

BRISTOL MUSEUMS DEVELOPMENT TRUST
(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT & FINANCIAL STATEMENTS
30 SEPTEMBER 2019

Company Registration Number 06685688
Charity Number 1137777

BRISTOL MUSEUMS DEVELOPMENT TRUST

FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

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REFERENCE & ADMINISTRATIVE INFORMATION

YEAR ENDED 30 SEPTEMBER 2019

Trustees

Frank Arko-Tharkor (appointed 25 June 2019)
Samantha Budd
Cllr Craig Cheney
Penelope Fell (appointed 25 June 2019)
Victoria FitzGerald
Fiona Hallworth (appointed 25 June 2019)
Nigel Hardy (Chair)
Imogen Lea (Née Hilton-Brown) (resigned 6 September 2019)
Lynn Merilion (resigned 7 October 2018)
Pamela Reid
Yoma Smith
Karen White
Holly Woodhouse (appointed 25 June 2019)

Company registered number

06685688

Charity registered number

1137777

Registered office

Bristol Museum & Art Gallery
Queens Road
Bristol
BS8 1RL

Independent Examiner

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PO Box 238
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BRISTOL MUSEUMS DEVELOPMENT TRUST

TRUSTEES' ANNUAL REPORT

YEAR ENDED 30 SEPTEMBER 2019

EXECUTIVE SUMMARY

Museums have the capacity to inspire creativity, foster community cohesion, to educate through doing as much as seeing, and to generate a sense of wellbeing.

To continue to do this, and much more, museums need to become more sustainable in their funding models. During the current period, unrestricted income has grown by 34% from last year. Bristol Museums Development Trust plans to further develop fundraised income so that it can provide much greater financial support towards the work of Culture & Creative Industries, which operates Bristol Museums & Archives.

Central to this is the Trust's commitment to invest in fundraising activities that bring in more unrestricted income, which enables the Trust to support a greater breadth of Bristol Museums' work, and to demonstrate to grant-makers that the Trust is not reliant on a narrow source of income.

As this report sets out, funds granted to or raised by the Trust help give the people of Bristol, and visitors from outside of the city, greater access to Bristol Museums & Archives' collections.

For example, funding for the 'Creative Cafes' enables Bristol Museums to deliver artistic workshops to those with dementia and their carers', which have been hugely beneficial to the wellbeing of participants.

As a result of the Trust's Designated Education Fund, 20 children with SEND (special educational needs and disability) attended free workshops including *Iron Age at Blaise*, *World War 2 handling* and activities in our Egypt gallery.

Thanks to generous donations, the Trust was delighted to support the Masters of Japanese prints exhibition, with grants totalling almost £20,000. The exhibition, which ran from 22 September 2018 – 8 Sept 2019, proved extremely popular attracting over 127,000 visitors.

The trustees of Bristol Museums Development Trust are passionate about doing whatever they can to enable Bristol Museums' and Bristol Archives to do much more with their collections and sites. To gain a wider perspective on what is possible, the trustees take an active interest in not just Bristol Museums' sites and collections but also what's happening in the cultural and heritage sector across 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 2019. 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 2019 are listed in the Legal and Administrative Information on page 1.

The Trust may have between five and 12 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.

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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.

During the year, following a thorough selection process, the Trust appointed four new trustees to join the existing Board. 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 previous periods including Lynn Merilion and Imogen Lea who resigned during the year.

c. ORGANISATIONAL STRUCTURE AND DECISION MAKING

The operations of the Trust are closely related to those of Culture & 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 per cent of the total number of trustees. At Board meetings the trustees review the progress of fundraising initiatives, and the Head of Culture & Creative Industries and other senior representatives update trustees on current and future work of Bristol Museums & Archives. Major decisions of the Trust are therefore made in consultation with those of the senior management of Culture & Creative Industries.

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.

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 by Bristol Museums and Bristol Archives, 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, all of which have no general admission fee.

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

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- 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.
- Blaise Museum is housed in an 18th century mansion built for Bristol merchant and banker John Harford. The dairy and conservatory were designed by John Nash, and today highlights include the picture room and highlights include the picture room and the costume collection.
- The Red Lodge Museum, built in 1580 as a lodge for the Great House that once stood on the site of the present Colston Hall, 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 & Art Gallery and M Shed may be ticketed or visitors may be asked to 'Pay What You Think', this money going direct to Bristol Museums.

b. PUBLIC BENEFIT

The trustees are aware of the Charity Commission's guidance on public benefit and have had regard to it in their administration of Bristol Museums Development Trust.

c. AIMS, OBJECTIVES AND STRATEGY

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

d. GRANT MAKING POLICIES

The Trust is a grant-making body that transfers funds raised to Bristol Museums and Bristol Archives to deliver the Trust's objectives.

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. For this reason, the 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 mission 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 continued to focus on increasing unrestricted income from visitor donations and related activities, as part of a long-term individual giving strategy. This unrestricted income is allocated by the Trust to a host of projects across all Bristol Museums' and Bristol Archives' collections and venues, including the Trust's Designated Funds which were set up to support Bristol Museums' collections, historic houses, learning programmes and engagement activities with people and communities from across Bristol who do not traditionally attend museums (see Designated Funds on pages 23-26).

UNRESTRICTED INCOME

Donation streams

Since October 2014 the Trust has been implementing a strategy to increase substantially the amount of unrestricted donations, particularly from individuals. During the current period a total of **£201,953** was received in unrestricted donations (compared to **£150,774** during the previous period).

