

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT & FINANCIAL STATEMENTS**  
**30 SEPTEMBER 2022**

**Company registration Number 06685688**  
**Charity Number 1137777**



**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**FINANCIAL STATEMENTS**  
**YEAR ENDED 30 SEPTEMBER 2022**

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**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**REFERENCE & ADMINISTRATIVE INFORMATION**  
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<b>Trustees</b>	Nigel Hardy (Chair) Frank Arko – Tharkor (Resigned 11 March 2022) Cllr Craig Cheney Fiona Hallworth Pamela Reid (Resigned 20 June 2022) Yoma Smith (Resigned 20 June 2022) Karen White Holly Woodhouse (Resigned 20 June 2022) Samuel Alvis Eleanor Denney Simon Face
<b>Company registered number</b>	06685688
<b>Charity registration number</b>	1137777
<b>Registered office</b>	Bristol Museum & Art Gallery Queens Road Bristol BS8 1RL
<b>Independent Examiner</b>	Joshua Kingston BSc (Hons) ACA Burton Sweet Limited The Clock Tower 5 Farleigh Court Old Weston Road Flax Bourton Bristol BS48 1UR
<b>Bankers</b>	Natwest Bank PLC PO Box 238 32 Corn Street Bristol BS99 7UG

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**EXECUTIVE SUMMARY**

This was the year we opened our doors fully again to all our buildings and enthusiastically welcomed back our visitors with open arms. Despite the fact we had sustained an active online programme through the pandemic, we sorely missed the joy of interacting with everyone in person.

We were privileged to mark the re-opening with exciting and world leading exhibitions. These included a collaboration with Channel 4's Grayson's Art Club which attracted over 225,000 visitors and reinforced the value that participating in art and creativity is open to everyone and actively supports our wellbeing. We also showcased our enviable Japanese porcelain collection which remains on display until July 2023. Both exhibitions attracted visitors from around the world. As part of the Grayson event, we introduced a welcome desk initiative asking visitors if they wanted to purchase a small commemorative heart which raised a significant amount of money. This was the first time we had attempted this type of fundraising and its success is a catalyst for exploring other creative ways to engage with the public as we no doubt face into more straitened times financially in terms of local authority funding.

In the Summer 2022 Bristol Museums continued to be at the heart of the story of the toppling of the Colston statue in response to the Black Lives Matter movement. The recovered statue was displayed at M-Shed where it attracted significant visitor numbers who were encouraged to voice their views which then facilitated valuable discussions around our collective response to cultural legacy.

The trustees continued to respond to the internal requests for grants, many of which are detailed in the report below. We also invested in continuing to improve our governance by realigning the roles of the Trustees, Directors and Members of the charity. As a Board, we carried out a rigorous review of our grant making process. We wanted to be sure our grant making was not just about preserving our existing collections, many unrivalled internationally, but that we are keeping an eye on the future: ensuring we are facilitating access to new and up and coming creativity, engaging meaningfully with our communities and responding to an ever changing, and challenging, financial landscape. As such we have implemented an updated internal grants application process including the mentoring of the applicants.

This new approach led to the funding for the first time of a part time cataloguer for our unique British Empire and Commonwealth Collection (BECC) which is now through our support of cataloguing available to help people and communities worldwide explore difficult, forgotten or hidden histories from their own perspectives.

We also supported the successful application for Museums, Estate and Development Fund (MEND) funding which allowed the team to unlock a more significant sum than they would have otherwise, helping us to undertake vital infrastructure and urgent maintenance backlogs which are beyond the scope of day-to-day maintenance budgets.

Over the past year, the trustees distributed funds to fulfil the needs of Bristol Museums in many aspects of its operation for the engagement of the public in the region. This has been a deliberate action to help mitigate the financial strain that Covid has put upon the service.

Traditionally the main focus of grants has always been to support outreach, exhibitions or items in the collections. This year we have supported hardware (Japanese display cabinet), staff have been supported in their training and development and volunteers have been supported with travel expenses. We have also continued to support the ongoing curation and conservation of Japanese and Delftware items, cataloguing for BECC and the butterfly collection. The trustees have continued to support the Art Shed project as well as creative ventures such as Moving Image. As mentioned above, the building of Bristol Museum & Art Gallery continues to challenge the work within it and catalyst funds supported the much-needed successful MEND application. Outreach is an important part of our activities and an area we continue to support.

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There is now a programme of recruitment for replacing trustees who have resigned or fulfilled their term of office. Trustees have also attended staff meetings, away days and produced a three-year strategic plan for 2022-25.

We want to thank all our supporters, whether patron, volunteer, sponsor, friend or visitor. None of this would be possible without them.

Looking forward, the Trust remains in the fortunate position of holding strong reserves, and we hope to use these to further support Bristol's museums through this time of uncertainty.

The Trustees of Bristol Museums Development Trust (BMDT) are passionate about supporting Bristol Museums to fully utilise their collections and sites. To gain a wider perspective on possible opportunities, the trustees take an active interest in not just Bristol Museums' sites and collections, but across the cultural and heritage sector in Bristol.

The trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the financial statements of Bristol Museums Development Trust (the company) for the year ended 30 September 2022. The trustees confirm that the annual report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities."

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**a. CONSTITUTION**

The company is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 1 September 2008. The company is constituted under a Memorandum of Association dated 1 September 2008 and its registered charity number is 1137777.

**b. METHOD OF APPOINTMENT OR ELECTION OF TRUSTEES**

Those acting as trustees during the year ended 30 September 2022 are listed in the Legal and Administrative Information on page 1.

The Trust may have between five and twelve trustees. The term of office is three years, after which a trustee is eligible for re-election for one further term which may be of one, two or three years as resolved by the trustees. After two consecutive terms, a trustee is eligible for re-election only after a year has elapsed since he or she retired as trustee. However, if the trustees consider it in the best interests of the Trust, a trustee may be re-elected on his or her retirement.

From time to time, conflicts of interest will occur and trustees are required to declare any potential interests and withdraw themselves from any decisions if appropriate.

New trustees are appointed by the existing trustees, following a formal recruitment process. The Trust's aim is to include persons with a wide range of skills and experience who are sympathetic to its purpose of supporting the promotion and development of Bristol Museums and Bristol Archives, and who in turn will make the needs and opportunities of the service widely known.

The trustees would like to thank all previous trustees who have served the Trust during the previous period including Frank Arko-Tharkor, Pamela Reid, Yoma Smith & Holly Woodhouse who all resigned during the year.

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### **c. ORGANISATIONAL STRUCTURE AND DECISION MAKING**

The operations of the Trust are closely related to those of Culture and Creative Industries within which Bristol Museums and Bristol Archives sit, as part of Bristol City Council. The Trust maintains its independence due to the fact that the number of trustees representing the local authority is restricted to no more than twenty percent of the total number of trustees.

At Board meetings the trustees review the progress of fundraising initiatives, supported by the Development Team at Culture and Creative Industries. Major decisions of the Trust are made after listening to the views of the senior management of Culture and Creative Industries.

As a result of the Governance review that took place over the previous period, we now have a formal grant request process. The trustees have implemented a successful Grant Application Form for the staff of Bristol Culture & Creative Industries to apply for grants for projects they are working on or would like to initiate. This has two major benefits, firstly clear understanding of the purpose of the needs of projects which leads to confidence in the decision-making process and efficient use of funds. Secondly, it increases the skills base of staff who must present their case on paper and often in person which helps in their application for external funding.

### **d. RISK MANAGEMENT**

Due to the objectives and activities of the Trust, these risks largely focus on Bristol Museums' Development Team's ability to secure funding over the short term and open up new income streams over a longer period of time, for example through developing individual giving including gifts in wills. The level of reserves currently held is sufficient to provide sustainability of the Trust.

## **OBJECTIVES AND ACTIVITIES**

### **a. OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT**

The Trust was established on 1 September 2008, as the Museum of Bristol Development Trust, and on 11 April 2010 changed its name to Bristol Museums Development Trust to better reflect the scope of activities undertaken. The Trust's objects were amended by special resolution dated 16 July 2013 (and registered at Companies House on 6 August 2013) to:

"(I) to support for the benefit of the public the building, establishment and maintenance of museums, galleries and archives of artefacts, art, documents, and other associated material in Bristol, including the collection, storage, research and conservation of all such material; and

(II) to advance the education of the public (in particular but without limitation to those living within the greater Bristol area and those geographic, ethnic and disabled communities who do not traditionally attend museums and galleries) in particular (but not limited to) by providing support to the provision and improvement of the facilities, collections, exhibitions, formal and informal learning opportunities, public events and other educational activities, including in digital form, available to the public at the museums, galleries and archives in Bristol and within the communities of Bristol and across the internet."

