29 June, on time and under budget, although the creation of the breakthroughs between No. 14 and the Museum was delayed to allow the new security system to be tested. The work of decorating and fitting up the house as education and research facilities, and new staff offices, continued through the rest of the year and into 2008, but the restored house was thrown open to an admiring public on *Open House Day* (15 September). There were also special openings for patrons and donors – staggered for reasons of space – throughout the winter to celebrate the completion of this major project for the Museum.

### Office Floor Project

With the departure of the last resident House Manager in June, the conversion of a former staff flat on the top floor of the Museum at last became possible. This allowed an integrated suite of staff offices and other facilities to be created over the upper floors of all three houses. Planned and fundraised for in 2007, work started on site on 21 January 2008. The conversion was made possible by a generous DCMS grant and funds received from Sir John Soane's Museum Society, and includes the renewal of obsolete electrical and heating services.

### The Soane Masterplan

The Soane Masterplan, a comprehensive plan for the future of the Museum, was refined and developed during the year. The core project, christened *Opening up the Soane*, will cost £6.3 million to achieve and proposes improvements to visitor circulation and facilities within the Museum, a new Gallery and Shop, and the restoration of many historic features and arrangements, notably Soane's private apartments on the second floor of No. 13 Lincoln's Inn Fields.

In 2007 the Museum was awarded a Project Planning Grant for £28,900 towards a Stage 1 application to the Heritage Lottery Fund for the project. This enabled us to commission a Conservation Management Plan, Access Plan, Audience Development Plan, and a Training Plan to underpin our HLF application. New strategies for Education and Exhibitions were also produced. These studies, which incorporated much additional analysis and historical research carried out in-house, and made use of the Disabled Access Audit and the feasibility studies carried out in 2006-7, enabled the Museum to submit an application for a grant of £3.3 million for the *Opening up the Soane* project to the HLF in March 2008.

### Fire and Security

The closure of the former staff flat above the Museum provided the opportunity to renew dangerous outdated services. A new House and Visitor Services Manager was recruited, Colin Wood, formerly Head of Front of House Security at the National Portrait Gallery. Mr Wood started on the 3 September, and has overseen the installation and testing of the integrated fire and security systems. Physical security has also been improved, as has staff training.



## COLLECTIONS

### Displays and Cataloguing

Due to the pressure of building works in No. 14 and on the Office Floor, improvements to the Museum were confined to modest adjustments to the displays, although housekeeping training and conservation work have greatly improved the presentation of the house.

The *Catalogue of Drawings for Greenwich Hospital* was published online via the Soane Museum website ([www.soane.org](http://www.soane.org)) on 1 May – the first tranche of architectural drawings to be made available online as part of the new cataloguing strategy. Considerable progress was made with the online catalogues for the Soane sketchbooks and early drawings, and of the Adam Grand Tour drawings. The Deputy Director began the *Catalogue of Furniture*, while digital photographs were taken of Soane's cork models in readiness for the publication of a catalogue of this collection. Funding was secured for the digital photography of more of the Adam and Soane drawings – including Soane's Bank of England drawings – and for the digitisation of existing images of Soane's Greek, Roman and Egyptian antiquities.

### Loans

Six G B Piranesi drawings of the temples at Paestum were lent to Hamburg in 2007-08. 21 other works were lent to exhibitions in Britain and six to exhibitions abroad (New York, Brussels, Haarlem) during the year.

## VISITORS

### Visitors to the Museum

Visitor numbers for the year were 96,077, the second highest number of visitors ever recorded for a financial year, exceeded only by 1999-2000. Accommodating record numbers of visitors to this small historic house-museum, with its crowded displays, confined spaces and basic facilities, remains a continuing challenge.

## EDUCATION

### Educational Activities

The Museum appointed a new Education Manager, Beth Kingston, who started work on 25 June. The Museum was visited by 377 groups (excluding school groups) during the year (473 last year). The Museum's adult education programme included eight Soane Study Group lectures or film screenings, special tours of the Museum and No. 14 Lincolns Inn Fields, and a popular series of art workshops and classes.

2,856 children and 474 adults participated in on-site and off-site programmes during the year (including holiday workshops) organised by the Schools and Families Education Unit (2,746 children and 378 adults last year). Numbers improved despite the lack of dedicated education facilities, but this encouraged our programme of outreach or off-site sessions in local schools.

### Exhibitions

Four exhibitions were held in the Museum: *Soane and Turner: Illuminating a Friendship* (26 January – 12 May 2007, 16,298 visitors); *A Passion for Building: The Amateur Architect in England 1650-1850* (18 May – 1 September 2007, 18,632 visitors); *Vaulting Ambition: the Adam Brothers, building contractors to the metropolis in the reign of George III* (14 September – 12 January 2008, 20,605 visitors); *In Pursuit of Antiquity: Drawings from the Giants of Neoclassicism* (1 February – 1 June 2008, 11,035 visitors as at 31 March 2008). The Soane

collaborated with Reading Museum on the exhibition *John Soane: Reading's Architectural Hero*, shown in Reading 5 May to 2 September 2007.

Exhibitions Curator, Will Palin, left the Museum on 12 October and was succeeded to the post by Jerzy Kierkuc-Bielinski.

A trail, *A Portrait of Soane*, looked at portraits and masks in the Museum in May for *Museums and Galleries Month* 2007. The Museum participated in the Mayor of London's India Now festival between July and September 2007 with Pakistani novelist Moni Mohsin's thought-provoking meditation on the Tipu ivory furniture *Ivory for a Tiger?*

## Publications

New editions were published of *The Soane Hogarths* by Christina Scull and of *A New Description of Sir John Soane's Museum*, both edited by Helen Dorey.

The Museum published two exhibition catalogues during the year, for *A Passion for Building: The Amateur Architect in England 1650-1850* and *Vaulting Ambition: the Adam Brothers, building contractors to the metropolis in the reign of George III*.

Two free podcast tours were launched on 9 October, a *Classic Tour* and a *Children's Tour*, and these are proving popular with visitors.

## FINANCES

### Finance and Fundraising

Grant-in-Aid from the Department for Culture, Media and Sport met 71% of the Museum's outgoings (2007, 84%). Roderick Smith announced his retirement after eleven years as the Museum's Finance Director; to take effect on 30 April 2008.

Income from dinners and venue hire in the Museum rose from £100,200 to £121,378 in 2007-08. This was due to a review of hire charges and procedure, including the purchase of the Museum's own catering equipment. New Soane-related merchandise was developed, while a licensing agreement with Chesney's saw the development of a range of reproduction Soane-designed marble chimney-pieces, the sales of which will benefit the Museum.

Sir John Soane's Museum Society and the American Sir John Soane's Museum Foundation, independent charities, 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 seeking always to enhance the poetic effects and picturesque qualities of the architectural setting.

On his appointment as Professor of Architecture at the Royal Academy in 1806 Soane 'began to arrange the Books, casts and models in order that the students might have the benefit of easy access to them' and proposed opening his house for the use of the Royal Academy students the day before and the day after each of his lectures. By 1827, when John Britton published the first description of the Museum, Soane's collection was being referred to as an 'Academy of Architecture'. In 1833 Soane negotiated an Act of Parliament 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.

## REPORT OF THE CHAIRMAN OF THE TRUSTEES

Last year I reflected on 10 years as Chairman. At the end of this one I retired. In previous reports I have tended to comment on changes which had taken place within the Museum during the period under review. This year I wish to look forward, building on the achievements of this year.

Undoubtedly the major event of 2007-08 was the opening of No. 14 Lincoln's Inn Fields by Dame Liz Forgan, the Chair of the Heritage Lottery Fund on 3 December 2007. With the help of the HLF and many other generous donors we had acquired the building and restored it to its Soanean state. We held several receptions to say thank you to all who helped us and to explain the next steps which the Trustees wished to take, implementing the exciting plans for *Opening up the Soane*, as the Director's Masterplan progressed from a ideal vision to a concrete project.

The implementation of all the stages planned in *Opening up the Soane* will involve an enormous amount of work for our staff and a tremendous challenge to our fundraising team, for the cost will be in excess of £6 million. During the year, a concerted effort by the Director, his staff, our architect, and various outside consultants, prepared our application to the Fund and submitted it on time. Writing this report in the autumn of 2008, I know we were not successful, not because of any fault with our project but because of the huge pressure on the HLF's depleted funds. The fact that we are a London institution cannot have helped either. We need, therefore, to raise over £6 million ourselves in the next two years to get the project underway. We have received generous pledges from some of our staunchest champions but in the present economic climate competition for public sector support will be intense; we look to both the private and public sectors to fund this essential project.

I have no doubt, however, that we will raise the money, especially with the help of the Sir John Soane's Museum Society and our American Foundation. One of the good things to have happened this year is that our American supporters have become very active on our behalf and the two-way traffic between Museum and Foundation has never been more productive. The Society is also playing a bigger role in fundraising, and we hope that in the coming year significant funds will be raised towards the Masterplan and the various lesser projects which the Museum has in mind in the course of its normal activities. It is most important that the conservation, cataloguing and publishing activities do not suffer. Alas, our core grant is needed for basic operating costs and staff salaries, and we depend more and more on the enthusiasm and generosity of outside donors. I have every confidence in our Development team to reach the target. We are still looking to increase the number of Patrons who provide a steady source of income outside our core grant. We thank them for their support, as we do the many members of our Supporters' Circle.

The other major objectives for the coming year are to build on our educational programme, which is now really taking off, and to maintain the high standard of exhibitions which give the Museum such a high public profile. We are also moving staff to their new quarters in No. 14 and will be working on improving our disabled access.

On retiring I would like to express my gratitude to my fellow Trustees who support the Museum so assiduously and enthusiastically. They have made my job as Chairman comparatively easy and it has been a pleasure and privilege to have worked with them in that capacity. I am pleased to be allowed to stay on as Life Trustee of this very remarkable institution. My next vote of thanks is to Simon Jervis who has agreed to take over the Chairmanship despite his many other commitments. In Simon the Museum will have at the helm someone who has great experience in the museum and heritage world, and is a noted scholar. I wish him every success.

Secondly I would like to thank the two Directors who have been in post during my Chairmanship. Margaret Richardson launched the Museum on its way to becoming a top visitor attraction and during her time as Curator she established our excellent exhibition programme and acquired No. 14. Her successor, Tim Knox, has, in the short time he has been with us, made a huge impression. His enthusiasm is infectious and by developing the original plans for No. 14 into the *Opening up the Soane* project he will transform the working conditions for all staff and give the public a greatly enhanced visitor experience with more of the Museum's collections on display. Great strides are also being made with the educational side of the Museum's activities. It has been a delight to work with them both.

Thirdly I would like to thank all the staff at the Museum who work so hard and loyally. To single out individuals would be invidious, but to our retiring Finance Director, Roderick Smith, we owe a particular debt of gratitude for his years of faithful service. Indeed, I am constantly impressed by the devotion and dedication of all the staff and am only disappointed that we cannot reward them more liberally. There can be few museums which can boast such knowledgeable and helpful custodians. I would also like to thank all the many loyal consultants and outside advisers. The world outside is becoming more and more complicated and regulated and small institutions like the Soane have to rely increasingly on professional advice.

Lastly I would like to thank David Coombs, Trustee representing the Royal Society of Arts since 1997, who retired in December, for his many services to the Museum over this very busy and productive period.