The unrestricted income is made up of a variety of donation streams, including income from donation boxes, Welcome Desks, online donations, regular direct debits, the Patron Circle, appeals through our newsletter *Treasure*, donations on exhibition tickets and Gift Aid.

The Patron Circle

The Patron Circle is an annual membership scheme for individuals who want to develop a closer relationship with Bristol Museums, our expert curators and museum staff, and expand their knowledge of our 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, and subscription to the donor newsletter *Treasure*. Gift Aid can be claimed on all of the individual membership of £500 and on £700 of the £750 joint membership. Patrons can spread their payments using direct debit. In the current period, our Patron Circle generated a total income of **£14,881** including gift aid (compared to **£12,651** during the previous period).

Visitor and other individual donations

Staff at Welcome Desks at both M Shed and Bristol Museum & Art Gallery continue to greet visitors, ask for donations and encourage donors to Gift Aid. During the previous financial year, the Trust introduced a new strategy of including a £1 donation on tickets to exhibitions. This strategy continues to prove fruitful and in the current period generated **£67,874** income from donations on tickets to the *Wildlife Photographer of the Year*, *Leonardo da Vinci: A Life in Drawing*, *Tattoo: British Tattoo Art Revealed* and *Aardman: Animating Early Man* exhibitions (compared to **£42,291** in the previous period).

At Bristol Museum & Art Gallery total donations from visitors (including donations on exhibition tickets) amounted to **£110,164** (compared to **£82,879** the previous year).

At M Shed total donations from visitors (including donations on exhibition tickets) amounted to **£55,793**, (compared to **£48,746** during the last period).

An additional £10,357 of unrestricted income was generated from gift aid claims (compared to £6,399 during the previous period) excluding £2,381 relating to the Patron Circle (previous year £2,151) which is included in the Patron Circle totals above.

DESIGNATED FUNDS

The Trust 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 schools and communities in areas of disadvantage across the city.

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Learning Fund

This fund enables Bristol Museums' Learning Team to reach out to schools that have not visited our venues for several years and provide cultural learning opportunities for those that face barriers accessing our museums.

This year the Trust contributed towards the creation and testing of a new learning programme for schools at Blaise Museum. New workshops for KS1 and KS2 included *World War 2 Evacuation*; *Iron Age Experience*; *Investigate Seasons* and *At Home with The Harfords: Victorian Life* in collaboration with professional actors from *Acting Out*. A total of 200 children aged between 7 and 11 years participated in the new workshops.

In addition, the fund supported 3 free workshops for 20 children with SEND (special educational needs and disability) who experienced various workshops including *Iron Age at Blaise*, *World War 2 handling* and activities in our Egypt gallery. We received excellent feedback including the following from a teacher: "*This was brilliant! I love the characters, the hands-on activities and the quick movement from one task/game to the next. Thank you for a lovely experience. Thank you for making us feel so welcome!*"

The Learning Team also facilitated 3 free *Rocks & Soils* workshops for 87 Year 3 and 4 children. In these workshops, children took part in fun geology-related activities to learn about the rock cycle and formation from minerals, identify types of rock features using real specimens, and discover how soils are formed.

Catering for younger children, the Learning Team were able to provide 3 free in-school *Dinosaur* sessions for 90 Reception children who took part in activities to discover more about dinosaurs including handling different fossils and bone and learning about the work of palaeontologists.

The Trust also contributed towards a *Philosothon*, a free annual event aimed at GCSE and A-Level students. Working in partnership with Bristol Grammar School and the Philosophy departments at the University of Bristol and UWE, this evening event on the theme of 'Tobacco' was attended by 50 students from seven different schools from across the Greater Bristol area. During the event the students engaged in philosophical discussion, listened to other people's viewpoints within different 'communities of enquiry' and thought through their own opinions accordingly.

Community Participation Fund

This fund supports a range of work aimed at increasing under represented audiences.

This year the Trust has continued to support the facilitation of two 'Art Shed' groups at Blaise Museum and M Shed. 'Art Shed' is an arts course at Bristol Museums aimed at people with mental health issues such as depression and anxiety. These fortnightly sessions, give participants the freedom to have hands-on experience of a variety of art forms, discover the museum's collections, and simply enjoy being creative. Participants continue to talk about the impact it has on their lives and that it is the 'highlight of their week'. Many participants are isolated and experience anxiety, so taking part in craft workshops in a beautiful setting with objects, paintings and the landscape as inspiration is a very positive experience.

The Trust also funded the overall development of a new display at M Shed focussed on the lives of young people, helping to break down barriers that young people experience and to change attitudes towards young people. The 'You Make Bristol' display will showcase the range of lives of young people in Bristol and bust myths about young people and what they like and enjoy about their lives in the city.

Collections Fund

This year has seen the focus of spend on equipment that can help us improve collections care.

When assessing gallery and storage environments, for most materials, it is humidity and large fluctuations in this that pose the greatest risk to our collections. Across our sites we use a range of standalone units to help manage the humidity and keep it within a range that will help protect artefacts from deterioration. We have a quarterly maintenance programme for this to ensure they remain safe and working as efficiently as possible.

The Geology store has both dehumidification and humidification to ensure we keep the environment – specifically

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the humidity - at a level that will slow the deterioration of vulnerable specimens. Two humidifiers had come to the end of their serviceable lives and funding from the Trust enabled the purchase of two nearly new humidifiers which will ensure that we continue to have reliable environmental control in the space.

The fund has helped to commission a new water de-ioniser which was desperately needed for our conservation studio. The unit helps to remove additives and minerals from our tap water to ensure it is as pure as possible. This is very important when cleaning artefacts, to ensure we are not using anything that could react with the object or accelerate deterioration. This has been particularly helpful during the Japanese prints project, allowing our paper conservator to wash some of the prints safely and improve their stability and visual appearance.