There are seven visitor sites within the Culture and Creative Industries portfolio, all of which have no general admission fee.

- The Edwardian Bristol Museum & Art Gallery (BMAG) has galleries over three floors with a diverse range of objects, from Jurassic marine reptiles to magnificent art.

- M Shed is located on Bristol's historic dockside. It retains the character of its original use as a 1950s transit shed, while telling Bristol's long and varied history through the objects and people who shaped the city.

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- Blaise Museum is housed in an 18th century mansion built for Bristol merchant and banker John Harford, with the dairy and conservatory designed by John Nash.
- The Red Lodge Museum, built in 1580 as a lodge for the Great House that once stood on the site of the present Bristol Beacon, is furnished in Elizabethan, Stuart and Georgian styles. Interesting features include the Great Oak Room, with its original Elizabethan plasterwork ceiling and wall panelling, and the Elizabethan style knot garden.
- The Georgian House Museum, built in 1790 for wealthy slave owner and sugar merchant John Pinney, and for a time home to the enslaved African Pero, is displayed as it might have looked in the 18th century to give visitors an insight into life above and below stairs.
- Bristol Archives, established in 1924, looks after the city's historic archives, such as those relating to its churches, families such as the Smyth's of Ashton Court, and former major employers J S Fry & Sons among others. Visitors can access over 800 years of Bristol history and enjoy regular exhibitions, workshops, and screenings from the Film Archive.
- Kings Weston Roman Villa was discovered during construction of the Lawrence Weston housing estate and is a late 3rd century villa complete with bath suite, mosaic floors and Roman central heating.

Through permanent displays, a diverse programme of world-class exhibitions and events, learning programmes with schools, and work with local communities, these sites inspire the people of Bristol and beyond to learn about Bristol and the wider world. Temporary exhibitions at Bristol Museum and Art Gallery and M Shed may be ticketed or visitors may be asked to 'Pay What You Can', this money going direct to Bristol Museums and Bristol Archives, part of Bristol City Council.

#### **b. PUBLIC BENEFIT**

The trustees confirm that they have complied with the duty in Section 17(5) of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit in exercising their powers or duties. They have referred to this guidance when reviewing the Charity's aims and objectives and in planning its future activities.

#### **c. AIMS, OBJECTIVES AND STRATEGY**

The trustees work with the Bristol Museums' Development Team to develop the Trust's fundraising strategy of developing both restricted income, for projects and capital activity, and unrestricted income from general donations.

### **ACHIEVEMENTS AND PERFORMANCE**

#### **a. GOING CONCERN**

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The strong reserves position and the low level of charity running costs means that trustees continue to adopt the going concern basis in preparing financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

#### **b. OVERVIEW**

The benefits of the Trust's work are in supporting the ongoing and future success of Bristol Museums and Bristol Archives. The trustees recognise the achievements of the Trust by its ability to provide funding, both in the financial year under review and into the future.

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During the period covered by this report the Trust focused on rebuilding unrestricted income from visitor donations and related activities, as part of the recovery from the pandemic. This unrestricted income is allocated by the Trust to a host of projects across all Bristol Museums' and Bristol Archives' collections and venues.

### UNRESTRICTED INCOME

#### Donation streams

The unrestricted income is made up of a variety of donation streams, including income from donation boxes, welcome desks, online donations, regular direct debits, contactless giving points, the Patron Circle, appeals, donations on tickets and gift aid.

We are delighted that the main museum sites - Bristol Museum & Art Gallery (BMAG) and M Shed have been open for the whole of this reporting period, which is the first time since March 2020. Welcoming visitors into our sites is vital for the success of our donation boxes and welcome desks. Unfortunately staffing at the historic houses (The Red Lodge and The Georgian House) as well as Blaise Museum have remained challenging, with these sites being temporarily closed for short periods to enable the larger sites to remain open.

During the period 1 October to 30 September 2022, BMAG welcomed 315,372 visitors (compared to 93,617 from Oct 20 - Sep 21) with M Shed welcoming 255,653 visitors (compared to 83,703 from Oct 20 - Sep 21). While we are still not up to pre-pandemic levels of footfall across our sites the trustees have been impressed with the initiatives put in place by the Development Team to increase overall donations as can be seen in the healthy levels of unrestricted income in this year's accounts.

This year the team have introduced welcome ask incentives to encourage donations from visitors, but equally to support the Front of House Team in their 'ask'. During Grayson's Art Club wooden heart decorations were given in thanks for donations. Visitors were encouraged to decorate their hearts, and share their designs on social media, in line with the values of Grayson's Art Club, encouraging everyone to participate in art and creativity.

Following the success of this initiative a similar approach was taken at M Shed during the 'Think Global Act Bristol' Exhibition. Seedbox incentives were provided to the Front of House team to support their interaction with visitors and resulted in a significant growth in the level of donations received.

Both BMAG and M Shed continued to ask visitors to pre-book timed entry slots, with the opportunity to make a donation at the time of booking. At BMAG this was stopped in September 2022 at the end of Grayson's Art Club Exhibition. In M Shed this option is still available, although not actively requested anymore.

During the current period a total of **£267,649** was received in unrestricted donations (compared to **£82,192** during the previous period).

At Bristol Museum & Art Gallery, when open, total donations from visitors amounted to **£149,516** (compared to **£24,274** the previous year). This included **£16,364** which was received from donations made when booking free museum entry tickets and chargeable exhibition tickets (previous period **£12,706**).

At M Shed, when open, total donations from visitors amounted to **£84,937** (compared to **£29,781** during the last period). This included **£27,101** which was received from donations made when booking free museum entry tickets and chargeable exhibition tickets (previous period **£21,709**).

During the financial year the Trust received **£7,753** from contactless donations (compared to **£1,186** in the previous financial year). This increase in contactless donations is attributed to the strategic

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placing of a contactless donation point at the exit from the temporary exhibition gallery during Grayson's Art Club. The Trust hopes that donations via this method will continue to increase in future years.

During the financial year unrestricted online donations were **£3,091** (compared to **£8,832** during the previous period). The previous higher figure was reflective of the increased online activity undertaken during COVID, while the museums remained closed.

The Trust also continued the Direct Debit (DD) program, for donors who wished to make regular donations throughout the year. During the current period we saw the steady growth of DD givers continue with a total of **£1,856** being received, compared to **£1,595** in the previous period. We hope to continue this growth during the next financial year.

An additional **£3,551** of unrestricted income was generated from gift aid claims related to unrestricted donations (compared to **£4,706** during the previous period).

The trustees are grateful for donations received from our supporters and have been touched by the incredible support received from our visitors over the past year.

#### The Patron Circle

The Patron Circle is an annual membership scheme for individuals who want to develop a closer relationship with Bristol Museums, their expert curators and museum staff, and expand their knowledge of the collections. The benefits of joining the Patron Circle include invitations to private views, curator-led behind the scenes tours including an early morning one with breakfast, a summer party, as well as 'special access' events, as programming allows. Patrons can spread their payments using direct debit.

Many of our patrons chose to continue their support of Bristol Museums despite the challenging previous years. However, during this financial period, we have had a small number of Patrons decide not to renew their membership, largely due to the current economic climate. During this period, we have been delighted to reinstate the Patron calendar of events and welcome our Patrons back to our venues. We have also welcomed our first lifetime Patron at £10,000 (who wishes to remain anonymous).

The trustees are incredibly grateful for the support of its patrons. In the current period, the Patron Circle generated a total income of **£18,750** (compared to **£11,250** during the previous period), before gift aid was applied.

#### **DESIGNATED AND RESTRICTED FUNDS**

The Trust receives restricted donations from individuals and organisations which are held in restricted funds and used strictly in accordance with the donors' wishes.

##### **Restricted Funds:**

During the financial period we have received £16,417 from a number of larger individual donations (over £500). Our major donors are usually motivated to support a particular project or collection within the museum service, reflected in the restricted funds accounted for by BMDT. The Board of Trustees thank our donors for these gifts.