RICHARD GRIFFITHS  
*Chairman of the Trustees*

## THE DIRECTOR'S INTRODUCTION

This year, my introduction will be as short as possible, for the achievements and successes of the Museum in 2007-08 are amply described and illustrated in this *Annual Report*. The completion of the restoration of No. 14 Lincoln's Inn Fields, the Museum's longed-for extension, was achieved at the end of June 2007, and for the rest of the year we were busy decorating and fitting up this imposing four-storey mansion as a home for the Museum's educational programme, the Research Library and staff offices. The skilful work of our architect, builders and craftsmen has revealed it as a most distinguished Soane-designed house, a worthy counterpart to the two other Soane houses which we occupy. It is, in all respects, the ideal extension for a busier, more professional, and an increasingly outgoing Soane Museum, and, what is more, allows us to preserve and enhance the special atmosphere of Soane's own extraordinary survival in No 13.

As if one building project wasn't enough, in 2008 we also embarked upon the conversion of the upper floors of Nos 12 and 13 Lincoln's Inn Fields to staff offices. Generously supported by our sponsoring body, the Department for Culture, Media and Sport, and by our fundraising affiliate, the Sir John Soane's Museum Society, this project will create decent and efficient working conditions for the Museum staff and free up historic rooms downstairs which we plan to open to the public. With the completion of No. 14 nearing, it was essential that we embarked upon this additional project now, so as to make the Museum buildings work as a unified ensemble.

But what took up even more of our time was the Soane Museum Masterplan, which was refined and developed throughout the year under review so that by March 2008 we were in a position to make an application for grant-funding from the Heritage Lottery Fund. The myriad of plans and reports, and the process of thinking and rethinking this complex project for the future of the Museum was a time-consuming but immensely worthwhile process. On the whole we enjoyed the scrutiny of the consultants working on the various supporting reports, and it was interesting to see how the project developed and improved along the way, as did support and enthusiasm for it among the staff. I am grateful to everyone who participated in this great project for the Museum – *Opening up the Soane* – particularly my incredibly dedicated and hard working colleagues. Of the staff I have to make special mention of my Deputy, Helen Dorey, for all her advice and friendship and Dr Kenneth Gray, the Museum's Development Adviser, for his work guiding the Masterplan bid for the HLF. Throughout 2007-08, the Trustees of the Museum have been unfailingly supportive, especially their wise and genial principal, my mentor Richard Griffiths, whose last year as Chairman this is.

In 2007-08 we bade farewell to Susan Bogue, House and Visitor Services Manager, to Will Palin, Exhibitions Curator, and to Roderick Smith, our devoted Finance Director of eleven years. David Coombs retired as representative Trustee for the Royal Society of Arts in December 2007. I thank them all for their immense contribution to the Museum. In their place we welcomed Colin Wood as the new House and Visitor Services Manager, Jerzy Kierkuc-Bielinski as Exhibitions Curator, and – not until May 2008 so, strictly speaking, outside this report – Ann Warren as Finance Director. Niall Hobhouse was appointed a Life Trustee of the Museum in August. We also appointed Bethany Kingston, our first Education Manager, in June. In addition, many others – consultants, part-time project staff, interns and volunteers – enriched the Museum with their work throughout the year.

There has been so much to celebrate at the Soane Museum this year – four superb exhibitions in our Gallery, a burgeoning education programme with new art workshops for adults and some exciting new links with new audiences via our community outreach, a new edition of the Museum's guidebook, *A New Description of Sir John Soane's Museum*, and two free podcast tours, progress with cataloguing the collections, and better performances in almost all our targets, including income from venue hire. It has also been a bumper year for visitors, with over 96,000 recorded for 2007-08, a popularity attested by the

queues that invariably form outside, and by the enthusiastic comments in the Museum visitors' book. Their enthusiasm and wonder, their delight at discovering the Soane Museum, is our reward for what has been a very full and special year.

TIM KNOX  
*Director*

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## THE TRUSTEES

The Trustees held seven meetings during the year, including two convened specifically to discuss particular issues – one, the approaching retirement of the Chairman and the second, the problems caused by inadequate staffing levels.

The Audit and Finance sub-committee held three 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.

Niall Hobhouse was appointed a Life Trustee. David Coombs retired after serving for twelve years as the Representative Trustee of the Royal Society of Arts. A staff lunch was held to mark the occasion on 18 February. The process of appointing his successor was on-going at the end of the year.

Kingston Smith LLP continued to provide professional advice on accountancy matters and an internal audit service.



## THE BUILDINGS

### No. 14 Lincoln's Inn Fields

Building work started on the restoration of No. 14 Lincoln's Inn Fields, the fine Soane designed townhouse adjoining the Museum, on 1 May 2006 and was in progress throughout the year under review.

The building contract for the restoration of No. 14 Lincoln's Inn Fields formally ended on 29 June 2007, on time and under budget. However, the decoration and fitting up of the building lay outside this contract and it was these works which occupied most of the rest of the year. We took the decision to delay the creation of the three breakthroughs which link No. 14 and the Museum, which had formed part of the building contract, so as to allow the new security system to be fully installed and tested.

The post-contract works were entrusted to the builders, Fullers Builders Ltd., who had carried out the main building contract. All work was carried out under the direction of Fullers' Foreman, Mick Roberts, supervised by Contracts Manager Stefan Moretta. The project was overseen by the Museum's architect, Julian Harrap, with Lyall Thow as project architect. Dr James Pain provided project management advice and Kevin Newland of D R Nolans & Co. acted as Quantity Surveyor. Hockley and Dawson advised on structural repair. The Director, Deputy Director and House Manager provided day to day direction from the Museum and attended regular site and project meetings, which were also, when necessary, attended by the Finance Director and representatives from the Trustees' co-opted Building Sub-Committee. The Museum is very grateful to all the above for their advice and hard work on this very complex restoration project.

The works in this phase of fitting up and decoration included the preparation and decoration of the walls and ceilings, the cleaning and repair of plasterwork, the sanding, repair and cleaning of floors, and the installation of radiators and other equipment. Finally, Messrs Fullers supervised the installation of shelves (made by Epping Joinery Ltd) and other fitted furniture in the Research Library and offices. Highlights of this phase of the restoration of No. 14 included the conservative repair and consolidation of the great mahogany and ebony inlaid doors and shutters from the first-floor rooms, undertaken by Arlington Conservation Ltd, which were triumphantly returned to their old places in September 2007, and the removal of layers of clogged paintwork from Soane's distinctive plaster 'bead mouldings'. The breakthroughs were finally all achieved in November 2007, and the specially made jib doors were – after a long wait – delivered and installed in February 2008.

The decoration of the new house proved to be something of a revelation. Paint analysis carried out by Dr Ian Bristow in the principal rooms and areas on the ground and first floors established that the Hall and Staircase had been painted a warm sandstone colour, relieved with a stony white. By contrast, the iron balustrade of the staircase itself was painted a sharp green. The principal room on the ground floor yielded large areas of well preserved early Pompeian red paintwork, with woodwork grained in imitation of pale oak. Upstairs, a surprisingly bright shell pink was identified on the walls and parts of the ceiling of the large Drawing Rooms on the first floor. This discovery of what seem to be Soanian decorative schemes contradicts the archival evidence which show that Soane handed over the houses to his tenants undecorated. It is known that Soane had difficulty letting No. 14 (it did, after all, have no garden and overlooked the grave of his pet dog!), so it is possible that Soane did indeed carry out some last minute decorative works in the main rooms in an attempt to make them more attractive to potential tenants.

All the colours found by Dr Bristow were replicated as faithfully as possible and put back, even the pink – much to the amazement of the workmen, who reluctantly applied it to the starfish domed ceiling of the main Drawing Room. But the result looks surprisingly handsome – once you get used to it and

when seen in concert with the dark mahogany of the Library shelving. The specialist oak and walnut graining was carried out by Joy Huning and Saskia Paterson of Huning Decorations Ltd. However, no attempt was made to reinstate historic decoration on the upper floors, which in any case had been hung with layers of drab wallpaper by successive legal tenants. Here instead a pale Adam-ish green was chosen as a pleasant, workable foil for the second-floor Library rooms, and a pale 'hound' yellow for the offices above, both set off with pale stone-coloured joinery. In all the principal rooms the floorboards were repaired, lightly cleaned and sealed.

The partially restored No. 14 was thoroughly inspected by the public on *Open House Day* (15 September). There were also two special openings for Patrons and donors – staggered for reasons of space – on the 3 and 10 December to celebrate the completion of this major project for the Museum. At the first of these, Dame Liz Forgan, Chairman of the Heritage Lottery Fund (who had bravely contributed to the acquisition of the house way back in 1996), officially opened No. 14 Lincoln's Inn Fields for the use of the Museum. However, further minor works – chiefly cleaning and preparing floorboards and finishing off decorations, as well as installing large items and furniture and shelving (it would have been impossible to hold such an event with the rooms fully furnished) – inevitably prevented the Museum moving in until the spring of 2008.

No 14, Lincoln's Inn Fields will provide educational and research facilities for the Museum, as well as a seminar room for lectures and other events, and staff offices. The basement and three of the five floors will be accessible by the public by appointment or in organised classes or group visits.

### The Office Floor Project

With the departure of Susan Bogue, the resident House Manager, in June 2007, the Museum decided to convert the former staff flat on the top floor of the Museum to office use. This was only made possible by improvements in silent hours security, including an increase in the number of security guards when the Museum is closed, underwritten by a generous grant by the DCMS. The abolition of the staff flat – occupied since the Second World War successively by the Head Porter, the Resident Warder, and the House and Visitor Services Manager – brings to an end residential occupation of the Museum, a tradition which itself incurred risks of fire and water damage to the historic house and collections. In any case, although the idea of a member of staff living alone in the garrets of the Museum sounds romantic, it was also lonely and inconvenient, and residents suffered from a lack of privacy and constant disturbance from alarms. The change of use also gave us the chance to renew obsolete electrical and heating services, and improve security and fire prevention.

The conversion of the top floor of No. 13 Lincoln's Inn Fields into staff offices allows an integrated suite of staff offices and other facilities to be created over the upper floors of all three houses. Refurbishment of the two upper floors of staff offices No. 12 Lincoln's Inn Fields was also undertaken at the same time, allowing the complete office suite to be completed at one time. Planned in consultation with the Museum's architect, Julian Harrap, and fundraised for in 2007, work started on site on 21 January 2008. The conversion was made possible by DCMS additional grant-in-aid of £137,000 and funds received from Sir John Soane's Museum Society, and includes the creation of a staff Common Room, a small kitchen, staff offices, two properly equipped storerooms for the Soane Archive, and facilities for photography and volunteers. The work was overseen by Sean Buick of Julian Harrap Architects, with project management advice supplied by James Pain. Kevin Newland acted as Quantity Surveyor. Hockley and Dawson came up with elegant solutions to structural repair issues on the upper floors of No. 12. The contract was awarded to the firm of Poultney Gallagher, with David Pamplung as Foreman and David Veasey as Contract Manager. The Director and Deputy Director represented the Museum at project and site meetings. Advice on security and fire were sought from David Young of Consort Security Ltd and Colin Packer, former Head of Fire Prevention at the National Trust.

The works were divided up into three phases to allow continued occupation of offices in No. 12 Lincoln's Inn Fields. Phase I was begun in the year under review, and was completed at the end of April 2008. Works did not commence on Phases II and III until May 2008. Planning Permission and Change of Use were agreed with English Heritage and the London Borough of Camden. Two new breakthroughs were proposed to allow movement of staff between Nos 12, 13, and 14, and these were agreed and achieved as part of Phase I. The work of stripping out fittings from the old flat revealed that the large room on the south side of the house was lined with simple Soane-designed panelling, submerged beneath layers of congealed paint and wallpaper. Fascinating evidence of the lost lantern over the Book Passage on the second floor of the Museum also came to light.

Plasterwork and joinery were repaired, particularly windows, and the original floorboards uncovered from beneath veteran fitted carpets. The attics were also fully rewired and a new heating system was installed.