Buildings Fund

This fund enables maintenance and restoration work to be carried out primarily across Bristol Museums' historic houses. This year the majority of the fund supported works to the exterior of The Georgian House Museum. Scaffolding was erected across the whole building to accommodate restoration to the windows, the panes of which had become unstable due to degradation of window putty. Window frames were repaired and all exterior woodwork was repainted including the side gate and front door. External metalwork was also repainted including the front railings.

The fund also contributed toward essential work on Blaise Museum such as roof repairs and skylight window replacements. These included rebuilding wooden roofing sections in between glass panes on the skylight in the Picture Room and replacing the skylight in the laundry which was rotten.

DEVELOPING SKILLS AND SHARING KNOWLEDGE

Leonardo da Vinci: A Life in Drawing

During the financial year the Trust received £10,000 from the Royal Collection Trust following their own successful bid to the Esmée Fairbairn Foundation. This funding was used to support a learning programme which ran alongside the Bristol Museum & Art Gallery's exhibition Leonardo da Vinci: A Life in Drawing.

Leonardo da Vinci: A Life in Drawing was a part of a national exhibition from the Royal Collection Trust which showcased the drawings of Leonardo da Vinci. From 1 February 2019 – 6 May 2019, 144 of Leonardo da Vinci's greatest drawings in the Royal Collection were displayed in 12 simultaneous exhibitions across the UK to mark the 500th anniversary of his death. The 12 drawings exhibited at each venue, were selected to reflect the full range of Leonardo's interests – painting, sculpture, architecture, music, anatomy, engineering, cartography, geology and botany.

The learning programme which accompanied the exhibition at Bristol Museum & Art Gallery was titled 'I am Leonardo', and the aim was to use the exhibition to challenge the idea 'I can't draw' by developing and improving observational and drawing skills. Between 12 March and 3 May 2019 two carefully selected artists, Christine Allison and Freya Gabie, developed and ran activities and workshops for a range of participants including schools; Home Educated children; families; museum staff and volunteers; adults living with dementia and adults with mental health and anxiety issues. These activities all focused on drawing skills – particularly different methods of mark making – and made explicit links to the different subjects and techniques visible in the selection of Leonardo's drawings.

In total almost 1,800 children and adults engaged with this programme which included separate workshops such as the 'Amazing Anatomy' observational drawing sessions and the 'Arts Award Discover in a Day' portraits workshops. This workshop enabled all 26 Year 4 children, who attended from Staverton Primary School, to achieve the Arts Award 'Discover' an introductory award open to children and young people aged up to 25. Feedback from their class teacher concluded, *'I honestly believe that has made a lasting difference to the way the children look at art by other artists and approach their own projects.'*

Dino Takeover for a local school

A donor, who would like to remain anonymous, provided a gift of £625 (including gift aid) which will be used to fund a Dino Takeover event for a school. A Takeover Day is a national initiative run by Kids in Museums when

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museums, galleries, historic homes, archives and heritage sites invite young people in to take over jobs normally done by adults. It's to help historic institutions empower young people and give them meaningful roles in their organisations. Bristol Museums' Learning Team will be running a Dinosaur Takeover week from 5 – 9 November this year in collaboration with University of Bristol's Dinosaur Project.

This will involve an in-school visit during which a team of university students and museum staff give a workshop to school students from years 4-6, where they learn all about dinosaurs, handle real specimens from the Jurassic and Triassic era and prepare a 'Battle of the Dinosaurs' activity. Later on, during the museum trip these student 'experts' teach year 2 and 3 classes and present facts and information on each dinosaur in an interactive way, including using costume. In this way they 'take over' the jobs of the adult educators. This donation will enable Bristol Museums to invite Kingfisher School to take part and they have been selected as they have only visited our museums twice in the last three years. Donations like these help us break down some of the barriers, such as school coach costs, that prevent young people from accessing their city museums.

CAPITAL ACTIVITY

Capital Development Fund

During the year a grant of £8,750 from the Trust has enabled a detailed buildings survey to be carried out at Bristol Museum & Art Gallery and subsequently, the production of a comprehensive buildings reference document.

Between October and December 2018, engineering and architectural consultants, ARUP, conducted an in-depth survey of the buildings that comprise Bristol Museum & Art Gallery. The purpose of the survey was to record the various services and systems within the buildings. The grade II listed site is large and complex. It comprises three blocks of different ages, each having been modified extensively, including following war damage. ARUP were therefore engaged to define different service systems and major mechanical plants that exist separately within the different blocks, including water, electricity, heating and ventilation. Following the survey, ARUP produced a 70-page comprehensive report including drawings and diagrams plus a further 36 drawings that detailed mechanical and electrical systems.

These documents are of considerable assistance for day-to-day reference for the routine maintenance and upkeep of the buildings (previously no such complete reference existed in one set of documents). Furthermore, these documents will be invaluable for future development planning by providing an accurate starting point for such projects.

Blaise Redevelopment Fund

A grant of £6,500 from the Trust has enabled Blaise Museum to change the use of two of the main rooms on the ground floor at Blaise museum, giving the team there the opportunity to broaden their schools learning offer, and to create a dynamic community consultation space. The reconfiguration of space on the ground floor of the museum, has creating a flexible learning / hire / community use space in the former dining room (formerly the museum shop), and a temporary lab space, shop and café space in the remaining ground floor space area including the former drawing room (formerly the Victorian Classroom).