A further £1,112.50 was donated in memory of loved ones, in addition to the £1,645 received in the previous year. This year the Trust also received a total of £186,363 from legacy gifts.

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**Legacy Donations:**

**Anonymous Legacy:**

The Trust welcomed a large legacy gift during this period. A legacy of £173,863 was given to Bristol Museum Development Trust. The donor wishes to remain anonymous, but their identity is known to the Trust and due diligence has been carried out. The donor stipulated that their gift should be used for Islamic, Medieval, European and British Art and conservation, cataloguing and digitisation and is held in a restricted fund – Visual Arts. The trustees would like to extend their gratitude for this significant gift to the donor's family.

**Jean Allan Legacy:**

A gift of £12,500 was gifted to the Trust by the executor of the Will for Jean Allan, who felt that supporting the museums was in line with Jean's wishes. £7,500 was given to support our Applied Arts Collection, and a further £5,000 to care for our Industrial Collection, housed at M Shed. These donations have yet to be allocated to specific projects. The trustees are grateful for these kind and generous donations to support our collections.

**In memory donations:**

A total of £1,112.50 has been donated in memory to the Trust during this period. £112.50 was raised in memory of Tony Merriman, the former Treasurer of the Friends of Bristol Art Galleries (FOBAG). This is in addition to the £1,645.50 raised in the previous financial year. With the blessing of his widow, Anne, these funds were used to acquire a drawing by Bristol artist William James Müller (1812-1845). Tony greatly admired artists of the Bristol School, and Anne felt Tony would have been happy with this acquisition which has enhanced the museum's existing collection.

The Spill Family also generously donated £1,000 in memory of Albert Edward Baker. Albert enjoyed reading in The Old Master's Gallery and this gift is restricted to supporting this gallery.

**Bristol's Threatened History Society:**

During this period the Trust also accepted the transfer of £10,221 from the closure of the Bristol Threatened History Society whose purpose was to 'support Archaeological work in the City of Bristol by providing educational events and encouraging publication of the City's archaeology'. BMDT has restricted this income to ensure that it can only be used to care for the Archaeology Department. The Board of Trustees would like to pass their thanks to Bristol's Threatened History Society for entrusting these funds to BMDT to care for.

**Post Office Remembrance Grant for Benches:**

We are hugely grateful to the Trustees of the Post Office Remembrance Fellowship (PORF) for their support of a project to reinstate the War Memorial benches outside of Bristol Museum & Art Gallery (BMAG).

The original benches were gifted to the Citizens of Bristol by the staff of the Bristol Post Office, in memory of their colleagues who lost their lives during World War II. They were custom-built to fit within the curved recesses on either side of the frontage to BMAG and across the decades they have been used by many pedestrians as they traversed up and down the hill on Queens Road.

By virtue of their location, the Museum is the 'custodian' of these benches and whenever needed, has undertaken the repair and maintenance of them. In 2019, the museum had to remove the benches due to them being irreparably damaged due to vandalism. Sadly, there were no funds in the budget to be able to replace them. However, thanks to a successful application to PORF in 2021, we are happy to report that the benches are now back.

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The benches were made to order by Bristol City Council's joinery department to fit the curved alcoves of BMAG. Two bronze commemorative plaques from Bristol Foundry have been set into the pavement bearing the words "Presented to the Citizens of Bristol by the staff of the Bristol Post Office in memory of their colleagues who gave their lives in the Second World War."

The trustees are confident the reinstatement of these benches will be very popular. From sunny lunch spots to just somewhere to take a breather after the Park Street climb, they have been well-used and well-loved over the years. We are extremely grateful to the Post Office Remembrance Fellowship for enabling us to bring them back.

#### **Designated Funds:**

The Trust also channels a portion of the unrestricted donations it receives from visitors across Bristol Museums' sites into Designated Funds. These help Bristol Museums and Archives to care for its collections and historic buildings and engage with schools and communities in areas of disadvantage across the city.

Funding was received for several projects across Bristol Museums' collections. The Trust also allocated unrestricted income towards a number of projects.

Some of these are detailed below.

#### **Delftware - Conservation & Re-Display:**

In March 2022 the Board approved a request of £15,000 to contribute to the cost of the conservation of our Delftware & Japanese Porcelain collection as well as the creation of bespoke mounts for their displays at Bristol Museum & Art Gallery.

The delftware project brings to life Bristol's extraordinary collection of tin-glazed earthenware, which is a significant and recorded part of our City of Bristol Designated collections and is one of the largest collections of English delftware in the country. Delftware was a major industry in the city from the late 1600s through to the end of the 18th century. The planned delftware re-display will reflect the research currently being undertaken into the collection to ensure that it remains a key resource for further study of the material and its production in the Bristol region.

A re-display of the delftware collection at Bristol Museum & Art Gallery is planned to open in early 2023. This has arisen from our delftware project (Arts Council England funded) which aims to raise the profile of this significant collection. Due to a larger than anticipated volume of ceramics requiring conservation care, and the extent of the care that is required, BMDT was approached for funding to support essential conservation work to fulfil these projects.

The existing displays have now been removed from the Applied Art Gallery and following conservation the new display should be open to the public in early 2023.

#### **The Whitaker Collection of Chinese Jades:**

In 2020 the museum was offered a long-term loan of Chinese jades from a collector - a group of 60 superbly carved works dating mainly to the Qing dynasty (1644-1911). The lender visited Bristol Museum with his advisors before the pandemic and he was pleased with both the museum and the visitor offer.

In order for objects from the collection to be displayed safely and attractively in the Asian Art Gallery, a new high specification display case with flexible lighting was required. The owner kindly offered to pay for one third of the cost of the case and associated expenditure.

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In April 2021 the trustees approved a grant of £14,525, which combined with the lender's donation of £7,262 (£9,077.50 including gift aid) and £3,500 from a further donor has enabled Bristol Museums to:

- Have the loan collection of jades condition checked by a freelance conservator and transported from another museum
- Commission a new high security display case for the Asian Art Gallery
- Have the collection photographed by our in-house photographer
- Commission our design team to produce labels for the new display case
- Produce a new display which opened to the public in the Asian Art Gallery in Autumn 2022.

Purchasing this high specification display case has enabled us to display this beautiful and precious collection. Jade has been the most highly prized material in China for thousands of years and this has had a great influence on other Chinese art, particularly Chinese glass of which Bristol has one of the world's best collections. Through the jade loan, visitors will be able to better understand the relationship between jade and glass production as well as the symbolic associations of jade (nobility, immortality etc.) in Chinese culture.

The lender and his advisors visited the museum to view the display and work in October 2022. They were very happy with the quality of the case and the curation of the display.

**British Empire & Commonwealth Collection (BECC) - Documentation Assistant**

The BEC Collection is a unique resource documenting the social history of countries in the former British empire from the late 19<sup>th</sup> century to recent times. Through photographs, films, sound recordings, objects and papers, the collection provides insights into diverse lives and landscapes, uniquely reflecting multiple perspectives on a challenging and controversial period of history.

BECC's mission is to care for and promote access to these sources so that people and communities both within Bristol and worldwide can explore difficult, forgotten or hidden histories from their own perspectives. The team aims to engage diaspora communities, build relationships globally and stimulate dialogue on the impacts of Britain's colonial past.

In September 2021 Bristol Museum Development Trust approved a grant of £31,794 to fund a 12-month fixed term contract for a Documentation Assistant to support the current BECC team. Funding for this role was requested to ensure that core work such as cataloguing and enquiries could continue while the existing team further developed their vital programme of engagement, outreach and promotion - gathering evidence to show the strength of the collection. This was to be achieved by engaging in multi-directional communication with communities across Bristol and securing ongoing connections that will continue into the future.

In January 2022 Eve Andreski was appointed to the role of Documentation Assistant. The additional resource has enabled the team to undertake vital work raising the profile of the BEC Collection, and supporting outreach projects with communities, city wide and globally.

Eve has supported the team by handling enquiries and assisting researchers. She has provided fantastic support to volunteers, enabling them to continue coming in when other team members are out of the office. She has prepared a programme of social media activity, setting up a new BECC-specific account in order to raise the profile of BECC locally, nationally and internationally and writing several blogs. She has also developed a set of metrics to measure progress and feedback, has created custom reports on commercial income using Shopify, and has started to compile a document of outcomes which can be used to optimise future engagement projects.