## The Soane Masterplan

The Soane Masterplan, a comprehensive plan for the future of the Museum, was refined and developed during the year. The Trustees agreed the core project, christened *Opening up the Soane*, which proposes improvements to visitor circulation and facilities within the Museum, a new Gallery and Shop, and the restoration of many historic features and arrangements, notably Soane's private apartments on the second floor of No. 13 Lincoln's Inn Fields.

We tested these plans in a Peer Review held at the Museum in May 2007, in which an invited group of senior figures from Museums, historic houses and amenity organisations reviewed and debated our proposals. Their comments led to further refinements in our plans and we are grateful to all who attended for their valuable input. In September 2007 the Museum received a Project Planning Grant for £28,900 towards a Stage 1 application to the Heritage Lottery Fund for the project. This enabled us to commission a series of in-depth studies to accompany a grant application to the Heritage Lottery Fund. The production of this application and accompanying drawings, plans and reports was one of the Museum's major projects in 2007-08.

Formal tender processes and interviews took place for each of the commissions for Plans to underpin our HLF application. Kate Clark was awarded the job of researching and writing the Conservation Management Plan, David Bonnett Associates the Access Plan, Julia Holberry the Audience Development Plan, and Jane Seaman the Training Plan. The Museum's architect, Julian Harrap Architects, produced the detailed drawings and reports setting out our proposals – Caroline Wilson being entrusted with responsibility for liaising with the Museum. Additional advice on fitting out the Gallery and Shop was received from Charles Marsden-Smedley. New strategies for Education and Exhibitions were also produced in-house by the Education Manager and Exhibitions Curator. All the reports and studies incorporated much additional analysis and historical research carried out within the Museum, most notably the very detailed research into the historic rooms and their furnishings carried out by the Deputy Director. We also made use of the Disabled Access Audit carried out by David Bonnett Associates in Spring 2007, and the feasibility studies produced in 2006-07 with the aid of funding from the UK Fidelity Foundation. The project was costed with the assistance of Kevin Newlands of D R Nolans & Co., and we took advice on planning the project from James Pain. Jane Stancliffe was the Heritage Lottery Fund case manager for our application. An Option Appraisal was undertaken and this was subsequently fully approved by the DCMS. This process of rigorous scrutiny of the Soane Masterplan led to interesting developments and dramatic last-minute changes to our plans – from the breakthrough of finding a firm that was willing and able to install a lift in the narrow confines of the No. 12 lift-shaft, to the revelation that the reinstatement of Soane's curious curved link behind No. 12 Lincoln's Inn Fields could solve a seemingly insurmountable problem of disabled access between it and the Museum.

Commenting on and checking this work involved almost all staff in the Museum, but the planning and orchestration of the *Opening up the Soane* HLF application was ably overseen by the Museum's Development Adviser, Dr Kenneth Gray. It was only his impressive powers of organisation and wise counsel that enabled the Museum to marshal all this material and submit an application to the HLF Trustees in March 2008. The application requested a grant of £3.3 million towards the total cost of £6.3 million to achieve the *Opening up the Soane* project.

### Annual Maintenance

The Library-Dining Room and the Drawing Rooms were re-wired by Treadline (Electrical Services) Limited. This completed the re-wiring of No. 13, carried out over the last five years to replace dangerously antiquated circuits, and has eliminated one of the major risks to the Museum.

A new fire system was installed in Nos 12 and 13 during the year by Clymac Ltd with the advice of our security consultant David Young.

### Fire Prevention and Security

With No. 14 handed over we now have possession of a building with a comprehensive and fully up-to-date fire detection and alarm system.

Every room in the building has a smoke detection unit in it, with some of the rooms being covered by an 'aspirator' system which allows us to monitor the rooms without the presence of bulky and intrusive equipment.

Similarly the security system is a completely new installation incorporating the latest technology, providing us with a secure environment for the collection and staff as we gradually move across from Nos 12 and 13.

Similar upgrades are being made to the Fire and Security systems in Nos 12 and 13 as part of the ongoing works on the 3rd and 4th floors.

### Green Housekeeping

The Museum continues to use environmentally friendly materials and solutions whenever possible. Large amounts of paper, cardboard and glass together with toner cartridges are sent for recycling and 'triple life' light bulbs are used in light fixtures throughout the Museum as appropriate. All staff walk or travel to work using either public transport, bicycles or a scooter.

## THE COLLECTIONS

### WORKS OF ART

An extensive programme of cleaning and photography was carried out during the year. All the cork models were photographed digitally by Hugh Kelly in preparation for a book on the subject to be published in 2008-09. All the furniture was also photographed by Hugh Kelly and Jeremy Butler for the forthcoming catalogue of the furniture to be published as a special issue of the Furniture History Society journal.

Work continued on the preparation of the catalogue of Soane's 500 Egyptian, Roman and Greek antiquities for on-line publication. In May Dr Charlotte Tupman, a specialist epigrapher, came to take 'squeezes' from all items with inscriptions in order to work on accurate translations of each one. The use of the term 'squeezes' to describe taking impressions of the inscriptions using damp filter paper, is fascinating as the term 'taking squeezes' was used by Soane with reference to taking moulds from works of art to make plaster casts. Dr Tupman's work has enabled more accurate readings of the inscriptions to be made. For example, one of the urns which appears to commemorate an infant is in fact the memorial of an individual aged fifty: on the stone only the upright I can be read but the squeeze clearly shows a horizontal line at the base of the upright which extends it to form an L. The squeezes are now stored at the Museum and as well as assisting the process of making new readings for the catalogue can be used for study by scholars in the future.

#### Audit of Works of Art

Routine sequential audit of works of art continued throughout the year, on average for one day a week and carried out by a volunteer, Eve Streatfeild. The programme of audit of the entire works of art collection of around 5,000 objects will be completed in the summer of 2008.

# THE RESEARCH LIBRARY AND ARCHIVE

## Visitors

There were 155 visitors to the Library during the year (404 last year). This figure reflects the fact the 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. The Library remained closed at the end of the year covered by this Report. The visitors comprised the usual mix of students, academics, architectural professionals and interested amateurs. The future of Bentley Priory remained under discussion and this generated a number of requests to see Soane's drawings for this important commission.

David Adshead's *Wimpole: Architectural drawings and topographical views* was published by the National Trust in 2007. A complete catalogue of all the known surviving drawings, it includes entries for all the drawings in Soane's collection, which are also reproduced on a CD. This is a useful addition to our Library and to the Soane bibliography.

The Research Library hosted group visits by students from Cambridge University; the Courtauld Institute (Summer School; MA in British Architecture 1615-1815); the University of Pisa; the University of Limerick and Chelsea College of Art and from staff of the London Library, delegates to the CILIP Rare Books Conference and various groups participating in Art Workshops run by the Museum's Education Department.

A display of books and illuminated manuscripts was put out for a reception for the Grolier Club of New York – a group of distinguished bibliophiles and collectors – held in June 2007. Earlier the same month a display of drawings and books in the Research Library formed part of a workshop on 'Understanding the Historic London House' run by Will Palin and Neil Burton (see p.30). Small displays were also mounted for various events organised for the Patrons' Circle.

## Cataloguing of Books

Dr Stephanie Coane has continued the work of editing the catalogue of Soane's Library and publishing it incrementally on the Museum's website. Over a thousand records are now online and the number grows each week. This includes the catalogue entries for the fine set of works by Piranesi in Soane's collection, edited by Dr Eileen Harris and Nicholas Savage, which went live in February 2008.

An interesting discovery was the presence in Soane's Library of two books formerly belonging to the Bath architect John Wood, one of two surviving manuscripts for whose *The Origin of Building* (1741) is also in the Library. In addition to this work Stephe has been carrying out general supervisory duties in the Research Library and assisting Susan Palmer and Stephen Astley with preparations for the Research Library's imminent move to its new expanded accommodation in No.14.

Dr Harris is continuing to catalogue material from the Architectural Library and has been working particularly on the printed material in the so-called 'Soane Case', as well as assisting Stephe with the original cataloguing of some of the more complex architectural plate books in Soane's collection.

## Cataloguing of the Drawings Collection

Dr Gordon Higgott's *Catalogue of Drawings for Greenwich Hospital* was published online via the Soane Museum website ([www.soane.org](http://www.soane.org)) on 1 May – the first tranche of architectural drawings to be made available online as part of the Museum's new cataloguing strategy. Each catalogue entry is accompanied by an image of the drawing (there are 83), and groups of drawings and schemes are accompanied by explanatory essays. Dr Higgott was on a Getty Grant Program-funded secondment to the Museum

from English Heritage and he has now returned to their employ, but he has undertaken to revise and edit the rest of his catalogue of the English Baroque architectural drawings in the collection of Sir John Soane's Museum, including the 77 drawings for Hampton Court Palace, in his free time.

Considerable progress was made with the cataloguing of the architectural drawings of Sir John Soane. Jill Lever, now in her third year of a five year project funded by the Heritage Lottery Fund, completed the cataloguing of Soane's sketchbooks and early drawings, including 56 measured drawings, a complicated task necessitating the decipherment of Soane's scribbled notes and the identification of buildings Soane saw and studied while on his Grand Tour of 1778-80. Moreover, some early Soane schemes produced in the Dance office have now been reassigned to George Dance (whose architectural drawings Dr Lever catalogued in 1996-2003). The work is entered directly into the Soane Museum database and will be transferred to our online catalogue next year, together with the digital images of the drawings which were photographed last year. Margaret Richardson again kindly checked the catalogue entries and Samantha Wyndham completed keying in the sketchbook entries, to which she also attached the digital images.

Funding has been secured for the digital photography of all of Soane's designs for the Bank of England – the architect's masterpiece and 'pride and boast of my life'. The work of photographing the 1,529 drawings will be carried out in 2008-09. We are grateful to the support of Mervyn King, Governor of the Bank of England, who hosted the fund-raising event at the Bank for this project in October 2007.

Professor A A Tait's catalogue of the 1,000 Grand Tour drawings from the office of Robert and James Adam was transferred to the database by Sally Williams, and the entries edited by Professor Tait and Stephen Astley. Staff illness interrupted the completion of this process of final editing, but digital photographs are ready for the transfer of the catalogue entries and images on to the Museum's database. An exhibition in the Soane Gallery on the theme of the Adam's Grand Tour was agreed, and in February the Museum began discussions with the Scala Press to produce a lavishly illustrated book, which will not only accompany the exhibition but achieve wide distribution in Britain and America. Thanks are due to Selina Fellows for assisting in this process. The Adam Grand Tour online catalogue, exhibition and book are supported by funding from Mrs Gisele Gledhill, given in 2005-06 in memory of her late husband, Richard Harris.

## The Archive

The Soane and post-Soane Archive was packed up and put in store from mid-February 2007 whilst services renewal work was carried out on the top two floors of No.12 Lincoln's Inn Fields. The Archive remained closed at the end of the year covered by this Report.

## 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. This extra help has been invaluable as the number of tasks undertaken by the conservation team expands. 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, 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.

Items from the Deputy Director's office were listed, wrapped and stored during building work, and framed works hung on the upper floors of No. 12 were taken down, wrapped and stored to await conservation and re-installation in their original positions. Most of these small works hung in Soane's private apartments on the second floor of No. 13 and will be reinstated there as part of the *Opening up the Soane* project. In order to re-wire the Library and Dining Room, work needed to be carried out under the floor in the South Drawing Room and this provided an opportunity to lift and vacuum the South Drawing Room carpet. Inevitably, despite precautions, building work meant that dust penetrated into the Museum and this was monitored throughout the year. The problem was particularly acute on the main staircase and Margaret Schuelein and Jane Bush cleaned dust from the unglazed 'Merry Wives of Windsor' painting by Durno and from its frame.