Previously school groups could book either an independent, self-led visit, or a facilitated workshop. Although popular, these workshops were limited by the space available, and in particular by the fact that the Victorian School Room – a large classroom set up in what was once the main drawing room – could be used only for one particular workshop. The funding has enabled the creation of resource pods which relate to a wider number of workshop options. With all resources contained in one place – an easily moveable cupboard – workshops can be run in more than one space, depending on what is available on a given day. This might be in the Picture room, Dining Room or even throughout the museum. More flexibility in workshops means the potential for increased bookings and revenue.

The new community consultation or 'lab' space also fulfils an important function, enabling staff to share their initial plans regarding redevelopment with members of the public (both visitors and non-visitors) and to respond to their suggestions and feedback, incorporating this into detailed plans for future redevelopment. This is a new way of

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working, as traditionally museum consultation takes place through focus groups, visitor surveys and perhaps an open evening. This community consultation space has been in place at Blaise since April 2019. In this time visitor numbers have risen from 24,123 (May-August 2018) to 27,853 (same period). Nearly everyone who enters the house is interacting with this space in some way and staff have recovered over 2,900 data points to help shape the redevelopment of Blaise.

In September 2019 a further £14,900 was committed by the Trust for the next phase of the development. This funding will be used to improve signage in outdoor areas, by creating an engaging trail towards the museum, and making it clear to those who have not been there before what the house actually is – this has proven to be a barrier to people visiting previously. It will also improve accessibility to the Upper Galleries by providing VR technology to enable everybody to view the Upper Galleries. Finally, the funding will enable the consultation to continue to develop by understanding how people want to interact with the displays and the house. This additional funding will ensure the widest possible range of the community are able to share directly what they would like to see happen to their museum and will allow the Trust to go to outside funding sources in 2021 with a robust and detailed understanding of what they want to achieve with the larger redevelopment of Blaise.

DEVELOPING AND SHARING THE COLLECTIONS

Funding was received for several projects to conserve, maintain and share key parts of the collections. In some cases, the fact that the Trust had made financial pledges towards these activities, helped secure additional external funding.

Masters of Japanese Prints Exhibition

The Masters of Japanese prints exhibition series which ran from 22 September 2018 – 8 Sept 2019 in the second-floor exhibition gallery, proved extremely popular. This exhibition, presented in three parts, displayed some of the 500 Japanese Prints from the 18th and 19th centuries which form part of the Eastern Art Collection held by Bristol Museums.

Over the year, a record 127,000 people visited the exhibition, some 31% of all visitors to Bristol Museum & Art Gallery. Over 2,000 visitors completed a questionnaire in the gallery about their visit, with over 55% of those who responded stating they came specially to see the Japanese print exhibitions. Positive comments included: *"I feel privileged to see such a fascinating exhibition. All three were amazing. I knew nothing about Japanese culture and this has been an eye opener. Thank you to everyone who made it possible"*.

The Trust was delighted to support this exhibition, with grants totalling almost £20,000, of which £10,144 was paid in the current financial year and £9,847 in the previous financial year. These grants were made possible following generous donations received from loyal supporters Simon Baker, John and Susan Hart and Shelagh Cutner and following a direct appeal to both members of The Friends of Bristol Art Gallery and to readers of the Trust's *Treasure Magazine*.

The funding has been used in a number of ways to support the exhibition. A substantial amount of the BMDT grant was spent on vital conservation for the collection. Solander boxes were purchased to exactly fit all the Japanese prints in their new window mounts. The boxes are acid-free and offer the best archival protection for storing the delicate Japanese prints. A freelance paper conservator was also contracted to work on a number of window mounts for the exhibition and Japanese paper was purchased for mounting the prints.

The Trust was also able to fund the cost of graphic design for the second and third exhibitions which was one of the major costs during the later exhibitions. Finally, a smart leather padded bench was funded to allow visitors to rest whilst reading the folders of large-print labels. The bench is one of the legacies of the exhibition and is being used in the current sculpture exhibition.

Dementia Friendly Creative Cafes

In July 2019 the Trust designated £10,000 towards Bristol Museums Dementia Friendly Creative Cafes project, to continue the good work of the successful pilot project previously funded by NHLF. Dementia Friendly Creative

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Cafes are pop up cafes at Bristol Museum & Art Gallery for people living with dementia and their carers or family members that aim to improve participants' health and wellbeing through being stimulated by the wealth of objects and paintings at Bristol Museum and participating in subsequent creative activities. During the session's participants visit galleries to see museum collections, meet curators and engage in creative activities which encourage communication and new experiences. Visits are organised on Monday when the museum is closed to the general public, so participants feel like they have privileged access and attention can be given to those with particular special needs. The cafes will run over 12 sessions from October 2019 and aim to achieve at least 120 visits from 70 different participants.

Pre-Raphaelite exhibition

Development continued on the high-profile exhibition by Pre-Raphaelite artists which is scheduled for 2020 and has been made possible thanks to a generous donation from Dr David Speller. Significant works in Bristol Museum's own collection, such as *The Garden Court* by Burne-Jones, will be displayed alongside loans from the Tate and may explore themes such as the Victorian obsession with the Middle Ages.

Digitising the Eastern Art textile collection

A significant donation from supporter Sally Sparks was received which has enabled Bristol Museums to take digital photographs of 80% of Eastern Art textile collection. These new, high resolution images allow researchers and textile enthusiasts the opportunity to study a range of textile techniques from across Asia including weaving, printing and embroidery in more detail than would be possible with the human eye. By making the collection available online, it can be accessed by researchers across the globe.