In addition, Eve has:

- Assisted with talks and workshops for groups including the Friends, University of Bristol PGCE history students, University of Bristol MA Anthropology students, BA students from the

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University of East Anglia and a group of students from Bryn Mawr College in Pennsylvania. Previously the team had to turn down many of these requests as even when workshops were paid for, they didn't have staff capacity to run them. Eve also assisted with the preparation of education workshops for 270 teenagers who visited throughout June.

- Created over 1300 catalogue descriptions, many of which have already been uploaded to our online catalogue with the remainder due to be exported in the next batch. All series which Eve has worked on acknowledge the support of BMDT. The collections she has catalogued include Crown Agents photograph albums showing the development of the railways in Nigeria, images of Woolworths stores in the Caribbean, images of public housing developments in Hong Kong and rare photographs of life in a Zimbabwean mission station. She has also carried out digitisation and photoshop work on some of these collections, which has really enhanced the catalogue descriptions.
- Mounted a small exhibition for Bristol Archives searchroom, on theme of the Commonwealth Games, and contributed to two further searchroom exhibitions with colleagues from Bristol Archives, one for Black History Month and one celebrating the life of Queen Elizabeth II.
- Played a key supporting role in ongoing projects, including Migration Heritage and Belonging (MHB), Extinction Silences, *We Were Everywhere* and Quiet Voices of Empire. She has met with two community curators, Warda Ibrahim from MHB and Ananya Sharma from *We Were Everywhere*, to help create long term relationships from some of our project work and was able to promote the collection further whilst photographing the *We Were Everywhere* oral history interviewees in their own homes and at the Dhek Bhal Centre. Eve has also managed the tour schedule of our travelling exhibition Quiet Voices of Empire, which has so far visited 3 branch libraries and is currently at the St Monica's Trust before moving to the two Bristol Universities and a further library in the new year. Without Eve this tour would not have happened, and she also helped to arrange our successful celebration event themed around the exhibition during Black History Month, plus a coffee morning Q&A session at a local library. Most recently, Eve has helped to support two sessions for the cohort of young creatives from the Rising Arts Agency who are working on the Extinction Silences project and will assist at an upcoming talk at St. Monica's Trust.

It is particularly significant that the BECC team are now working on submitting a bid to National Lottery Grants for Heritage for £1.5million, which they've been able to do thanks to Eve backfilling elements of their posts. The fantastic response they have had to their audience development work has resulted in increased requests for group visits and exhibition loans, increased interaction on social media accounts and fledgling partnerships which they are keen to develop further. In September 2022 they therefore applied for an extension to Eve's role until March 2023. An additional £4,000 was approved, which will enable the core team to work on the detailed National Lottery Heritage Fund (NLHF) application. This application will use the evidence gathered over the past year from the extended outreach and community work. Building on this work for slightly longer will enable better data to be gathered for the NLHF bid and approaches to other funders. BMDT are delighted to see the outcome and benefits enabled by this grant.

#### **Framing of the Valeria Napoleone XX CAS Award**

In June 2022 BMDT approved a request for £11,500 to support the framing and transport of a major new acquisition through the Contemporary Art Society (CAS) Valeria Napoleone XX award. This is an annual award to acquire a work by a female artist for a public collection which Bristol Museum & Art Gallery successfully applied to in 2021.

During January to April 2022, Julia Carver, Curator of Visual Arts at Bristol Museums worked with CAS and Valeria Napoleone researching a number of female artists and together agreed on Stacy Lynn Wadell, a woman of colour based in the US, who works with gold leaf and burnishing, creating, reclaiming or reinterpreting icons from history and pop culture. A monumental nude image, *Goldenhot*

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*Butterfly Queen*, 2015 was chosen. This artwork is based on Sarah Baartman, the so-called 'Hottentot Venus' that also pays tribute to Thelma 'Butterfly' McQueen, the actor who played the foolish maid in *Gone with the Wind*. The museum believes this acquisition starts to respond to questions of representation after the fall of the Colston statue as this painting addresses not just who is represented but how and by whom. It is planned that *Goldenhot Butterfly Queen* will go on display in the modern and contemporary gallery in March 2023.

#### Art Shed

The trustees were delighted to once again approve a grant of £4,250 to fund the delivery of 'Art Shed'. This grant will fund two art on referral groups for a further year at both M Shed and Blaise Museum. The programme is aimed at those who have been socially prescribed art sessions due to anxiety and depression. They may also be facing social isolation, recovery from addiction or chronic pain. Social prescription means that GPs and health-workers can refer the participants to the groups as part of their recovery. The groups are not 'art therapy' in that they don't use art to explore or diagnose mental conditions. They are simply art classes where the participants happen to have recently experienced a mental health issue.

Our facilitators use the museums and their collections to inspire art-making and create supportive environments to aid recovery. The grant will fund 20 sessions at each site (fortnightly during term time for the full academic year) and include trips to new exhibitions across our sites, to provide inspiration for participants' creativity as well as general enjoyment.

The value of these sessions can be seen in some of the qualitative feedback collected at previous sessions funded by BMDT.

Here are some qualitative participant comments from earlier this year:

"it is a safe, kind and beautifully big and light, creative space, with fantastic facilitators and incredible creative opportunities, as well as the potential to make new strong friendships with people who completely understand trauma and chronic health issues. It is just such a wonderful space that gives us value, like we are worth being here"

"it is a place where I don't feel pressure or stress, I relax and I come out after the session less tense for my week ahead"

"it's given me a space where I can just be me away from stresses of life that can sometimes overwhelm me"

"thank you ever so, ever so much for all that you do for us, it really is a lifeline for us"

#### Transatlantic Slave Trade Workshops

In September 2020 the Board awarded our Formal Learning Team a grant of £3,000 to offer targeted secondary schools in Bristol free transatlantic slave trade workshops at M Shed. This project was developed as the Formal Learning Team recognised that not many secondary schools in Bristol visit M Shed and book Transatlantic Slave Trade (TST) workshops or borrow the loan box of related objects. Before the coronavirus outbreak, the Learning team had reviewed this and felt that it was important that young people in the city were made aware of Bristol's involvement in the TST. Further the team wanted to ensure that they had access to factual information that was supported by historical evidence from a trusted source to counter some of the inaccurate stories and myths that are often repeated.

It was anticipated that it would take up to 18 months to meet the demand for these workshops from around 18 schools, alongside the current extensive workshop programme. The funding was requested to cover the cost of the Casual Museum Educators who would be trained and paid to

## **BRISTOL MUSEUMS DEVELOPMENT TRUST**

### **TRUSTEES' ANNUAL REPORT**

**YEAR ENDED 30 SEPTEMBER 2022**

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deliver these sessions (again, in addition to the core programme that is funded by charging schools for workshops).

Unfortunately, due to covid restrictions dictating social distancing and reduced visitor capacity - combined with staff absences and shortages - the Learning Team was unable to deliver these workshops in the initial time frame. Therefore, BMDT honoured the grant for a further year. Unfortunately, the Learning Team has continued to negotiate a challenging situation regarding staffing. However, a start has been made on the project with 183 Bristol secondary pupils having taken part in these workshops for free so far. It is hoped that the remaining funds will be drawn down during the next 12 months.

#### **MEND (Museum Estate and Development Fund) Match-funding**

MEND is an open access capital fund targeted at non-national accredited museums and local authorities to apply for funding to undertake vital infrastructure and urgent maintenance and for successful sites to improve their core infrastructure by tackling maintenance budgets and reducing the immediate risk to buildings, visitors, staff and collections due to improved core infrastructure.

In September 2021 the Board approved a request of £100,000 from BC&CI (Bristol Culture & Creative Industries) to offer a match fund for this Capital project planned to take place at Bristol Museum & Art Gallery. Both BMDT and Bristol Museums were delighted to be successful in receiving a grant of £679,365 by ACE/DCMS. However, this was less than the original application ask of £1.1 million. BMDT had originally agreed to match-fund up to 10% of the original £1m bid. As Bristol City Council secured the sum of £679,365 by ACE/DCMS from the MEND funding, which constituted 90% of the total figure coming from them. Therefore the 10% match funding (as previously approved by BMDT) will be £75,485 (10% of the total figure of £754,850).