A number of individual works of art were conserved during the year. A Flaxman model for the Monument to William Pitt (SC41) was cleaned, consolidated, repaired, retouched and numbered, as was a cast of an antique sculpture of a stork from the Vatican Museums (SC40), before they were both installed in their original location on a stand in the second floor staircase window. The broken ear of a dragon dog (M211) was re-fixed and the mend touched-in: just one example of the on-going regular repair of old breaks as nineteenth-century animal glue dries out and cracks open up.

Funding was provided by the Thaw Foundation to clean, repair and write detailed reports on Soane's fourteen cork models of antique buildings as part of the project to re-instate Soane's Model Room. This was undertaken in the summer of 2007 by Jane Bush with the assistance of Kate Edmondson. The models were then digitally photographed by Hugh Kelly in preparation for a forthcoming catalogue.

A comprehensive plan for protecting objects, framed works and internal spaces in all three buildings from light and solar damage was developed throughout the year and to date protective film and blinds have been installed throughout No. 14 and the upper floors of No. 12 where required. A report has been written on the protection required in the museum rooms and fundraising for this is in progress.

The decision was taken to turn the basement West Chamber (created by James Wild in 1889-90) into a permanent consolidated store for museum objects. Kate Edmondson was commissioned to write a report and worked with Jane Bush to assess the nature and numbers of objects requiring storage and to research storage systems and consider environmental issues and the alterations required to turn the space into a high spec store and to write a detailed budget. The Deputy Director wrote a detailed report on the history of the West Chamber and in particular on the arrangement of objects in the adjacent Basement West Corridor. The 'Wild' arch leading into the Chamber punched through a Soanean arrangement of works of art around a false door and created a rather jarring vista when seen from the Crypt. This arch will now be blocked up and the Soane arrangement reinstated, so the project does not only improve storage but will enable the restoration of an important part of Soane's basement display. Fundraising for the project had raised about half the money required by the end of the year.



As part of the preparations for the *Opening up the Soane* project Kate Edmondson worked with Margaret Schuelein and Jane Bush to research and compile a comprehensive budget for the future refurbishment of the Conservation Studios.

### 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.

Work was carried out to the contents of the Dance Cabinet. Some original cover sheets for drawings were found to be in a damaged and dirty condition. Old repairs, done with parcel tape, were removed and the sheets were cleaned, repaired and pressed.

Three Chantrell drawings in one small frame (P402-404), which was taken down for safety before drilling began in the Curators' offices, were cleaned but are badly faded. The frame will be cleaned or regilded by Jane Bush.

### Book Restoration

The title page of Soane's prized Shakespeare 'First Folio' received attention from Margaret Schuelein to prevent a vertical fold developing into a split. In addition, four small volumes (J Carter, *Views of Ancient Buildings*, London 1786; *Description des Beautés de Gènes*, Genoa 1773; R de Piles, *Recueil de diverses ouvrages sur la Peinture et le Coloris*, Paris 1755 and A F Frezier, *Traité des Feux D'Artifice*, Paris 1747) were brought to her for conservation and protection, and a number of individual prints and volumes were rehoused or given added protection – a larger number than usual as a consequence of Stephanie Coane's work on the Library catalogue which necessitates the examination of each individual volume.

Forsyth's *Remarks on Antiquities, Arts and Letters* (1813) and Richardson's *Pamela* (4 volumes, 1742) were sent to Bernard Quaritch for conservation treatment and boxing, the latter work in connection with the loan of Vol. I to the 'Brilliant Women' exhibition at the National Portrait Gallery (see p. 27). Additionally Margaret Schuelein made protective enclosures for a small number of fragile volumes shelved in the South Drawing Room.

Warder Jeff Banwell continued the programme of cleaning the books with a badger-hair brush, completing work on the books in the Library-Dining Room and No.13 Breakfast Parlour and making a start on those in the Dome and Colonnade area. Jeff has also replaced the white book tape with new and much less unsightly light or dark brown tape sourced from the National Trust.

In March 2008 Angela Thompson completed her project of cleaning and refurbishing an important group of books in the Architectural Library. The Museum is most grateful to Angela for the work she has done for the Museum over a number of years.

### 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 William Palin (and his successor in November 2007, Jerzy Kierkuc-Bielinski) with the handling and installing of incoming loans for exhibitions in the Soane Gallery and temporary exhibitions.

## Environmental Monitoring

In April 2006 the Museum installed a system of Hanwell data logger sensors to monitor the relative humidity and temperature fluctuations in different parts of the Museum. Additional sensors for this system were purchased both for the museum spaces and for the new Library and Adam Centre in No. 14 and the RH and temperature changes throughout the museum were monitored regularly. The information is used internally, and to send to potential lenders.

## LOANS

Fourteen Soane office drawings, three models and a book from Soane's library, together with a number of modern photographic prints, were lent to an exhibition entitled *John Soane: Reading's Architectural Hero*, held at Reading Museum 5 May to 2 September 2007. The exhibition was timed to coincide with the unveiling of the newly-refurbished Simeon Monument by Soane in the town's market place.

Two designs by Robert Adam, an architectural capriccio by Adam and C-L Clérisseau, another by Piranesi and a watercolour by J M Gandy were lent to the exhibition *Piranesi as Designer* at the Cooper-Hewitt Museum, New York, which ran from 14 September 2007 to 27 January 2008. The exhibition then transferred to the Teylers Museum in Haarlem where it ran from 9 February 2008 and was due to close on 12 May 2008. The Gandy drawing was not included in the Haarlem showing, and returned to the Museum in February 2008.

Six pen and wash drawings of the temples at Paestum by G B Piranesi were lent to an exhibition entitled *The Tombs of Paestum* at the Bucerius Kunst Forum, Hamburg from 13 October 2007 to 20 January 2008.

The 'Naseby' Jewel was lent to the exhibition *Sparkling Europe* at the ING Cultural Centre, Brussels from 24 October 2007 to 17 February 2008.

Two designs by Robert Adam and one volume of an illustrated edition of Samuel Richardson's *Pamela* were lent to the exhibition *Brilliant Women: Eighteenth Century Bluestockings* at the National Portrait Gallery, which opened on 13 March 2008 and was due to close on 15 June 2008.

## 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 93,301 (an increase of 4% over last year). Late evening openings on the first Tuesday of each month are now so popular that the queue for entry regularly stretches to the north-west corner of Lincoln's Inn Fields.

The Annual Visitor Survey was carried out by BDRC between February and March 2008 and as usual examined many aspects of our visitor profile. The most satisfactory result was that 100% of the respondents thought the Museum was either good or very good. This is not just a tribute to Soane and the unique qualities of his Museum but to the warm welcome extended to visitors by our knowledgeable warding staff.

Whilst it is wonderful that so many people want to visit the Museum, the visitor numbers do continue to make the management of entry to the Museum extremely challenging. This year further steps have been taken to try to reduce wear and tear, with visitors now being asked to place any small bags they carry round with them within a larger clear plastic carrier bag.

The weekly Saturday lecture tour at 2pm, given by a member of the curatorial staff and initiated when the Museum re-opened after the Second World War, was moved to 11am. Despite initial concerns about changing the time, this has proved straightforward and has eased the pressure on the Museum on the busiest afternoon of the week.

#### Disabled Access

In early 2007 the Museum published its Disability Equality Scheme on its website and made real progress over the year planning a workable solution to the challenge of access to the Museum and its collections by a wide range of disabled visitors. We were assisted in this process by the access consultants David Bonnett Associates (who produced the Museum's Disabled Access Audit in 2006), and by consultation with a focus group made up of individuals with a wide range of physical and sensory disabilities. This group visited the Museum in November 2007 and the visit was then followed up with a detailed workshop, discussion and report, coordinated by Cassie Herschel-Shorland on behalf of David Bonnett Associates.

This led to proposals for disabled access being incorporated in the Masterplan Core Project – *Opening up the Soane* – for which we are currently seeking funding. The Museum's solutions for disabled access comprise the installation of lifts in the area and rear of No. 12 Lincoln's Inn Fields – the latter giving access up to the second floor in all three buildings. The reinstatement of Soane's lost curved link between Nos 12 and 13 provides the answer to access between the two buildings without compromising their historical presentation. Minimal physical alterations will work in concert with improvements to virtual access via an introductory film, a special podcast tour, and other initiatives. However, the implementation of all these proposals relies on successful fundraising for *Opening up the Soane*.

## EDUCATIONAL ACTIVITIES

### Group Visits and Adult Education

The Museum was visited by 421 groups during the year. (473 last year) including 44 school groups participating in the Museum's programme of schools education (see p.30). The number of different organisations which visited (many groups make more than one visit during the year) was 270 plus 23 different schools. The proportion of adult groups making repeat visits to the Museum was 41% (111 organisations were making repeat visits). 78 groups (28.8%) were organisations visiting for the first time.

Of the 270 different organisations who brought adult groups 50.3% were based in London (42.8% last year), 21.1% in the UK regions (25.1% last year), 14.4% in Europe (13.9% last year), 13.8% in America (15.6% last year) and 0.4% in Canada (1.3% last year).

127 groups were given introductory talks by members of the curatorial or warding staff on arrival (131 last year). Eight 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), four were also given a slide show and five of them visited the Library to see drawings. In addition each of the 44 school groups was given a tour. Approximately five 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 Art Workshop programme devised by James Willis has continued and gathered momentum. 192 adults attended 26 workshops between April 2007 and March 2008. 62 sponsored places were taken up by people on benefits. A two-day Hogarth course was held in June for people to learn more about his work and the London in which he lived. In July the first Soane Summer School, tutored by James Willis and Jacqueline Watt, was held over a week, during which eight people attended (included two as sponsored places). The Museum offered four free drawing workshops in October as part of the Big Draw. Workshops have been run in partnership with other institutions too, including Pitzhanger Manor, the Hunterian Museum and the Foundling, helping encourage a wider audience. Between April and January, art workshop groups also regularly visited the Library to look at various aspects of the books and drawings collections. Since January 2008 the workshops have been held increasingly in the Education Centre in No. 14, which has allowed more workshops involving messy materials to be run.

In July 2007, the Museum was awarded £5,000 for a 'Skills for Life' project as part of the MLA's Innovations Fund. With this money, the Museum ran two five-day projects with groups of ten participants from the community of St John's Church in Bethnal Green. The project was called 'Soane on the Central Line' and the groups visited three properties designed by Soane. They also learnt skills such as making sketchbooks, marbling and digital photography. The funds paid for the tutors' time and allowed the Museum to develop new resources and buy more equipment for its new Education Centre, including a set of digital cameras. The project built on relations that had been developing last year with this Soane-designed church.

## HLF Workshops

On 2 June the second of two workshops *Understanding the Historic London House* took place. This was organised in conjunction with the HLF-sponsored online cataloguing project undertaken by Jill Lever, and was run by the architectural historian Neil Burton with additional lectures by Museum staff.

## Schools and Families Education

Over three thousand participants from more than forty schools and education units took part in one hundred and eighteen sessions (2,856 children and 474 adults). These included students from two hospital in-patient units and two home education groups. Most sessions (71%) were for students aged seven to eleven, studying subjects such as Forces, Domes, Shapes and Patterns and Ancient Egypt in school and in the Museum. Twenty-two sessions were delivered to younger students in school on Light and Shadows and Beautiful Bridges. Kevin Jacques was commissioned to make a new kit for the ever-popular Bridges workshops. In November a Portfolio Day was held in No.14 for Sixth-formers considering a degree in architecture. Sixteen participants were introduced to the Museum and then Lyall Thow of Julian Harrap Architects, who has been closely involved in restoration of the Museum, took them through his personal portfolio. The day ended with wide-ranging discussions over tea with a group of architecture students from Strathclyde University. 37 Sixth-formers from three different colleges visited in March for the workshop 'The Collection is the Result of my Life' which was run in partnership with the Wallace Collection on two separate days.