Acquisition of Cut Glass Sake Cups

Thanks to a donation from Simon Baker, Bristol Museums has secured a set of six cut-glass cups for *sake* (rice wine) for the collection, by a sought-after young glass designer. The set of *sake* cups are fine examples of 'Edo Kiriko', Tokyo cut glass - Edo being the former name for Tokyo, *kiriko* meaning 'facet'. The craft was developed in Tokyo in the 1880s under the tutelage of British craftsmen including Emmanuel Hauptmann. This was during the period of the Meiji Restoration when the Japanese government employed Western experts to teach a range of skills to Japanese workers. The cutting of glass through from a thin, coloured ('flushed') layer to clear glass is a technique which Japanese craftspeople have developed in their own way in the intervening 140 years. The result is a style which is a hybrid of Victorian glass and Japanese design. The six cups in this set have designs described as follows: 1) pine leaves and spider's web 2) fence surrounding shrine 3) hammered marks and stone fence 4) chrysanthemum 5) bamboo leaves 6) connective chrysanthemum. The artist, Toru Horiguchi, has followed in the footsteps of his father and grandfather as a glass engraver and cuts the glass by hand in his own workshop.

Art Fund Moving Image Fund

An £8,000 grant from the Trust enabled Bristol Museums to unlock a further £180,000 grant from the Art Fund, as well as additional funding from the V&A. This funding is being used to develop a collection of major moving image art works for Bristol Museums. Works purchased to date include films by John Wood and Paul Harrison, Charlotte Prodger, Mary Reid Kelley and Wael Shawky. Two of the acquisitions are included in our 'Being Human' exhibition which will run 5 October 2019 - 4 October 2020.

Acquisition of 'The Young Catechist' by Henry Hoppner Meyer (1827)

The painting "The Young Catechist" by Henry Hoppner Meyer (1827) was purchased on 14 March 2019 by Bristol Museums, thanks to a £5,000 contribution by The Headley Trust. Bristol Museums was also able to raise £18,000 from the V&A Purchase Grant Fund, £10,000 from Friends of Bristol Museums and a further £2500 from an individual donor, Mr Bill Goodman. The painting was exhibited in 1827 at the Society of British Artists, accompanied by a poem entitled The Young Catechist by Charles Lamb. The picture shows the half-length figure of a black man in a white shirt and red jacket raising his hands and eyes in prayer before a landscape and dramatically clouded sky. To the left, positioned just behind the man, is the figure of a young white woman turned towards and looking up to the protagonist while holding a small book. The Young Catechist is particularly significant to Bristol Museums and our audiences because of the city's prominent role in the 18th century transatlantic slave trade which left a legacy that various institutions and individuals are now trying to address.

Although we see an increase of pictures during the 19th century, fine art images of black sitters in British art are

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very rare, even in the context of the abolitionist movement. Images such as *The Young Catechist* help us to further diversify our historic art galleries, but also strengthen our displays.

Adding 'The Young Catechist' to our collection will help us to continue to bring in more Black narratives across our collections and diversify our existing displays. Our Audience Development Strategy identifies both BAME audiences and young people as target groups. By engaging with prescient topics around representation and Black history, we will create connections with these communities and encourage further participation.

Handling Objects

Thanks to a donation from David Speller the Communities and Partnerships Team will be able to acquire a range of handling objects which will be available for harder to reach audiences including older people, adults with learning difficulties and young people. These items can be used in workshops to stimulate discussion and engage people with a variety of themes. Bristol Museums has recently started to build a relationship with the team at City of Bristol College who teach young people with learning difficulties or who are on the autistic spectrum, and they have requested a handling objects session. The Participation Team will now be able to work with them to develop these new handling sessions which will become more widely available to different groups.

Docks Heritage Weekend

The Bristol Port Company continue to be long and valued supporters of Docks Heritage Weekend. In 2018 their generous donation paid for the design, printing and distribution of all marketing material produced to promote the event across all sites (M Shed, SSGB, The Underfall Yard). Their donation also enabled us to cover the cost of the materials and staffing associated with the activities planned for the weekend. Activities included demonstrating cargo handling with one of the cranes, operating the John King for harbour trips and offering a printing facility to allow visitors to print their own plans of the docks c. 1922. Due to the support from The Bristol Port Company we estimate that almost 8,000 visitors engaged with the M Shed activities over the weekend and many more attended the other sites. A considerable amount of people walked past on the quayside and this gave us the chance to promote the work of the museum as well as The Bristol Port Company who held a stand in L Shed.

Fire-Boat 'Pyronaut'

'Pyronaut' served in Bristol from 1934 until 1973, fire-fighting in the City Docks. She had a crew of three firemen, including an engineer who was based in the engine room and was a crucial part of the docks' fire-fighting service for almost 40 years, working particularly hard in the Blitz in 1940-41. She was withdrawn from service in 1973 and following restoration by Bristol Museums in 1989, can now be seen on Princes Wharf in front of M Shed and in full water-spraying action at events in the Harbour or during one of her boat trips for the general public. In 2012 Pyronaut was selected for Queen's Diamond Jubilee Pageant in London.

Unfortunately, due to an engine problem during the summer of 2019 all trips were suspended, but a £750 donation (including gift aid) from an anonymous donor, has enabled the issue to be investigated and resolved, with additional precautionary maintenance also taking place. As a result of this work, Bristol Museums anticipate that this much-loved boat will be back making more trips around the docks next year.