In September 2022 the Board approved a grant of £45,000 to support the delivery of the work funded by the MEND grant. The further £45,000 grant will be made up from the remainder of the 'ring-fenced' money along with an additional £20,000.

The additional grant is to provide specialist project management and quantity surveying skills which this complex project requires. Various unexpected challenges have presented early on including provisions of necessary legal documentation, specialist planning permission requirements, complex project management across multi-disciplinary teams, management of our ACE relationship, lack of internal quantity surveyor capacity and the detailed technical specifications.

The initial timetable indicated that work should start in April 2022. However, due to several challenges this schedule has been revised in consultation with ACE. Following these discussions, and their understanding and flexibility, we now need to ensure that we deliver the project as outlined. The Board feels strongly that we must support BCC to fully utilise the external funding provided by the MEND fund. We must protect the fabric and longevity of the structure to allow BMAG to act as a community and civic focal point for Bristol. Furthermore, it will ensure the safe storage and conservation of collections, art, specimens, documents and other associated material as necessary for collections designated as being of national or international significance.

The Board looks forward to seeing how the MEND project progresses with increased support.

#### **Japanese Porcelain - the Irene Finch Collection**

During this period work has continued on the processing of the Irene Finch Collection of Japanese Ceramics. This collection was gifted to the museum in 2012, dating from the 17th to the 20th centuries by a collector, Miss Irene Finch (1918-2019).

A large donation in late 2019, by an anonymous donor, with a passion for Japanese art, funded the cost of a two-year, fixed-term post for a curator to work solely on the Japanese Porcelain collection.

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## BRISTOL MUSEUMS DEVELOPMENT TRUST

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Once again, the trustees wish to express their sincere gratitude for the generosity of this anonymous donor.

The role was filled at the end of 2020 with the new curator, Amy Rapheal, commencing work on this exciting project in December 2020. Following on from the update in the Annual Report 2020/21 Amy has continued to make excellent progress with the project, culminating in a fantastic new display for the museum, which opened on 6 August 2022 and is available for the public to visit, free of charge, until 30 July 2023.

During the past 12 months some of the work undertaken on the Irene Finch collection includes:

- With funds from the Jonathan Ruffer Curatorial Grant, travelled to the Fitzwilliam Museum, Cambridge; the Ashmolean Museum, Oxford; the British Museum, London, to see and handle ceramics donated to other museums by Irene Finch. This has been particularly valuable in understanding her larger collection and making connections with other curators who knew her.
- With funds from the Jonathan Ruffer Curatorial Grant, embarked on a research trip to Japan in March 2022, visiting the porcelain centres of Arita and Hasami, and the ports of Imari and Nagasaki, for an in-depth study into the historic and contemporary production and trade of porcelain.
- Toured porcelain factories and kilns (Koransha Factory, Aizengama, Shingama, Gen-emon kiln), and interviewed porcelain manufacturers (Mori Keisuke and Fukuda Takahiro), potters (Hirao Masami) and porcelain sculptural artists (Nagase Wataru) to understand the nuance of the porcelain industry today.
- Worked with world leading experts in Japanese porcelain at the Kyushu Ceramic Museum to identify the dates of production of over 300 objects from the Irene Finch collection.
- Secured funding from BMDT for the conservation of four objects and for the mounts of four objects for the porcelain display (as mentioned above).
- Researched, curated, and managed a display of Japanese porcelain featuring 50 objects from the Irene Finch Collection. The display shows examples of luxury Japanese porcelains designed for a European and North American market and explores how these wares differ in style and function to the porcelain wares made for people in Japan. Through a selection of objects from the Irene Finch Collection, Japanese dining and drinking customs and Japanese aesthetics are examined in the display.
- Edited an educational video using video footage taken during research trip to Japan, showing the manufacture of Japanese porcelain today, shown alongside the exhibition.
- Secured a loan of a rare woodblock print depicting a porcelain kiln, shown in the display. The print is contemporaneous to many objects in the Irene Finch collection.

Amy has also supported other projects in the Eastern Art Collection such as:

- Fundraised for a major acquisition in the collection, a Japanese Meiji period lacquer box decorated with tea ceremony utensils.
- Curated a small display of Japanese tea ceremony objects, featuring 15 new acquisitions in the collection.



## **BRISTOL MUSEUMS DEVELOPMENT TRUST**

### **TRUSTEES' ANNUAL REPORT**

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- Acquired a number of tea ceremony and incense ceremony objects from Japan, with funds from the Friends of Bristol Museums, Galleries and Archives, to develop the collection and in response to the new acquisition of the Meiji period lacquer box.
- Wrote the content for the '2022 Year of the Tiger trail', an activity sheet aimed at younger audiences.
- Created a social media campaign for Tokyo 2020 Olympics and produced a blog to promote Japanese art in the collection.
- Assisted with the object placement and layout design of 'The Whitaker Collection of Chinese Jades', a display case featuring a loan of jades.
- Responsible for around 60 new acquisitions for the Eastern Art Collection through active and passive collecting (some listed above). This includes a collection of Japanese textiles, two sets of Japanese tea ceremony objects, and a number of Japanese woodblock prints.

The full impact of the donation can now be felt by the wider community. Audiences can now access the entire Irene Finch Collection online as well as visit the museum to see select pieces from the collection, alongside complementary objects. During her two-year contract Amy has delivered talks and blogs on our Japanese Ceramics as well as our wonderful Netsuke Collection. Through her contact with museums across the UK and internationally through her research, she has raised the profile of Bristol Museums, the Japanese collections and Bristol as a whole, laying the groundwork for future partnerships. The Irene Finch collection is being made accessible to researchers worldwide. Local audiences in Bristol benefit from new displays, as well as the series of talks and events.

### **FUNDRAISING INITIATIVES**

#### **Visitor Giving**

During the year, the Trust continued to support the work of the Development Team through the Visitor Giving Project. This was a project to introduce and promote new methods of generating donations, such as contactless devices and QR codes. During the financial year, £3,018 (compared to £3,006 in the previous period) has been spent on the continued running of contactless donation devices. This closes out this fund as all funds have now been spent. The contactless donation devices are now considered business as usual and their running will be paid from general funds going forwards.

### **FINANCIAL REVIEW**

#### **a. OVERALL REVIEW**

##### **Income**

Income received in the period ending 30 September 2022 amounted to £500,928, of which £233,279, was restricted for specific projects and £267,649 unrestricted income.

Income from corporate sponsorship and corporate membership was received by Bristol City Council through Culture and Creative Industries.

The trustees gratefully acknowledge the support of all its donors, including Trusts and Foundations.

##### **Expenditure**

The bulk of the expenditure was for the transfer of £301,544 in funds to Bristol City Council, relating to a range of grants and donations secured in current and previous years to support the work carried out by the Culture and Creative Industries portfolio of museums.

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**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**TRUSTEES' ANNUAL REPORT**  
**YEAR ENDED 30 SEPTEMBER 2022**

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The transfer of a grant takes place once the acquisition or project to which it relates has commenced and is often transferred in instalments to coincide with the specific project timeline and expenditure budget.

Major operating expenses incurred by the Development Team, including salaries and office accommodation, are underwritten by Bristol City Council through Culture and Creative Industries.

Financial management

Day to day management and administrative support of the Trust, including overseeing the operations of the Trust's bank account, was provided by a volunteer bookkeeper supported by the Bristol Culture & Creative Industries' Development Team.

**b. RESERVES POLICY**

The Trust has a policy of maintaining unrestricted reserves in the region of £50,000 in order to fulfil its governance requirements and meet its commitments for grant-making according to its policy (see below). Larger reserves are not required because support costs such as salaried staff and premises are provided by Culture and Creative Industries, part of Bristol City Council. During the financial year the Trust has increased its level of grant-making compared to the previous financial year, when the ability to make grants was restricted due to museum closures. However unrestricted reserves remain higher than in previous years, to enable the Trust to make funds available to Bristol Museums and Archives for possible future key developments.

At the year end the Trust held designated funds of £50,080. The remaining unrestricted funds of £206,500 will be utilised by the Trust for future grant making as opportunities arise.