Soane Young Architects' Club was launched in November 2007 for 7-13 year-olds on the first Saturday of each month. The theme was Primitive Huts and included drawing, designing, decorating, filming, modelling and exhibiting ideas for simple shelters. Drop-in activities for families on the third Saturday of each month have included recreating an Adam ceiling in October to celebrate Big Draw month and exploring Hogarth's 'A Rake's Progress'. Practical holiday workshops for children have taken place on a wide range of subjects, including toy theatres, the Egyptians and mirrored Soaneian rooms.

## Some quotes from participants

'Great for a novice like me. Everyone seemed to be able to work at their own level and get help from the tutor accordingly' (Adult Art Workshop participant)

'The workshop was very useful and enjoyable. The children participated actively as it was visual, kinaesthetic and aural so all learning styles were met. Looking forward to another visit next year!' (Teacher Y6 Bridges outreach June 2007)

'With so many artefacts and such knowledgeable staff even the most reluctant will have learned a great deal. The visit was wonderfully prepared and offers a huge range of extension activities. All pupils seemed engaged and interested.' Teacher Y5 (Domes Tour 7.11.07)

'The delivery of the teaching was absolutely wonderful – funny, knowledgeable and engaging. The class learnt about a massive variety of topics. They were awestruck by the artefacts and the house. It was wonderful to let them explore a place totally out of their usual experiences. Several said they wanted to stay all day to look at the objects. I would gladly bring my class back time and time again.' (Teacher Y6 Domes Tour August 2008)

'I really liked the Drawing Room. I just wished to make myself comfy on the yellow sofa. The things that caught my eye were the beautiful chandeliers. If I had one wish it would be to come to the Museum again.' (Sadia, Y5 student)

'I saw the Egyptian sarcophagus, it was extremely wonderful. I can't imagine that anyone has a crypt in their house! I hope we can come again.' (Munshurul, Y5 student)

## Partnerships

The National Museums Online Learning Project (NMOLP) entered its second year. Webquests for schools were developed on Citizenship and Drama with reference to Hogarth's 'An Election' and 'A Rake's Progress' respectively. Rachel Hayward, NMOLP resource writer, has been based at the Soane from March 2008 in order to create more resources after writing webquests at Tate and the British Museum previously. Prototypes were explored for the 'Creative Journeys' aspect of the project – a forum for individual accounts of the creative inspiration which can be gained from the partners' online collections. Volunteers for trialling the prototypes were gained through adverts on the Soane website and from art workshops. Beth Kingston attended the London Online Museums Group in October 2007 and discussed the launch of the new Podtours. The Education Department attended a 'New Extended Services' meeting in November, discussing extended services for schools in Camden. Also in November, Beth talked about the Education service at the Soane at a 'Making Cultural Connections' event with other cultural institutions and teachers from Camden. In December a group from the International Teaching Association visited the Museum to learn about the education provision. Jane Monahan and Beth Kingston met with the ICAM Education sub-group in January 2008. The Education Department also completed a questionnaire confirming the Soane's interest in being part of a 'histories of the home' network, led by the Geffrye Museum.

## Funding

Cameras and other equipment for the new education facilities were provided with funding from the MLA 'Skills for Life' programme. The MLA Teacher Placement Scheme funded Ian Owings to develop a course on architecture and the built environment for his Y4 class; this included research in the Library and testing out the new facilities for schools in No.14.

## The Soane Museum Study Group

The Soane Museum Study Group was started seven years ago for the discussion of new research into architectural history. During the year the following papers were given with over 190 attendees:

November 2007 'Landscape Architecture at Castle Howard in the First Steam Age: William Andrews Nesfield, John Thomas and their Contemporaries' by Christopher Ridgway

February 2008 'Catholics, Modernists and Biographers: writing a life of A W N Pugin' by Rosemary Hill

March 2008 'Recreating the Royal Architectural Museum' by Edward Bottoms

In addition to this, the Museum arranged film screenings on subjects relevant to the Soane Museum Study Group. In September and October, Gavin Stamp discussed the architecture of Liverpool and Newcastle after screenings of the BBC films about these cities. In November 2007, there was a second screening of 'A Passion for Churches' presented by Sir John Betjeman and introduced by the Director, Eddie Mirzoeff.

## 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 twelfth Annual Soane Lecture was given on 21 November 2007 by architectural historian John Harris. His subject was ‘Moving Rooms: The Trade in Architectural Salvage’ – the subject of his recent book, published by Yale University Press in 2007. About 180 people attended.

## EXHIBITIONS

### *Soane and Turner: Illuminating a Friendship*

26 January to 12 May, 2007

This exhibition was reported in the *Annual Report* for 2006-07.

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

18 May to 1 September 2007

This exhibition was proposed initially by the late, distinguished architectural historian Giles Worsley, a descendent of the great Yorkshire amateur, Thomas Worsley (1711-78). Following the death of Giles Worsley the exhibition was guest curated by John Harris, with the help of Robert Hradsky. The exhibition focused upon the previously overlooked role of the amateur architect in the development of British architecture. Architectural designs, representing the work of 70 amateurs on loan from private and public collections, formed the core of the exhibits. Notable amongst these were the designs produced by the equestrian-obsessed Thomas Worsley (1711-78) for his seat at Hovingham Hall. More idiosyncratic architectural projects were represented by the work of Thomas Wynn, 1st Lord Newborough, who created a house surrounded by a bizarre assortment of follies at Lord Holland’s Kingsgate on the Isle of Thanet, a sprawling seaside villa begun in 1762. Female amateurs were represented by Ada Augusta Byron, only daughter of the poet and a pioneer of computing, who designed a rambling *cottage ornée*, Ashley Coombe, on a headland above Porlock Weir in North Devon, making theatrical use of the cliff-top situation. Another lady amateur, the learned Sara Losh (1785-1853), designed the church at Wreay, near Carlisle, in a curious Lombardic style in 1840, along with a ‘Druidical’ mausoleum for her sister.

*A Passion for Building* was visited by 18,632 people. 900 copies of the illustrated catalogue were sold or issued through the Museum and a further 150 copies sold through our catalogue distributor.

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

14 September 2007 to 12 January 2008

The Vaulting Ambition exhibition followed on from a previous exhibition held at the Museum in 2003, ‘Bob the Roman’, and it too was guest curated by Professor Alistair Rowan. Consisting of some 106 objects taken from both the Soane’s holdings of Adam Office material as well as from other collections, the subject was the Adam brothers’ speculative development of the Adelphi Terrace on the Strand in London. A persuasive argument was made for seeing the influence of the Palace of Diocletian at Split on the subsequent form of the Adelphi. A very innovative aspect of the development was the Adam Office’s use of ‘modern’ methods of promoting the development, such as associating the ‘celebrity’ David Garrick with the project and the use of a lottery to finance the project following the collapse of the Edinburgh banking system. The exhibition also looked at the personal tragedy that the failure of the Adelphi speculation generated for the Adam brothers. Material from the collections at Blair Adam, generously lent by Mr Keith Adam was of particular poignancy in illustrating this episode of the Adelphi’s history. The exhibition received particularly favourable press and was visited by 20,605



visitors to the Soane Gallery. It was accompanied by an illustrated, full catalogue written by Alistair Rowan, which sold 600 copies.

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

The exhibition, guest curated by Jeremy Musson, illustrated the ambition of leading British architects of the late 18th century who strove to create new architecture in the Classical tradition that could compete – in terms of public works, private houses, mausolea, interior detail and even furnishings – with the architecture of the Ancient World. The displays included some of the finest drawings in the Soane's collections by Sir John Soane himself, Robert Adam, George Dance the Younger, Sir William Chambers and James Wyatt. Amongst these was Adam's magnificent design for the State Bed at Osterley, not shown since the 1950s, and the astonishingly detailed cutaway drawing of Holy Trinity Marylebone from the Soane office. An illustrated 20-page booklet, with an introductory essay and entries by Jeremy Musson accompanied the show. At the end of this reporting period, the exhibition had been seen by 11,035 visitors.

*John Soane: Reading's Architectural Hero*  
5 May to 2 September 2007, Reading Museum

The Museum was delighted to collaborate on this exhibition celebrating Soane's connections with Reading and timed to coincide with the unveiling of the newly-refurbished Simeon Monument by Soane in the town's market place. Fourteen Soane office drawings, three models and a book from Soane's library together with a number of modern photographic prints were lent and these were displayed alongside a selection of views of Reading and the surrounding countryside and portraits of inhabitants from Reading Museum's holdings to illustrate Soane's early life (his father was a Berkshire bricklayer) and his later career, with particular reference to his work in Reading.

## Museums and Galleries Month

A trail, with accompanying free leaflet, entitled *A Portrait of Soane*, was produced to celebrate Museums and Galleries Month 2007. Written by Soane Museum curators, the trail highlighted portraits, masks and death masks in a variety of media in Soane's collection, giving insights into his family life, his circle of friends, his professional contacts, and the people he admired.

## India Now Festival

To celebrate the *India Now* festival, a three-month (July-September) celebration of the subcontinent organized by the Mayor of London's Office, the Soane Museum produced a free illustrated booklet, written by the Pakistani novelist Moni Mohsin, who took a fresh look at Soane's curious suite of Indian ivory furniture and explored its supposed link to Tipu Sultan, the ferocious ruler of Mysore. Mohsin considered Tipu from a more sympathetic – Muslim and Indian – viewpoint, and reflected on the mixed feelings that such colonial booty arouses in the breasts of British Asians.

## PUBLICATIONS

New editions were published of *The Soane Hogarths* by Christina Scull and of *The New Description*, both edited by Helen Dorey. The Museum also published two exhibition catalogues during the year: *A Passion for Building: The Amateur Architect in England 1650-1850*, and *Vaulting Ambition: The Adam Brothers, building contractors to the metropolis in the reign of George III*.

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 £913 was received during the year.

## SERVICES

### Website

Two free podcast tours were launched on 9 October, a *Classic Tour* and a *Children's Tour*, and these are proving popular with visitors. These personalised audio tours are available via the Soane website. Both the tours, which were devised and produced by Simon Sharkey of Vocal Heroes, are introduced by Stephen Fry; the Director narrates the 'Classic Tour', while Eleanor Bron delivers the 'Children's Tour'. We are delighted with the results achieved, and we are grateful to Stephen Fry and Eleanor Bron for offering their services free of charge. The Museum hopes to extend the range of podcast tours further. The project was undertaken with the generous and enlightened support of the Band Trust and was launched on 9 October and 19 November by Eleanor Bron with the help of Y5 and Y6 students from St Alban's Primary School, Holborn.

### Information technology

Simon Baker and Ben Linton continued to provide IT support and advice throughout the year, overseeing the installation of computer services in No. 14 Lincoln's Inn Fields and the new Office Floor.

### Commercial Activities

During the year efforts to improve the commercial activities of the Museum were guided by Selina Fellows. It was another record year for the Museum's venue hire business, with exclusive private dinners and receptions bringing in £121,378 to the Museum's coffers in 2007-08. Stricter rules, new in-house catering equipment and better staff training mean that these events are better managed than ever before, and pose less of a risk to the historic fabric and collections of the Museum. The Museum Secretary, Julie Brock, administers and manages these events with great skill and dedication, making Sir John Soane's Museum one of the most magical settings in the world for a special dinner or event. The Museum also succeeded in its application for membership of the prestigious organisation 'Unique Venues of London' at the beginning of 2008; this is the first time the Museum has actively marketed its facilities for evening hire.