GIFTS IN WILLS

Roger Davis' Legacy

Bristol Museums Development Trust was saddened by the news that M Shed volunteer Roger Davis had passed away. Roger volunteered for 15 years with M Shed's Industrial & Maritime team, including being part of the crew that took 'Pyronaut' to London in 2012 for the Queen's Diamond Jubilee. In his will Roger left a legacy to the volunteers of M Shed, showing the clear connection and fond memories he held for 'Bristol's Museum'. Options were put to the volunteers to choose how Roger's gift should be spent, and they decided upon the purchase of uniform fleeces to help keep them warm on colder operating days. Part of the legacy was also used to purchase wet suits for the operation of Pyronaut, which will give volunteers protection when doing water displays aboard Roger's much-loved working boat. Bristol Museums Development Trust and the M Shed team are pleased to fulfil Roger's wishes and grateful to him and his family for his thoughtful legacy.

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SUPPORT FROM THE FRIENDS

In the last financial year both *The Friends of Bristol Art Gallery* and *The Friends of Bristol Museums, Galleries & Archives* made donations to the Trust totalling £36,279. From September 2018 donations from these groups have been paid directly to Bristol City Council. Therefore, there have been no donations received from either of these organisations during the current financial period.

FINANCIAL REVIEW

a. OVERALL REVIEW

Income

Income received in the period ending 30 September 2019 amounted to £225,212, of which £23,259 was restricted for specific projects and £201,953 unrestricted income. Income from corporate sponsorship and corporate membership was received by Bristol City Council through Culture & Creative Industries with the exception of sponsorship for the Docks Heritage Weekend (£3,000).

The trustees gratefully acknowledge the support of all its donors, including:

Simon & Ruth Baker
Jan Beardkins
Mike & Anne Beesley
Chris Booy OBE
Bristol Port Company
Gabby Chelmicka & Dave Bracey
Francis Cornish CMG LVO
Jerry Cowhig MBE
Roger Davis
Lavinia Ferguson
Rodney Grey

The Headley Trust
Drs Ros & Cameron Kennedy
Dr & Mrs R McKinlay
Terence & Julia Mordaunt
The Royal Collection Trust
The Sherwood Family
Anna Southall OBE
Dr David Speller
Guy & Gill Stobart
Sue Thurlow

Expenditure

The bulk of the expenditure was the transfer of £111,209 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 Bristol Museums. 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. During the financial year ending 30 September 2018, Bristol Museums Development Trust made a grant payment to Bristol City Council for £10,000 to support the cost of an exhibition. Because the exhibition will not be displayed until 2020, Bristol City Council made a payment to Bristol Museums Development Trust for £10,000 to return this grant. A further application for funding by BCC is expected during the financial year end 2020.

Major operating expenses incurred by the Development Team, including salaries and office accommodation, are underwritten by Bristol City Council through Culture & 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 the Development Team which is based at Bristol Museum & Art Gallery.

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 to Bristol Museums and Bristol Archives (see page 3). Larger reserves are not required because support costs such as salaried staff and premises are provided by

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Culture & Creative Industries, part of Bristol City Council. However, during the last year the Trust has retained unrestricted reserves at a higher level than in prior years in order to be able to make funds available to Bristol Museums and Bristol Archives for possible future key developments, including potentially developing the capacity and accessibility of archive and storage opportunities for its collections.

The Trust's fundraising operation continues to generate unrestricted income from museum and archive visitors. As this income is generated, a portion of it is designated to specific projects at regular Board meetings or through annual funds being established.

At the year end the Trust held designated funds of £103,635. The remaining unrestricted funds of £139,773 will be utilised by the Trust for larger projects as they arise and to reinvest in its fundraising operation.

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 £32,328.

c. GOING CONCERN

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue to meet its commitments resulting from its grant-making activity. For this reason, the 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.

d. GRANT MAKING POLICIES

In line with its objectives, the Trust makes grants from its unrestricted income to support Bristol Museums' and Bristol Archives' collections, sites and associated activities. The Trust also supports fundraising and other initiatives that foster greater financial sustainability for Bristol Museums and Bristol Archives 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 & Creative Industries staff member. All requests must be in line with the Culture & 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.

e. 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 account.

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.

The growing income from the Trust will enable Bristol Museums & Archives to continue to develop underrepresented audiences, support schools in disadvantaged areas, care for collections and deliver pioneering exhibitions which inspire visitors.

BRISTOL MUSEUMS DEVELOPMENT TRUST

TRUSTEES' ANNUAL REPORT

YEAR ENDED 30 SEPTEMBER 2019

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 and signed on their behalf by:

N Hardy
Trustee

Date: 3 March 2020

Victoria FitzGerald
Trustee

Date: 3 March 2020

BRISTOL MUSEUMS DEVELOPMENT TRUST

INDEPENDENT EXAMINER'S REPORT

YEAR ENDED 30 SEPTEMBER 2019

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 2019.

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

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.

Neil Kingston FCA
Burton Sweet Chartered Accountants
The Clock Tower
5 Farleigh Court
Old Weston Road
Flax Bourton
Bristol BS48 1UR

Date: 3 March 2020

BRISTOL MUSEUMS DEVELOPMENT TRUST

STATEMENT OF FINANCIAL ACTIVITIES (Including Income and Expenditure Account)

YEAR ENDED 30 SEPTEMBER 2019

	Note	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Total 2018 £
Income from					
Donations & grants	2	201,953	23,259	225,212	249,059
Total income		<u>201,953</u>	<u>23,259</u>	<u>225,212</u>	<u>249,059</u>
Expenditure on					
Charitable activities	3	84,644	24,749	109,393	196,297
Raising funds		6,296	-	6,296	3,235
Total expenditure		<u>90,940</u>	<u>24,749</u>	<u>115,689</u>	<u>199,532</u>
Net income/(expenditure)	4	111,013	(1,490)	109,523	49,527
Transfers between funds		(297)	297	-	-
Total funds at 1 October	9	132,692	33,521	166,213	116,686
Total funds at 30 September	9	<u>243,408</u>	<u>32,328</u>	<u>275,736</u>	<u>166,213</u>

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

All of the activities of the Charity are classed as continuing

The comparative funds are set out in note 6.