Restricted funds accumulate for specific projects until the fundraising target has been reached and then the money is paid out for the delivery of the project. Restricted funds also accumulate where grants are received for a specific project and delivery of that project can take time to conclude. As a result, the Trust may hold restricted funds for a couple of years without incurring expenditure. The level of restricted funds at the year-end was £259,881.

**c. GRANT MAKING POLICY**

In line with its objectives, the Trust makes grants from its unrestricted income to support Bristol's museums. The Trust also supports fundraising and other initiatives that foster greater financial sustainability for Bristol's museums by increasing the share of its unrestricted income.

Decisions on grant-making are made at the Trust's quarterly Board meetings, in response to written funding requests from the relevant Culture and Creative Industries staff member. All requests must be in line with the Culture and Creative Industries business plan.

For larger projects, the Trust's early involvement is important in helping to leverage grants from larger funders and donations from private individuals.

**d. MATERIAL INVESTMENTS POLICY**

The Trust does not hold funds for a significant period of time and therefore there is no scope for investing funds. As such, all funds are held in the Trust's bank accounts.

**PLANS FOR THE FUTURE**

The Trust will continue to pursue its objectives of supporting for the benefit of the public the development of world-class museums and archives in Bristol. The trustees believe that the enjoyment of the arts and museums can change people's lives, foster understanding about ourselves and others and should be freely accessible to all.

# BRISTOL MUSEUMS DEVELOPMENT TRUST

## TRUSTEES' ANNUAL REPORT

YEAR ENDED 30 SEPTEMBER 2022

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The growing income from the Trust will enable it to continue to pursue grant funding opportunities with Bristol's museums and to continue to develop underrepresented audiences, support schools in disadvantaged areas, care for collections and deliver pioneering exhibitions which inspire visitors. However, trustees continue to monitor the impact of the Covid-19 pandemic on its ability to carry out its charitable objectives and look at innovative ways to deliver its strategic aims, at least in the short term.

### Statement of trustees' responsibilities

The trustees (who are also directors of Bristol Museums Development Trust for the purposes of company law) are responsible for preparing the Trustees' Report (incorporating the strategic report and directors' report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the trustees on 16<sup>th</sup> March 2023 and signed on their behalf by:

*Nigel Hardy*

Nigel Hardy (Mar 29, 2023 14:56 GMT+1)

*Fiona Hallworth*

Fiona Hallworth (Mar 29, 2023 15:36 GMT+1)

**Nigel Hardy**

**Trustee**

**Fiona Hallworth**

**Trustee**

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**INDEPENDENT EXAMINER'S REPORT**  
**YEAR ENDED 30 SEPTEMBER 2022**

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**Independent examiner's report to the trustees of Bristol Museums Development Trust**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 September 2022.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Joshua Kingston  
Joshua Kingston (Mar 29, 2023 15:43 GMT+1)

Joshua Kingston BSc (Hons) ACA  
Burton Sweet Limited  
The Clock Tower  
5 Farleigh Court  
Old Weston Road  
Flax Bourton  
Bristol BS48 1UR

Date: 29/03/2023

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# BRISTOL MUSEUMS DEVELOPMENT TRUST

## STATEMENT OF FINANCIAL ACTIVITIES (Including Income and Expenditure Account)

YEAR ENDED 30 SEPTEMBER 2022

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Total Funds 2021 £
<b>Income from:</b>					
Donations and legacies	2	267,649	233,279	500,928	128,404
<b>Total income</b>		<u>267,649</u>	<u>233,279</u>	<u>500,928</u>	<u>128,404</u>
<b>Expenditure on:</b>					
Charitable activities	3	254,464	56,869	311,333	182,247
Raising funds		15,126	-	15,126	8,999
<b>Total expenditure</b>		<u>269,590</u>	<u>56,869</u>	<u>326,459</u>	<u>191,246</u>
<b>Net income/(expenditure) and net movement in funds</b>	4	(1,941)	176,410	174,469	(62,842)
<b>Total funds at start of year</b>	11	258,521	83,471	341,992	404,834
<b>Total funds at end of year</b>	11	<u>256,580</u>	<u>259,881</u>	<u>516,461</u>	<u>341,992</u>

The Charity has no recognised gains or losses other than the results for the year as set out above.

All of the activities of the charity are classed as continuing.

The notes on pages 22 to 30 form part of these financial statements  
See note 6 for fund-accounting comparative figures

# BRISTOL MUSEUMS DEVELOPMENT TRUST

## BALANCE SHEET

AS AT 30 SEPTEMBER 2022

Company number: 06685688

	Note	2022 £	2021 £
<b>Current assets</b>			
Debtors	7	48,804	11,112
Cash at bank and in hand		745,805	410,426
		<u>794,609</u>	<u>421,538</u>
<b>Liabilities</b>			
Creditors : amounts falling due within one year	8	(278,148)	(79,546)
<b>Net current assets</b>		<u>516,461</u>	<u>341,992</u>
<b>Total assets less current liabilities</b>		<u>516,461</u>	<u>341,992</u>
<b>Net assets</b>		<u>516,461</u>	<u>341,992</u>
<b>FUNDS</b>			
<b>Unrestricted funds</b>			
General funds	12	206,500	95,528
Designated funds	12	50,080	162,993
<b>Restricted funds</b>	12	259,881	83,471
<b>Total funds</b>		<u>516,461</u>	<u>341,992</u>

For the year ending 30 September 2022 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the Trustees on 16th March 2023 and are signed on their behalf by:

*Nigel Hardy*

Nigel Hardy (Mar 29, 2023 14:56 GMT+1)

*Fiona Hallworth*

Fiona Hallworth (Mar 29, 2023 15:36 GMT+1)

.....  
**Nigel Hardy**  
Trustee

.....  
**Fiona Hallworth**  
Trustee

The notes on pages 22 to 30 form part of these financial statements

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**CASH FLOW STATEMENT**  
**YEAR ENDED 30 SEPTEMBER 2022**

	Note	2022 £	2021 £
Net cash inflow from operating activities	9	335,379	18,471
		<u>-</u>	<u>-</u>
Net cash inflow/(outflow) for the year	10	<u>335,379</u>	<u>18,471</u>

**Cashflow Restrictions**

Charity law prohibits the use of net cash inflows on any endowed or other restricted fund to offset net cash outflows on any fund outside its own objects, except on special authority. In practice, this restriction has not had any effect on cash flows for the year.

The notes on pages 22 to 30 form part of these financial statements

# BRISTOL MUSEUMS DEVELOPMENT TRUST

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2022

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### 1 Accounting policies

#### Accounting convention

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The charity is a public benefit entity as defined under FRS102.

The Trustees consider that the charity is a going concern with no material uncertainties affecting it. In making this judgement the Trustees have considered the wider economic conditions surrounding the charity, the charity's reserves and a sufficient time scale from the signing date of these financial statements.

#### Income

Income from donations is included in income when these are receivable, except as follows:

- I. When donors specify that donations given to the charity must be used in future accounting periods, the income is deferred until those periods;
- II. When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions have been met.

#### Expenditure

Expenditure is recognised in the period in which it is incurred. Most expenditure is directly attributable to charitable activities and has been included in that cost category. Support costs have been included entirely under the heading Charitable Activities.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity. Governance costs are included within support costs.

Grants payable are charged in the year when the offer is conveyed to the recipient except in those cases where the offer is conditional, such grants being recognised when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

#### Fund accounting

Unrestricted funds can be used in accordance with the charitable objects at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

#### Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any discounts due.

#### Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any discounts due.