New stock was designed and produced for the Museum's shop, including a linen 'book bag' bearing the Museum's new 'logo', a sleek line drawing of the façades of the three buildings commissioned from Christopher H Woodward. Other products included cards, notelets, fridge magnets, mugs and a tea

towel, all featuring items from the collections. The tea towel – bearing a macabre image by William Blake from Soane’s copy of Blair’s *The Grave* (1808) – is already proving a best seller. Old favourites, such as the Ann Muir replicas of Soane’s own marbled notebooks have been restocked with improved packaging and at a more realistic price. Thanks are due to Sue Palmer and Julie Brock, and to Michael Mitchell of Libanus Press, for their help designing and ordering the new items. Unavoidable delays in the publication of the revised *New Description* (the Museum’s best-selling guidebook) and of the new edition of *The Soane Hogarths*, and a deliberate policy of running down old stock led to a 7% decline in shop sales from more than £102,000 in 2006-07 to approximately £95,000 in 2007-08, but these publications and the new stock should permit recovery of ground in 2008-09. The appointment of a dedicated Shop Manager would also streamline administration of commercial activities currently carried out by several staff members. The success of the shop continues to be hampered by its position embedded in the heart of the Museum – not near the exit where visitors need it – and by the close proximity of delicate works of art. This shortcoming will be addressed in the Soane Masterplan.

In July 2007 the Museum signed a three-year licensing agreement with Chesney’s Ltd, who have produced an exclusive range of replica marble chimney-pieces to Soane’s designs. Six Soane designs were selected for the range, but over 300 drawings for chimney-pieces in the Museum’s collection are available for bespoke orders by Chesney’s customers via their website. This enabled the Museum to obtain digital photographs of all its Soane chimney-piece designs for our photographic archive and, eventually, for use in our online *Catalogue of Drawings*. In an agreement brokered with the help of Selina Fellows, the Museum receives a licensing fee and a royalty on every Chesney’s Soane chimney-piece sold. The chimney-pieces, expertly hand-carved in Chesney’s own statuary workshops in China from pure white marble, are indistinguishable from the originals, and have already proved successful both in Britain and America. The Museum participated in Chesney’s launches in London and New York.

Plans for the establishment of a Museum Trading Company made considerable progress in 2007-08.

## Photography Service

85 orders were placed by members of the public and museum staff and 294 items were photographed, together with a number of photographs of building and conservation work in progress (in 2006-07 80 orders were received and 320 items photographed).

Income from the Museum 10% facility fee on photograph orders over the year was £56 (£216 last year). The hire of colour transparencies for publication brought in an income of £4,086 (£3,399 last year). Income from reproduction fees was £2,231 (an increase on last year’s figure of £1,772).

Income from the Bridgeman Art Library, which holds copies of transparencies of a selection of paintings in the Museum was £1,705 (£1,711 last year).

In addition to the invaluable services of Jeremy Butler, who has worked as a freelance photographer for the Museum for many years, the Museum also employed the services of Hugh Kelly to take digital photographs for two projects: photographs of all of Soane’s cork models for the forthcoming book on Soane’s cork models by Valentin Kockel and photographs of a large number of Soane’s designs for chimney-pieces in collaboration with Chesney’s, purveyor of antique and reproduction fireplaces and mantels (see p.36). Mr Kelly and Mr Butler have also carried out additional photography of items of furniture in the Museum for the forthcoming published *Catalogue*.

Work continued on digitising the Museum’s existing colour transparencies and a selection of the 35mm slides of items in the collection and views of the Museum and other Soane and related buildings.

## Filming, Photography and Artists

Many students, working on specific Soane related projects, were given permission to photograph and film at the Museum. These included Andrew McNiven who photographed for his AHRC funded project on the condition of artworks on permanent and temporary display, 'Monkey Business', and Vince Ong Choon Hoe, a fourth-year architecture student at the Architectural Association, who chose the relationship of the Nymph in the Picture Room recess to the statue of the Apollo Belvedere as a particular field of study.

Alan Williams photographed the Upper Drawing Office for inclusion in his forthcoming 'Upshot' exhibition as part of the London Festival of Architecture. The BBC filmed for a piece in their programme about the Royal Academy Summer Exhibition. Flora Montgomery filmed views of the Museum for inclusion in the website [www.monumentaladventure.com](http://www.monumentaladventure.com) and Bloomberg TV broadcast a five-minute slot 'Bloomberg Muse' to viewers in America and Europe after filming. Uproar Productions filmed Julia Peyton-Jones, Director of the Serpentine Gallery, talking about the Museum as part of the BBC World programme 'The Real London'.

Austrian National Radio interviewed Gillian Darley in the Museum for a programme on Sir John Soane's Museum.

Klaus Wehner, photographer, and artist, John Maddison continued their work in the Museum. The artist, Penny Graham, painted several views of the Museum. Oliver Godow, commissioned by Adam Caruso to take photographs for inclusion in the publication CSJA, also photographed the Museum.

## THE STAFF

### Curatorial Staff

Tim Knox FSA is a Trustee of the Pilgrim Trust, the Stowe House Preservation Trust and 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 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 Cairo, Tunis and Rome over the course of the year in his capacity as Historic Buildings Adviser to the Foreign and Commonwealth Office.

His publications this year include 'Edward Cheney of Badger Hall; a forgotten collector of Italian Sculpture' in *The Sculpture Journal*, vol. 16, 2007, and 'Llanerchaeron, Cardiganshire' in *Country Life*. With Marjorie Trusted and Helen Dorey, he co-curated the exhibition *The Return of the Gods: Neoclassical Sculpture in Britain*, shown at Tate Britain 28 January-1 June 2008. His lecture *The Strange Genius of Sir John Soane* was given in New York in April 2007, while his lecture on his own house, *Malplaquet House*, was delivered at Winterthur and New York. During the year he also lectured in Londonderry and London (on *Prehen House*, for the Irish Georgian Society), and at the Royal Hospital at Chelsea.

He participated in the Newport Symposium (May 2007), the Hartwell Garden History Symposium (August 2007), and the Wotton House Conference (September 2007), and lectured for the Attingham Summer School in July 2007. He hosted a tour of historic house-museums in and around London for the curators of the Casa Amatller, Barcelona, in July-August 2007.

Helen Dorey FSA attended the Attingham Summer School for three weeks in July and an international conference on Plaster Casts at the Ashmolean Museum in September, at which she gave a paper on Soane's cast collection. She gave a Patrons lecture at the Museum on the proposed restoration of the 'Tivoli Recess' and a paper on Soane's carpets at a seminar at the Wallace Collection for Curators from all over England facing the challenge of understanding and recreating historic carpets. She paid tribute to Peter Thornton at a dinner given by the Soane Foundation at the Travellers Club and received a posthumous award saluting his achievement in creating the Foundation on behalf of the Museum. She also spoke at the Memorial event organised by Peter Thornton's family which was held at the Museum on 18 June. In January she travelled to New York to give a lecture on Soane and Turner for the Soane Foundation. She was one of the three Curators of the exhibition *The Return of the Gods: Neoclassical Sculpture in Britain* at Tate Britain (with Tim Knox and Marjorie Trusted, the Deputy Keeper of Sculpture at the V&A). Her new edition of the *New Description* guide book was published during the year and she wrote an account of Soane's fascination with the Temple of Castor and Pollux in the Forum Romanum and a catalogue of his casts and models of the temple for a detailed archaeological survey volume to be published by the Danish School at Rome in 2008. About six months of the year was devoted to research into the history and arrangement of the various areas of the Museum covered by the *Opening up the Soane* proposals and she produced 15 detailed research reports on different aspects of the project. She began work on a catalogue of Soane's furniture to be published in 2008 and gave a specialist tour for the speakers at the Furniture History Society Conference. She continued with final editing work on the *Catalogue of Antiquities*. She wrote an article on the Museum for the ULEMHAS Review, a London university publication for alumni. She was invited to take part in a consultation on the future of the University College London art collections. She was appointed to the Attingham Trust Scholarship Committee and also to the committee planning a future Attingham 'London Week' course. She joined the Works of Art Committee of the Athenaeum Club and continued to serve 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 3rd I-CHORA Conference (International Conference on the History of

Records and Archives) in Boston in September 2007 where she presented a paper entitled 'Sir John Soane : Rewriting a Life'. She also gave a lecture entitled 'The Soanes at Home' at Pitzhanger Manor at the beginning of May 2007, part of a programme of events for Museums and Galleries Month 2007. Her article 'Lincoln's Inn Fields Part II: The management of the gardens in the 20th century' was published in *The London Gardener* Vol.12, 2006-07. She continued to represent the Museum on the Friends of Lincoln's Inn Fields (FLIF).

Stephanie Coane attended a National Preservation Office study day on 'Understanding and caring for bookbindings' at the British Library in February 2008, and undertook professional visits to the School of Slavonic and Eastern European Studies Library and to the Library and Museum of Freemasonry.

Jerzy J Kierkuc-Bielinski gave a lecture entitled, Sir John Soane's Museum, Installation and Identity in a Regency Collection, as part of a symposium held at the Finish Academy of Fine Arts 'Kuva', Helsinki. The symposium was organised with the Royal Academy Schools, London and was the final day of a series of symposia held in Finland and the UK involving MA students and lecturers from Kuva and the RA. He also gave a lecture at the Courtauld Institute of Art, as part of their *Showcasing Art* series on socialist realism and modernism within the People's Republic of Poland (1945-1989), which touched briefly upon the Stalinist Palace of Culture and Science in Warsaw. Alongside Stephen Coppel of the Department of Prints and Drawings, the British Museum, he published the catalogue that accompanied the exhibition *American Scene: Prints from Hopper to Pollock*.

## Staff Training

All staff received Fire training and Disability Awareness training during the year. This consists of fire safety instruction and training that is specific to the particular requirements of the museum and includes training in the use of the fire fighting equipment provided within the building. Two Fire Evacuation training exercises were carried out during the year as part of ongoing fire safety training.

Susan Palmer attended an NDPB seminar on the Freedom of Information Act in April 2007 and the annual one-day conference of the British Records Association on the theme of Architectural Archives in December 2007.

Beth Kingston attended the MLA 'Skills for Life' Training Day and an evaluation day by ILFA. Beth also attended a Community Participation course in November at the Women's Library and an Inclusive Practice Workshop at the National Archives in February, both run by MLA. The Geffrye Museum held a free ESOL training day in February, which Beth attended. Both Jane and Beth attended workshops in connection with the NMOLP.

Throughout the year freelance Conservator Jane Bush continued to develop a timetable for conservation housekeeping and to plan and run specialist Housekeeping training days for the warding staff with the assistance of Helen Lloyd, Head Housekeeper of the National Trust.

In addition to the general training in conservation housekeeping for groups of warders, Jeff Banwell was trained in book cleaning. He now regularly does this work around the Museum and this has provided many opportunities to discuss with visitors the challenges of conserving and maintaining a historic house collection.

Two members of the warding staff, Jeff Banwell and Paul Davis, successfully completed training in erecting and using scaffolding safely.

## Volunteers

The Museum continued to benefit from the services of long-term adult volunteers during the year. The Archivist had the invaluable help of volunteer Kate Wilkinson in administering the photographic and reprographic service and in eliminating a large backlog of filing prior to the move of the Research

Library into No. 14 Lincoln's Inn Fields. 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. Lydia Fellgett volunteered in the Education Department and worked on the Museum's website. Hilary Floe, a history undergraduate at Oxford, spent three weeks at the Museum assisting with final editing of the Catalogue of Antiquities and other projects. Mollie Zimmerman-Feely spent two months at the Museum working on various projects relating to the original positions of works of art.