The notes on pages 18 to 26 form part of these financial statements

BRISTOL MUSEUMS DEVELOPMENT TRUST

BALANCE SHEET

AT 30 SEPTEMBER 2019

	Note	2019 £	2018 £
Current assets			
Debtors	7	11,855	7,730
Cash at bank		266,559	160,697
		<u>278,414</u>	<u>168,427</u>
Creditors : Amounts falling due within one year	8	(2,678)	(2,214)
Net current assets		<u>275,736</u>	<u>166,213</u>
Total assets less current liabilities		275,736	166,213
Net assets		<u>275,736</u>	<u>166,213</u>
Funds			
Restricted funds	10	32,328	33,521
Unrestricted funds	10	243,408	132,692
		<u>275,736</u>	<u>166,213</u>

For the year ending 30 September 2019 the Company 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 accounts 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 accounts

These accounts 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 3 March 2020 and are signed on their behalf by:

Nigel Hardy
Trustee

Victoria FitzGerald
Trustee

Company number: 06685688

The notes on pages 18 to 26 form part of these financial statements

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

1 Accounting policies

- a) The financial statements have been prepared under the historical cost convention, the Financial Reporting Standard 102 and the Statement of Recommended Practice, Accounting and Reporting by Charities (FRS102), the Companies Act 2006 and the Charities Act 2011.

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

- b) The financial statements have been prepared on a going concern basis. The Trustees have given adequate consideration to the issue and are of the opinion that this is appropriate.

- c) Income from donations are included 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 pre-conditions which have to be fulfilled before the Charity becomes entitled to such income, the income is deferred until the pre-condition have been met.

- d) 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.

- e) 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. These are included within Charitable Activities.

- f) 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.

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

- h) 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.

- i) 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.

- j) 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.

- k) 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 2019

2 Donations

	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Total 2018 £
Donations	176,715	6,864	183,579	201,574
Gift Aid	10,357	895	11,252	12,039
Grants	-	15,000	15,000	22,795
Legacies	-	500	500	-
Patron Circle	14,881	-	14,881	12,651
	<u>201,953</u>	<u>23,259</u>	<u>225,212</u>	<u>249,059</u>

Prior year comparatives

	Unrestricted Funds £	Restricted Funds £	Total 2018 £	Total 2017 £
Donations	131,724	69,850	201,574	123,024
Gift Aid	6,399	5,640	12,039	6,954
Grants	-	22,795	22,795	86,719
Patron Circle	12,651	-	12,651	1,681
	<u>150,774</u>	<u>98,285</u>	<u>249,059</u>	<u>218,378</u>

3 Charitable activities (expenditure)

	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Total 2018 £
Grants made				
Bristol Culture	76,460	24,749	101,209	190,299
Support costs				
Professional fees	624	-	624	1,148
Bank charges	2,006	-	2,006	1,947
General	3,694	-	3,694	1,043
Governance costs				
Independent Examiner's fee	1,860	-	1,860	1,860
	<u>84,644</u>	<u>24,749</u>	<u>109,393</u>	<u>196,297</u>

All charitable expenditure in 2018 was unrestricted except for £93,276 included in grants made to Bristol Culture.

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

4 Net income for the year

This is stated after charging:

	2019 £	2018 £
Independent examiner's fees : Independent examination	1,920	1,860
Under/Over provision of prior year fees	(60)	-
Trustees' remuneration	-	-
Donations made by Trustees & related parties	-	-
Payment of trustees' expenses	-	-
	<u>-</u>	<u>-</u>

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

The key management personnel are considered to be the trustees.

The aggregate employment benefits paid to key management personnel during the year were £nil. (2018: £nil).

5 Taxation

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

6 Comparative fund movements

	Unrestricted Funds £	Restricted Funds £	Total 2018 £
Income from			
Donations & grants	150,774	98,285	249,059
Total income	<u>150,774</u>	<u>98,285</u>	<u>249,059</u>
Expenditure on			
Charitable activities	103,021	93,276	196,297
Raising funds	3,235	-	3,235
Total expenditure	<u>106,256</u>	<u>93,276</u>	<u>199,532</u>
Net income/(expenditure)	44,518	5,009	49,527
Transfers between funds	18,157	(18,157)	-
Total funds at 1 October	70,017	46,669	116,686
Total funds at 30 September	<u>132,692</u>	<u>33,521</u>	<u>166,213</u>

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

7 Debtors

	2019 £	2018 £
Gift Aid	1,364	6,976
Accrued income	7,491	-
Other debtors	3,000	754
	<u>11,855</u>	<u>7,730</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

	2019 £	2018 £
Accruals and deferred income	1,920	1,860
Other creditors	758	354
	<u>2,678</u>	<u>2,214</u>