#### Cash at bank and cash in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.



**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED 30 SEPTEMBER 2022**

**2 Income from: Donations and legacies**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Donations and legacies	245,348	212,402	457,750
Gift Aid	3,551	1,396	4,947
Grants	-	19,481	19,481
Patron Circle	18,750	-	18,750
	<u>267,649</u>	<u>233,279</u>	<u>500,928</u>

**Prior year comparatives**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Donations and legacies	66,236	33,336	99,572
Gift Aid	4,706	2,876	7,582
Grants	-	10,000	10,000
Patron Circle	11,250	-	11,250
	<u>82,192</u>	<u>46,212</u>	<u>128,404</u>

**3 Expenditure on: Charitable activities**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Grants made			
Bristol Culture	244,675	56,869	301,544
Support costs			
Professional fees	144	-	144
Bank charges	2,112	-	2,112
General	5,277	-	5,277
Governance costs			
Independent Examiner's fee	2,256	-	2,256
	<u>254,464</u>	<u>56,869</u>	<u>311,333</u>

**Prior year comparatives**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Grants made			
Bristol Culture	88,430	83,696	172,126
Support costs			
Professional fees	1,974	-	1,974
Bank charges	2,205	-	2,205
General	3,890	-	3,890
Governance costs			
Independent Examiner's fee	2,052	-	2,052
	<u>98,551</u>	<u>83,696</u>	<u>182,247</u>

# BRISTOL MUSEUMS DEVELOPMENT TRUST

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2022

### 4 Net income/(expenditure) for the year

This is stated after charging:

	2022 £	2021 £
Independent examiner's fees :		
- for independent examination	1,504	1,368
- for other services	752	684

No Trustees have been reimbursed or received any remuneration during the current or prior year.

Aggregate donations from Trustees, key management personnel, and other related parties was £500 (2021:Nil).

There were no staff employed by the charity in the current or previous year.

The key management personnel are considered to be the trustees.

There were no aggregate employment benefits paid to key management personnel during the current or prior year.

### 5 Taxation

The charity is exempt from corporation tax on its charitable activities.

### 6 Statement of Financial Activities comparative figures

For the year ended 30 September 2021

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
<b>Income from:</b>			
Donations and legacies	82,192	46,212	128,404
<b>Total income</b>	<b>82,192</b>	<b>46,212</b>	<b>128,404</b>
<b>Expenditure on:</b>			
Charitable activities	98,551	83,696	182,247
Raising funds	7,274	1,725	8,999
<b>Total expenditure</b>	<b>105,825</b>	<b>85,421</b>	<b>191,246</b>
<b>Net income/(expenditure) for the year and net movement in funds</b>	<b>(23,633)</b>	<b>(39,209)</b>	<b>(62,842)</b>
<b>Total funds at start of year</b>	<b>282,154</b>	<b>122,680</b>	<b>404,834</b>
<b>Total funds at end of year</b>	<b>258,521</b>	<b>83,471</b>	<b>341,992</b>

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED 30 SEPTEMBER 2022**

**7 Debtors**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Gift Aid	1,785	476
Accrued income	44,019	7,636
Other debtors	3,000	3,000
	<u>48,804</u>	<u>11,112</u>

During the year, Bristol City Council acted as agents of Bristol Museums Development Trust in the collection of donations from the public to Bristol Museums Development Trust. Money collected by Bristol City Council during the period, which has not been transferred to Bristol Museum Development Trust at year end is recognised as income in the period and included as a debtor in the Balance Sheet.

**8 Creditors: amounts falling due within one year**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Accruals and grants payable	276,223	76,962
Other creditors	1,925	2,584
	<u>278,148</u>	<u>79,546</u>

**9 Reconciliation of net movement in funds to net cash inflow from operating activities**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Statement of Financial Activities: Net movement in funds	174,469	(62,842)
Decrease / (increase) in debtors	(37,692)	29,283
Increase/ (decrease) in creditors: current liabilities	198,602	52,030
<b>Net cash (outflow)/inflow from operating activities</b>	<u>335,379</u>	<u>18,471</u>

**10 Analysis of changes in cash during the year**

	<b>2022</b>	<b>2021</b>	<b>Change</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Cash at bank and in hand	<u>745,805</u>	<u>410,426</u>	<u>335,379</u>
	<b>2021</b>	<b>2020</b>	<b>Change</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Cash at bank and in hand	<u>410,426</u>	<u>391,955</u>	<u>18,471</u>

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED 30 SEPTEMBER 2022**

**11 Movement in funds**

For the year ended 30 September 2022

	At 1 Oct 2021 £	Income £	Expenditure £	Transfers £	At 30 Sep 2022 £
<b>Restricted funds</b>					
Archaeology	-	562	(500)	-	62
Black Lives Matter Exhibition	625	-	(625)	-	-
Bomford Trust	5,268	-	-	-	5,268
Bristol Museum & Art gallery					
Refurbishment Projects	2,825	-	-	-	2,825
Bristol Threatened History Society	-	10,221	-	-	10,221
Egypt Gallery	785	-	-	-	785
Goldney Portrait	-	3,750	(801)	-	2,949
Industrial & Maritime Collections	4,633	7,643	(2,205)	-	10,071
Japanese Porcelain	47,856	-	(39,500)	-	8,356
Learning Team	-	300	-	-	300
M Shed revenue projects	-	6,250	-	-	6,250
Natural History Butterfly Collection	1,063	-	(1,063)	-	-
PORF Benches	-	9,260	(9,260)	-	-
T Merriman	1,645	113	(1,643)	-	115
Van Neste Creative Cafes	2,014	-	1,293	-	3,307
Visual Art Collections	16,757	195,180	(2,565)	-	209,372
	<u>83,471</u>	<u>233,279</u>	<u>(56,869)</u>	<u>-</u>	<u>259,881</u>
<b>Unrestricted funds</b>					
Designated funds:					
Arts Funds Moving Image Fund	2,640	-	(2,640)	-	-
Art shed	-	-	(4,250)	4,250	-
Blaise Museum Redevelopment	7,220	-	-	(7,220)	-
British Empire & Commonwealth Collection	-	-	(4,000)	4,000	-
Capital Development	50,000	-	-	-	50,000
Catering review	-	-	(15,000)	15,000	-
Conservation & Display of Japanese Ceramics and Delftware	-	-	(15,000)	15,000	-
Fluttering Through History	-	-	(2,264)	2,264	-
Framing of the Valeria	-	-	(11,500)	11,500	-
Fundraising Budget	35	-	(19,736)	19,701	-
More Uncomfortable Truths	-	-	(19,800)	19,800	-
Museum Estate & Development	100,000	-	(120,485)	20,485	-
Visitor Giving Project	3,098	-	(3,018)	-	80
Welcome and Orientation	-	-	(30,000)	30,000	-
<b>Total Designated funds</b>	<u>162,993</u>	<u>-</u>	<u>(247,693)</u>	<u>134,780</u>	<u>50,080</u>
<b>General funds</b>	<u>95,528</u>	<u>267,649</u>	<u>(21,897)</u>	<u>(134,780)</u>	<u>206,500</u>
<b>Total Unrestricted funds</b>	<u>258,521</u>	<u>267,649</u>	<u>(269,590)</u>	<u>-</u>	<u>256,580</u>
<b>Total Funds</b>	<u>341,992</u>	<u>500,928</u>	<u>(326,459)</u>	<u>-</u>	<u>516,461</u>

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED 30 SEPTEMBER 2022**

**11 Movement in funds (continued)**

For the year ended 31 September 2021

	At 1 Oct 2020 £	Income £	Expenditure £	Transfers £	At 30 Sep 2021 £
<b>Restricted funds</b>					
Black Lives Matter Exhibition	625	-	-	-	625
Bomford Trust	5,268	-	-	-	5,268
Bristol Museum & Art gallery					
Refurbishment Project	2,825	-	-	-	2,825
Crane Restoration Project	8,098	12,729	(20,827)	-	-
Egypt Gallery	785	-	-	-	785
Industrial & Maritime Collections	1,278	3,355	-	-	4,633
Japanese Porcelain	79,000	-	(31,144)	-	47,856
Natural History Butterfly Collection	-	1,063	-	-	1,063
Van Neste Creative Cafes	5,322	-	(3,308)	-	2,014
Visual Art Collections	19,479	14,264	(16,986)	-	16,757
British Empire & Commonwealth Collection	-	13,156	(13,156)	-	-
T Merriman	-	1,645	-	-	1,645
<b>Total Restricted funds</b>	<b>122,680</b>	<b>46,212</b>	<b>(85,421)</b>	<b>-</b>	<b>83,471</b>
<b>Unrestricted funds</b>					
Designated funds:					
Arts Funds Moving Image Fund	2,640	-	-	-	2,640
Blaise Museum Redevelopment	7,220	-	-	-	7,220
Capital Development	50,000	-	-	-	50,000
Collections fund	1,200	-	-	(1,200)	-
Creative Cafes	10,000	-	-	(10,000)	-
Dehumidifier Equipment	-	-	(3,000)	3,000	-
Fundraising Budget	1,382	-	(1,347)	-	35
Participation Community Fund	200	-	-	(200)	-
Visitor Giving Project	6,104	-	(3,006)	-	3,098
Jade Display Case	-	-	(14,525)	14,525	-
Volunteer Expenses	-	-	(15,611)	15,611	-
Art shed	-	-	(4,500)	4,500	-
British Empire & Commonwealth Collection	-	-	(31,794)	31,794	-
Improving Gallery Interactive Technology	-	-	(13,000)	13,000	-
Bristol Photo Festival Acquisitions	-	-	(6,000)	6,000	-
Museum Estate & Development	-	-	-	100,000	100,000
<b>Total Designated funds</b>	<b>78,746</b>	<b>-</b>	<b>(92,783)</b>	<b>177,030</b>	<b>162,993</b>
<b>General funds</b>	<b>203,408</b>	<b>82,192</b>	<b>(13,042)</b>	<b>(177,030)</b>	<b>95,528</b>
<b>Total Unrestricted funds</b>	<b>282,154</b>	<b>82,192</b>	<b>(105,825)</b>	<b>-</b>	<b>258,521</b>
<b>Total Funds</b>	<b>404,834</b>	<b>128,404</b>	<b>(191,246)</b>	<b>-</b>	<b>341,992</b>