Julie Targett, who first worked at the Museum as an intern in the late 1980s returned to work one day per week for several months, helping with general administration and Libby Wardle, an intern in 2006, returned for a short time to help specifically with the catalogue of Soane furniture. Jennifer Hartman spent two separate periods during the year assisting with exhibitions and Claudia Coates was a curatorial volunteer for five weeks.

The Museum offered placements to a number of younger work experience pupils aged between 15 and 18. Celia Rosoman, Christabel Hollingsworth, Sophie Maudsley, Ruth Mason and Luke Tatham all spent periods of between three days and two weeks working with various members of the curatorial staff.

## FINANCE

The Statement of Financial Activities shows that the Museum generated a net increase in funds of £586,196. The increase is due to the capitalisation of the cost of restoring No. 14 Lincoln's Inn Fields. This is £632,548, of which £93,434 was funded out of general purpose funds.

During 2007-08 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 from grants from the Museums, Libraries & Archives Fund and other benefactors towards the exhibitions programme.

Income from room hire continued to increase and reached a figure in excess of £121,000. Receipts from donations increased by 2.7%, while there was a decrease of 21% in receipts from the sale of publications.

The presentation of Resources Expended in 2007-08 in the Statement of Financial Activities aligns with the narrative in the Annual Report. The Statement shows that 7% of expenditure was incurred to generate funds including purchasing goods for resale; 40% was spent on the upkeep of the Museum's buildings; 15% on the care and conservation of the Museum's collections; and 32% on providing services to visitors. Governance costs including audit and legal costs accounted for 6%.

## Reserves Policy

The Trustees have reviewed the Museum's need for reserves in line with guidance issued by the Charity Commission. The guidance defines free reserves as 'income which becomes available to the charity and is to be spent at the trustees' discretion in furtherance of any of the charity's objects, but is not yet spent, committed or designated'. At 31 March 2008, free reserves totalled £386,212 (2007 £432,534). The Trustees believe that they require the current level of reserves to ensure the Museum can run efficiently.

## 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	2008	2007	2006	2005
i Visits (thousands)	96	92	85	88
ii Exhibitions held	4	4	3	4
iii Talks given adults	127	131	119	125
iv Talks given children	44	44	16	20
v Participation by children (as part of schools programme)	2,856	2,746	1,649	1,681
vi Website visits (thousands)	217	161	154	–
vii Grant-in-aid per visitor £	11.53	11.34	9.57	8.94

v A full programme for children to participate in on- and off-site programmes including holiday workshops has been run since 2002-03.

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

## Five-Year Summary

Year ended 31 March	2008	2007	2006	2005	2004
	£000	£000	£000	£000	£000
Incoming resources	2,291	2,276	1,525	1,725	4,257
Resources expended	1,704	1,326	1,513	1,667	3,507
Investment gains or (losses)	0	4	5	8	
Net increase in funds	587	954	12	64	758
	(a)	(a)			
Total funds (b)	2,992	2,406	1,452	1,440	1,376

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

(b) figures adjusted for rounding differences



# REMUNERATION REPORT

## Remuneration Policy

The remuneration of all staff employed by the Trustees is reviewed annually, and any increases are awarded within the overall pay limit set by the Department for Culture, Media and Sport, 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 2007-08 was £60,000 (2006-07 £57,500).

The Director is a member of the Civil Service pension scheme arrangements. As his employer, the Museum paid £13,920 (2006-07 £13,340) to the scheme.

## Pension Entitlements of the Director (subject to audit)

Accrued pension at age 60 as at 31/3/08, and related lump sum £ 000 0-5	Real increase in pension, and related lump sum at age 60 £ 000 0-2.5	CETV at 31/3/07 £ 000 22	CETV at 31/3/08 £ 000 41	Real increase in CETV £ 000 12

### 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.

## Employees

All employees are members of the Civil Service pension scheme arrangements with associated redundancy and early retirement conditions. Further details are given in Note 18 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.

RICHARD GRIFFITHS

*Chairman of Trustees*

TIM KNOX

*Director and Accounting Officer*

FINANCIAL STATEMENTS  
YEAR ENDED 31 MARCH 2008

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## Statement of Trustees' 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.

## Statement on Internal Control

We, as the 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'.

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 the 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 2008 and up to the date of approval of the annual report and accounts, and accords with Treasury guidance.

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 monthly 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 was responsible for initially 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.

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, reports from the internal auditors, and 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 forecasts;
- 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.

**R A Griffiths**  
Chairman

**Tim Knox**  
Director and Accounting Officer

17 November 2008

## 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 2008 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 History, Aims and Objectives of the Museum; 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.

## Independent Auditor's Report (continued)

### **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.

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 2008 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 History, Aims and Objectives of the Museum; 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.

### **T J Burr**

Comptroller and Auditor General  
National Audit Office  
151 Buckingham Palace Road  
Victoria  
London  
SW1W 9SS  
17 December 2008

Statement of Financial Activities for the year ended 31 March 2008

	Note	2008 Unrestricted Funds £	2008 Restricted Funds £	2008 Endowment Funds £	2008 Total Funds £	2007 Total Funds £
<b>INCOMING RESOURCES FROM</b>						
<b>Generated funds</b>						
Grants from Department for Culture, Media and Sport	2	1,072,000	137,000	–	1,209,000	1,115,000
Voluntary income other grants and donations	3	48,723	777,246	–	825,969	928,586
<b>Activities for generating funds</b>						
Room hire		121,378	–	–	121,378	100,200
Reproduction, filming, & hire fees		8,790	–	–	8,790	7,167
Sales of publications		28,093	–	–	28,093	35,262
<b>Charitable activities</b>						
Visitors		78,180	–	–	78,180	76,263
<b>Investment income</b>	4	17,887	–	–	17,887	13,205
<b>Other sources</b>		1,238	–	–	1,238	301
<b>TOTAL INCOMING RESOURCES</b>		<u>1,376,289</u>	<u>914,246</u>	<u>–</u>	<u>2,290,535</u>	<u>2,275,984</u>
<b>RESOURCES EXPENDED</b>						
<b>Cost of generating funds</b>						
Development, fundraising, & trading		116,181	–	–	116,181	96,601
<b>Charitable activities</b>						
Buildings		511,548	167,650	–	679,198	497,944
Collections		65,022	198,082	–	263,104	239,533
Visitor services		534,689	9,400	–	544,089	439,907
<b>Governance costs</b>		101,737	–	–	101,737	52,031
<b>TOTAL RESOURCES EXPENDED</b>	5	<u>1,329,177</u>	<u>375,132</u>	<u>–</u>	<u>1,704,309</u>	<u>1,326,016</u>
Notional cost of capital		50,807	–	–	50,807	24,597
Total resources expended including notional costs		<u>1,379,984</u>	<u>375,132</u>	<u>–</u>	<u>1,755,116</u>	<u>1,350,613</u>
<b>NET INCOMING RESOURCES</b>		<u>(3,695)</u>	<u>539,114</u>	<u>–</u>	<u>535,419</u>	<u>925,371</u>
Net (losses)/gains on investment assets	8	–	–	(30)	(30)	4,380
Reversal of notional costs		50,807	–	–	50,807	24,597
<b>NET INCREASE IN FUNDS</b>		<u>47,112</u>	<u>539,114</u>	<u>(30)</u>	<u>586,196</u>	<u>954,348</u>
Transfers between funds	14	539,114	(539,114)	–	–	–
Fund balances brought forward		2,372,379	–	33,300	2,405,679	1,451,331
<b>Fund balances carried forward</b>	13	<u>2,958,605</u>	<u>–</u>	<u>33,270</u>	<u>2,991,875</u>	<u>2,405,679</u>

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 50 to 58 form part of these financial statements.



Balance Sheet at 31 March 2008

	Note	2008 £	2008 £	2007 £	2007 £
<b>Fixed Assets</b>					
Tangible assets	7		2,572,393		1,939,845
Investments	8		33,270		33,300
			<u>2,605,663</u>		<u>1,973,145</u>
<b>Current Assets</b>					
Stock		56,096		30,867	
Debtors	9	89,252		148,517	
Cash at bank and in hand	10	446,057		437,432	
		<u>591,405</u>		<u>616,816</u>	
<b>Liabilities</b>					
Amounts falling due within one year	11	<u>(205,193)</u>		<u>(184,282)</u>	
<b>Net Current Assets</b>			386,212		432,534
<b>NET ASSETS</b>	13		<u>2,991,875</u>		<u>2,405,679</u>
<b>UNRESTRICTED FUNDS</b>					
General fund	14	386,212		432,534	
Designated fund, heritage property		<u>2,572,393</u>		<u>1,939,845</u>	
			2,958,605		2,372,379
<b>RESTRICTED FUNDS</b>	15		–		–
<b>ENDOWMENT FUNDS</b>	16		33,270		33,300
<b>TOTAL FUNDS</b>			<u>2,991,875</u>		<u>2,405,679</u>

The notes on pages 50 to 58 form part of these financial statements.

Approved by the Trustees on 17th November 2008

**R A Griffiths**  
Chairman

**Tim Knox**  
Director and Accounting Officer

**Mrs Bridget Cherry**  
Trustee

Cash Flow Statement for the year ended 31 March 2008

	Note	2008	2008	2007	2007
	£	£	£	£	
<b>RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH FLOW FROM OPERATING ACTIVITIES</b>					
Net incoming resources before other recognised gains and losses			535,419		925,371
<b>Adjustments to Statement of Financial Activities</b>					
Investment income	4	(17,887)		(13,205)	
Depreciation	7	–		–	
Shares donated to the Museum	8	–		(28,920)	
Notional cost of capital		50,807		24,597	
<b>Balance sheet movements</b>					
(Increase)/Decrease in stock		(25,229)		14,489	
Decrease/(Increase) in debtors		59,265		(84,994)	
Increase/(Decrease) in creditors (excluding capital creditors)		31,009		(10,491)	
Total adjustments			97,965		(98,524)
Net cash inflow from operating activities			<u>633,384</u>		<u>826,847</u>
<b>CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2008</b>					
Net cash inflow from operating activities			633,384		826,847
<b>Return on investments</b>					
Investment income	4		17,887		13,205
<b>Capital expenditure and financial investment</b>					
Payments to improve tangible fixed assets			(642,646)		(662,089)
Net increase in cash for the year			<u>8,625</u>		<u>177,963</u>
<b>ANALYSIS OF CHANGES IN NET CASH BALANCES</b>					
Net cash balances brought forward			437,432		259,469
Net increase in cash for the year			8,625		177,963
Net cash balances carried forward	10		<u>446,057</u>		<u>437,432</u>

The notes on pages 50 to 58 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.

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, see Note 12.

### **e) Taxation**

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.

## 1 Accounting Policies (continued)

### 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 2007-08 is 3.5%.

### g) VAT

The Museum was admitted to the amended scheme for the recovery of VAT which was introduced into the Value Added Tax Act 1994 by Section 98, Finance Act 2001, with effect from 1 April 2001. The Museum is able to reclaim all input VAT which it incurs.

### h) Fixed Assets and Depreciation

Tangible fixed assets, other than non-operational 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 £5,000 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 non-operational 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 non-operational 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.

**1 Accounting Policies (continued)****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 15.

The endowment fund represents capital funds which have been donated to the Museum to be held on a permanent basis, see Note 16. 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.

<b>2 Grants from the Department for Culture, Media and Sport (DCMS)</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>
Grant-in-Aid – current, unrestricted income	1,072,000	1,045,000
Grant-in-Aid – capital, restricted income	137,000	70,000
	<u>1,209,000</u>	<u>1,115,000</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 the No. 14 restoration project.

DCMS is a related party, see Note 20.

<b>3 Other Grants and Donations</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
			<b>£</b>	<b>£</b>
Contributions from the Society (see below)	790	457,929	458,719	812,263
Heritage Lottery Fund – Exhibitions grant	–	–	–	14,291
Heritage Lottery Fund – Masterplan project	–	26,010	26,010	–
DCMS grant for educational facilities	–	130,000	130,000	–
English Heritage – Grant to the Library Fund	–	–	–	6,000
Other donations for exhibitions	–	–	–	14,800
Other donations and gift aid recoverable	47,933	163,307	211,240	81,232
	<u>48,723</u>	<u>777,246</u>	<u>825,969</u>	<u>928,586</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 trustees and therefore the results of the Society are not consolidated with those of the Museum.

<b>4 Investment Income</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>
Dividends and interest receivable, all unrestricted	<u>17,887</u>	<u>13,205</u>

Notes to the Financial Statements for the year ended 31 March 2008

**5 Resources Expended**

<b>a) Cost of generating funds</b>		<b>2008</b>	<b>2007</b>
		<b>£</b>	<b>£</b>
Direct costs, development and fundraising		323	395
Direct costs, publications		51,433	43,677
Allocated staff costs		45,640	44,320
Allocated support costs, see Note 5e		18,785	8,209
		<u>116,181</u>	<u>96,601</u>

<b>b) Charitable activities, including staff costs see Note 5c</b>				<b>Total</b>	<b>Total</b>
	<b>Buildings</b>	<b>Collections</b>	<b>Visitors</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Building projects	225,458	–	–	225,458	79,581
Building maintenance	270,832	–	–	270,832	248,267
Works of art	–	1,390	–	1,390	4,374
Research, library and archive	–	118,920	–	118,920	145,402
Conservation	–	107,151	–	107,151	58,516
Loans	–	1,534	–	1,534	1,529
Visitor services	–	–	280,884	280,884	242,542
Educational activities	–	–	106,851	106,851	53,542
Exhibitions	–	–	122,603	122,603	101,198
Functions	–	–	–	–	22,102
Allocated support costs, see Note 5e	182,908	–	–	182,908	170,096
Allocated support costs, see Note 5e	–	34,109	–	34,109	29,712
Allocated support costs, see Note 5e	–	–	33,751	33,751	20,523
at 31 March 2008	<u>679,198</u>	<u>263,104</u>	<u>544,089</u>	<u>1,486,391</u>	
at 31 March 2007	<u>497,944</u>	<u>239,533</u>	<u>439,907</u>		<u>1,177,384</u>

Resources expended include:

<b>c) Staff costs, see Note 6a</b>		<b>2008</b>	<b>2007</b>
		<b>£</b>	<b>£</b>
Costs of generating funds		45,640	44,320
Buildings		258,662	251,916
Collections		118,180	85,853
Visitor services		355,413	314,308
Governance		5,057	3,383
		<u>782,952</u>	<u>699,780</u>

<b>d) Governance, including staff costs see Note 5c</b>		<b>2008</b>	<b>2007</b>
		<b>£</b>	<b>£</b>
Internal audit – current year		7,500	7,500
– in respect of prior years		2,500	–
Accountancy – current year		18,750	16,611
– in respect of prior years		11,853	–
External audit – current year		8,250	8,000
– in respect of prior years		400	–
Staff training		10,538	8,115
Legal fees		23,287	1,553
Other administrative expenses		18,659	10,252
		<u>101,737</u>	<u>52,031</u>

The Comptroller and Auditor General is the auditor of the Museum's Financial Statements. The audit fee for the work was £8,250 (2007: £8,400); no other non-audit work was provided.

**5 Resources Expended (continued)**

e) Allocated support costs	2008	2007
	£	£
Cost of generating funds, see Note 5a		
Entertaining	4,688	2,406
Administrative costs	14,097	5,803
Buildings, see Note 5b		
Curatorial costs	142,013	139,127
House manager and warder costs	16,332	14,520
Administrative costs	24,563	16,449
Collections, see Note 5b		
Photography	16,530	16,050
Subscriptions	624	986
TV/press	3,002	3,148
Website	2,730	3,922
Administrative costs	11,223	5,606
Visitor services, see Note 5b		
Administrative costs	33,751	20,523
	<u>269,553</u>	<u>228,540</u>

**6 Employee and Trustee Information**

a) Staff costs	2008	2007
	£	£
Salaries	615,560	549,071
Employer's national insurance	45,339	40,079
Employer's pension contributions, see Note 19	107,338	95,595
Total employment costs	<u>768,237</u>	<u>684,745</u>
Recruitment	5,057	1,928
Payroll services, training and other staff costs	9,658	13,107
Total staff costs	<u>782,952</u>	<u>699,780</u>

b) Staff numbers	2008	2007
	Number	Number

The average number of persons employed, analysed by function was:

Cost of generating funds	0.5	0.5
Buildings	4.0	4.0
Collections	5.5	5.5
Visitor services	15.0	14.0
	<u>25.0</u>	<u>24.0</u>

**c) Trustees**

The Trustees neither received nor waived any emoluments during the year (2007 – £Nil). Expenses amounting to £74 (2007: £157) were reimbursed to one Trustee (2007: two Trustees) for travel expenditure in the year.

**7 Tangible Assets**

	Freehold Heritage Property £	Security Equipment £	Fixtures & Fittings £	Total £
<b>Cost</b>				
At 1 April 2007	1,939,845	79,194	45,268	2,064,307
Additions and improvements	632,548	–	–	632,548
At 31 March 2008	<u>2,572,393</u>	<u>79,194</u>	<u>45,268</u>	<u>2,696,855</u>
<b>Depreciation</b>				
At 1 April 2007	–	79,194	45,268	124,462
Charge for the year	–	–	–	–
At 31 March 2008	<u>–</u>	<u>79,194</u>	<u>45,268</u>	<u>124,462</u>
<b>Net Book Value</b>				
At 31 March 2008	<u>2,572,393</u>	<u>–</u>	<u>–</u>	<u>2,572,393</u>
At 31 March 2007	<u>1,939,845</u>	<u>–</u>	<u>–</u>	<u>1,939,845</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 £1,592,393 to restore the property and restoration work was in progress at the balance sheet date. The restoration costs are capitalised in accordance with HM Treasury guidelines. The property was acquired by the Society with the support of the National Lottery through the Heritage Lottery Fund, and cannot be disposed of by the Museum without the approval of the Trustees of the National Heritage Memorial Fund. The Trustees consider it to be inappropriate to spend further funds on annual revaluation.

The other freehold properties (No.'s 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 No.'s 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.

<b>8 Investments</b>	<b>2008</b> £	<b>2007</b> £
Market value at 1 April 2007	33,300	–
Listed investments donated to the Museum	–	28,920
Net (loss)/gain on investments	(30)	4,380
Market value at 31 March 2008	<u>33,270</u>	<u>33,300</u>
Historic cost at 31 March 2008	<u>28,920</u>	<u>28,920</u>

The investment is listed on a recognised UK Stock Exchange.

<b>9 Debtors</b>	<b>2008</b> £	<b>2007</b> £
Prepayments and accrued income	6,041	91,973
VAT recoverable	62,231	51,539
Other debtors	20,980	5,005
	<u>89,252</u>	<u>148,517</u>

Included within accrued income are grants totalling £Nil (2007: £86,346), which are payable by Sir John Soane's Museum Society to the Museum.



Notes to the Financial Statements for the year ended 31 March 2008

<b>10 Cash at bank and in hand</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>
Cash at bank	444,835	436,348
Cash in hand	1,222	1,084
	<u>446,057</u>	<u>437,432</u>

<b>11 Creditors: amounts falling due within one year</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>
Trade creditors, No. 14 restoration	18,695	78,817
Taxation and social security	25,785	23,137
Accruals and deferred income	160,713	82,328
	<u>205,193</u>	<u>184,282</u>

<b>12 Operating lease commitments</b>	<b>2008</b>	<b>2007</b>
	<b>£</b>	<b>£</b>
Annual commitments in respect of equipment leases ending within one year	997	0
Annual commitments in respect of equipment leases ending between two and five years	–	1,196
	<u>997</u>	<u>1,196</u>

<b>13 Analysis of net assets</b>	<b>General Fund</b>	<b>Designated Fund</b>	<b>Endowment Funds</b>	<b>Total Funds</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Represented by:</b>				
Tangible Fixed Assets	–	2,572,393	–	2,572,393
Investments	–	–	33,270	33,270
Current Assets	591,405	–	–	591,405
Current Liabilities	(205,193)	–	–	(205,193)
Balances at 31 March 2008	<u>386,212</u>	<u>2,572,393</u>	<u>33,270</u>	<u>2,991,875</u>

<b>14 Unrestricted Funds</b>	<b>General Fund</b>	<b>Designated Fund</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Balances at 1 April 2007	432,534	1,939,845	2,372,379
Income	1,376,289	–	1,376,289
Expenditure	(1,329,177)	–	(1,329,177)
Transfers, see below	(93,434)	632,548	539,114
Balances at 31 March 2008	<u>386,212</u>	<u>2,572,393</u>	<u>2,958,605</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 15).

Expenditure on the restoration of No.14 Lincoln's Inn Fields amounted to £632,548 (2007: £725,856). Of this, £539,114 was borne out of restricted funds held for this purpose and £93,434 out of general purpose funds. Both these sums were transferred to the Designated Fund.

**15 Restricted Funds**

	<b>No. 14 Fund £</b>	<b>Conservation Fund £</b>	<b>Exhibition Fund £</b>	<b>Library Fund £</b>	<b>Masterplan Fund £</b>	<b>Total £</b>
Balances at 1 April 2007	–	–	–	–	–	–
Income	539,114	166,908	9,400	31,174	167,650	914,246
Expenditure	–	(166,908)	(9,400)	(31,174)	(167,650)	(375,132)
Transfers	(539,114)	–	–	–	–	(539,114)
Balances at 31 March 2008	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>	<u>–</u>

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

the No. 14 Fund relates to the restoration of No. 14 Lincoln's Inn Fields;

the Conservation Fund held funds raised specifically for conservation purposes, including the restoration of particular artefacts and the conservation of artefacts in general;

the Exhibition Fund is specifically for creating and running exhibitions;

the Library Fund was set up for library cataloguing work;

the Masterplan Fund held funds for work on a strategic plan for the longer term re-ordering of the Museum.

**16 Endowment Fund**

	<b>Total £</b>
Balance at 1 April 2007	33,300
Listed investments donated to the Museum	0
Net (loss)/gain on investment assets	(30)
Balances at 31 March 2008	<u>33,270</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.

**17 Capital Commitments**

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

	<b>2008 £</b>	<b>2007 £</b>
No. 14 restoration project	<u>315,772</u>	<u>446,145</u>

**18 Contingent Liabilities**

There were no contingent liabilities.

**19 Pension Arrangements**

Employees of Sir John Soane's Museum are members of the Civil Service Pension arrangements (CSP). The CSP 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. Details can be found in the resource accounts of the Cabinet Office; Civil Superannuation ([www.civilservice-pensions.gov.uk](http://www.civilservice-pensions.gov.uk)). The level of contributions to the scheme was determined by the Government Actuary and the cost to the Museum is shown in Note 6(a). The rates of contribution were:

2008 Salary range	2008 rates	2007 Salary range	2007 rates
£0 – £19,000	17.1%	£0 – £18,500	17.1%
£19,001 – £39,000	19.5%	£18,501 – £38,000	19.5%
£39,001 – £65,500	23.2%	£38,001 – £65,000	23.2%

**20 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 Chair, Richard Griffiths, of the Museum are Directors of the Society, a charitable company. The Museum received contributions from the Society of £458,719 as described in Note 3.

**21 Post Balance Sheet Events**

There were no post-balance sheet events to report. The financial statements were authorised for issue by the Accounting Officer on 17 December 2008.



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