# BRISTOL MUSEUMS DEVELOPMENT TRUST

## NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2022

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### 11 Movement in funds (*continued*)

#### Fund Descriptions - Restricted

**Archaeology** relates to individual donations to contribute towards the purchase of a fossil for the Geology Department.

**Black Lives Matter Exhibition/Education** relates to monies donated for either an exhibition or education programme around the subject of Black Lives Matter or Bristol's Black History.

**Bomford Trust** represents monies donated by Bristol Bomford Bequest Trust for the purchase or collection management of the Bomford Collection of Ancient Glass.

**Bristol Museum & Art Gallery Refurbishment Projects** represents monies donated for the art galleries.

**Bristol Threatened History Society** represents the transfer of funds from the Bristol Threatened History Society whose purpose was to 'support Archaeological work in the City of Bristol by providing educational events and encouraging publication of the City's archaeology'.

**British Empire & Commonwealth Collection** represents a legacy donation to be used to support the British Empire and Commonwealth Collection.

**Crane Restoration Project** represents monies received to carry out conservation work on M Shed's cranes.

**Egypt Gallery** represents monies donated for the Egypt Gallery.

**Goldney Portrait** represents a donation from a supporter for the conservation of the portrait of Thomas Goldney III [1696 -1768].

**Industrial & Maritime Collections** represents monies received as donations for this collection, particularly but not restricted to the Working Exhibits (the trains, cranes and boats in the collection situated on the Harbourside outside M Shed) and support for the annual Docks Heritage Weekend.

**Japanese Porcelain Fund** represents monies received to fund a curatorial post for the specific purpose of cataloguing and digitising the Finch collection of Japanese Porcelain.

**Learning Team** represents monies received for developing new workshops for schools, offering financial support to enable schools that may not have visited a Bristol Museums' site for some time to take up one of the workshops.

**M Shed revenue projects** represents monies received to be used for M Shed.

**Natural History Butterfly Collection** represents monies donated to support the cataloguing and digitisation of butterfly collection held at Bristol Museum & Art Gallery.

**PORF Benches** represents the Grant received from Post Office Remembrance Fund to restore benches outside BMAG.

**T Merriman** represents donations made in memory of Tony Merriman.

**Van Neste Creative Cafes** represents funding received from the Van Neste Foundation to support Bristol Museums' dementia-friendly Creative Cafes. Due to the Covid-19 pandemic, the in-person sessions were moved online resulting in lower than anticipated expenditure. Bristol City Council has returned unspent funds to Bristol Museums Development Trust and the remaining balance is being held in this restricted fund until a suitable project is identified, as agreed with Van Neste.

**Visual Arts Collections** represents funding for the acquisition, conservation, display, research into and the works of art and artefacts cared for by the Visual Art curators.

# BRISTOL MUSEUMS DEVELOPMENT TRUST

## NOTES TO THE FINANCIAL STATEMENTS

### YEAR ENDED 30 SEPTEMBER 2022

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#### 11 Movement in funds (*continued*)

##### Fund Descriptions - Designated

**Arts Funds Moving Image Fund** is a designated fund and represents funds granted by trustees to the Visual Arts team to acquire artists' film and video.

**Art Shed** is a designated fund to support the delivery of the Art shed programme.

**Blaise Redevelopment** is a designated fund and represents a grant to scope redevelopment opportunities at Blaise Museum, including the laboratory space for community engagement. Due to a reduction in actual versus anticipated expenditure on this project, a proportion of this fund has been undesignated during the financial year ended 30 September 2022 and transferred back to general reserves.

**Bristol Photo Festival Acquisitions** is a designated fund for the acquisition of photos from the Bristol Photo Festival.

**British Empire & Commonwealth Collection** is a designated fund for the Documentation Assistant to support the team's outreach programme.

**Capital Development** refers to funds designated for the redevelopment of Bristol Museums.

**Catering review** refers to funds designated for consultancy review of the catering options for M Shed, BMAG and Red Lodge and propose commercially viable recommendations.

**Collections Fund** is a designated fund to support the work of the conservation team to care for collections.

**Conservation of Japanese ceramics and Delftware** is a designated fund towards conservation and the creation of bespoke mounts for redisplay.

**Creative Cafes** is a designated fund to support the work of the Bristol Museums Dementia Friendly Creative Cafes project, enabling people living with dementia and their carers to attend arts workshops at Bristol Museum & Art Gallery.

**Dehumidifier Equipment** is a designated fund which will be used to purchase and install dehumidifier equipment to protect the collections.

**Fluttering Through History** is a designated fund for staffing to support digitisation of Butterfly data, gathered through an interactive display at 'Think Global Act Bristol' exhibition.

**Framing of the Valeria** is a designated fund to support the framing and transport of a major new acquisition through the Contemporary Art Society Valeria Napoleone XX award.

**Fundraising Budget** is a designated fund to support the work of the Development Team.

**Improving Gallery Interactive Technology** is a designated fund to support improvements and innovations to technology across the museum sites.

**Jade Display Case** is a designated fund to support the provision of an exhibition case at Bristol Museum & Art Gallery.

**More Uncomfortable Truths** is a designated fund to support the development and delivery of the next project building on Bristol Museum's 'Uncomfortable Truths'

**Museum Estate and Development Fund** is a designated fund to provide match funding for the Bristol City Council as part of their application to the Arts Council England for funding towards infrastructure repairs, maintenance and sustainability improvements at Bristol Museum and Art Gallery.

**BRISTOL MUSEUMS DEVELOPMENT TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED 30 SEPTEMBER 2022**

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**11 Movement in funds (continued)**

**Fund Descriptions - Designated (continued)**

**Participation Community Fund** is a designated fund to support the work of the Participation and Community Engagement Team.

**Visitor Giving Project** is a designated fund to support the individual giving strategy to encourage visitors to donate across the venues.

**Volunteer Expenses** is a designated fund which will be used to trial the reimbursement of travel expenses for volunteers at Bristol Museums & Archives.

**Welcome and Orientation** is a designated fund for a consultancy review of our welcome and signage, both internal and external, at our lead sites.

**12 Analysis of net assets between funds**

<b>As at 31 September 2022</b>	<b>Other Net assets £</b>	<b>Total £</b>
<b>Restricted funds</b>	259,881	259,881
<b>Unrestricted funds</b>		
Designated funds	50,080	50,080
General funds	206,500	206,500
	<u>516,461</u>	<u>516,461</u>
<b>As at 31 September 2021</b>	<b>Other Net assets £</b>	<b>Total £</b>
<b>Restricted funds</b>	83,471	83,471
<b>Unrestricted funds</b>		
Designated funds	162,993	162,993
General funds	95,528	95,528
	<u>341,992</u>	<u>341,992</u>

**13 Company limited by guarantee**

The Company is limited by guarantee and as such has no issued share capital. In the event of the Company being wound up the liability of the members is limited to £1 each.

**14 Related party transactions**

There are no transactions with trustees or other related parties other than those disclosed as required by the SORP elsewhere in the financial statements.