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

9 Movement in funds

	At 01-Oct 2018 £	Income £	Expenditure £	Transfers £	At 30-Sep 2019 £
Restricted funds					
Bristol Museum & Art gallery					
Refurbishment Project	2,825	-	-	-	2,825
Industrial & Maritime Collections	2,500	5,612	(3,750)	-	4,362
Learning Team	-	10,625	(8,625)	-	2,000
Natural Sciences Collections	-	22	-	-	22
Participation & Community Team	-	625	(625)	-	-
Visual Art Collections	28,071	6,375	(11,624)	297	23,119
World Cultures Collections	125	-	(125)	-	-
Total Restricted funds	33,521	23,259	(24,749)	297	32,328
Unrestricted funds					
Designated funds:					
Arts Funds Moving Image Fund	8,000	-	(5,360)	-	2,640
Blaise Redevelopment	6,500	-	(6,500)	14,900	14,900
Building fund	-	-	(20,000)	20,000	-
Capital Development	50,000	-	(8,750)	8,750	50,000
Collections fund	-	-	(8,000)	8,000	-
Creative Cafes	-	-	-	10,000	10,000
Fundraising Budget	4,819	-	(24,418)	38,766	19,167
Learning Fund	-	-	(5,000)	5,000	-
Participation Community Fund	-	-	(7,500)	7,500	-
Visitor Giving Project	6,928	-	-	-	6,928
Designated funds	76,247	-	(85,528)	112,916	103,635
General fund	56,445	201,953	(5,412)	(113,213)	139,773
Total Unrestricted funds	132,692	201,953	(90,940)	(297)	243,408
Total funds	166,213	225,212	(115,689)	-	275,736

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

9 Movement in funds (continued)

Prior year comparative	At 01-Oct 2017 £	Income £	Expenditure £	Transfers £	At 30-Sep 2018 £
Restricted funds					
Archaeology Collections	939	600	(1,539)	-	-
Bristol Museum & Art gallery					
Refurbishment Project	26,280	-	(3,455)	(20,000)	2,825
Exhibitions	976	372	(1,348)	-	-
Industrial & Maritime Collections	3,325	4,250	(5,075)	-	2,500
Learning Team	2,200	3,750	(5,950)	-	-
M Shed projects	830	250	(1,080)	-	-
Pliosaurus Exhibition	-	9,000	(6,000)	(3,000)	-
Natural Sciences Collections	1,000	20,545	(20,545)	(1,000)	-
Participation & Community Team	-	3,875	(3,875)	-	-
Social History	-	186	(186)	-	-
Visual Art Collections	3,010	45,325	(26,107)	5,843	28,071
Winter Lecture	-	2,508	(2,508)	-	-
World Cultures Collections	8,109	7,624	(15,608)	-	125
Total Restricted funds	46,669	98,285	(93,276)	(18,157)	33,521
Unrestricted funds					
Designated funds:					
Arts Funds Moving Image Fund	-	-	-	8,000	8,000
Blaise Museum	-	-	(10,000)	10,000	-
Blaise Redevelopment	-	-	-	6,500	6,500
BMAG Redevelopment	-	-	-	50,000	50,000
Bristol Music Exhibition	-	-	(12,500)	12,500	-
Building fund	-	-	(15,000)	15,000	-
Collections fund	-	-	(7,500)	7,500	-
Community Participation Fund	-	-	(5,000)	5,000	-
Fundraising Budget	-	-	(10,090)	14,908	4,819
Learning Fund	-	-	(5,000)	5,000	-
Radical Clay Exhibition	3,600	-	(3,600)	-	-
Retail	-	-	(30,000)	30,000	-
Visitor Giving Project	8,343	-	(1,415)	-	6,928
Designated funds	11,943	-	(100,105)	164,408	76,247
General fund	58,074	150,774	(6,151)	(146,251)	56,445
Total Unrestricted funds	70,017	150,774	(106,256)	18,157	132,692
Total funds	116,686	249,059	(199,532)	-	166,213

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

9 Movement in funds (continued)

Fund Descriptions - Restricted

Archaeology Collections represents monies received for acquisition, conservation, display, research into and artefacts cared for by the Archaeology Curators.

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

Exhibitions represents donations received from temporary exhibitions and expenditure on this programme.

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.

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 Projects represents monies received towards M Shed and its displays regarding the history of Bristol.

Pliosaurus Exhibition represents donations towards and expenditure on this exhibition.

Natural Sciences Collections represents monies received towards the acquisition, conservation, display, research into and stimulation of debate regarding the specimens and other material cared for by the Natural Sciences curators.

Participation & Community Team represents donations towards and expenditure on the work carried out by Bristol Museums' Participation and Community Engagement Team.

Social History represents monies received for acquisition, conservation, display, research into and artefacts cared for by the Social History curators.

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.

Winter Lecture refers to a donation from the Friends of Bristol Museums, Galleries and Archives to Bristol Museums to cover the costs of the Winter Lecture series.

World Cultures Collections represents funding for the acquisition, conservation, display, research into and stimulation of debate regarding the artefacts and other material cared for by the World Cultures curators.

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

9 Movement in funds (continued)

Fund Descriptions - Unrestricted

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.

Blaise Museum represents monies received towards conservation of its collections and development of its buildings.

Blaise Redevelopment is a designated fund and represents a grant from trustees to develop Blaise Castle House Museum, in this period towards the laboratory space for community engagement.

Bristol Music Exhibition refers to a grant awarded towards the development of this exhibition.

Building Fund is a designated fund to support refurbishment of Bristol Museum sites.

Capital (BMAG) Redevelopment refers to funds designated for the redevelopment of Bristol Museum and Art Gallery.

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

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.

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

Learning Fund is a designated fund to support the work of the Education Team.

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

Radical Clay Exhibition represents funding to support the events programme for this exhibition.

Retail represents funding to develop the retail offer at Bristol Museum and Art Gallery.

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

BRISTOL MUSEUMS DEVELOPMENT TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 30 SEPTEMBER 2019

10 Analysis of net assets between funds

	Other Net assets £	Total £
Restricted funds	32,328	32,328
Unrestricted funds		
Designated funds	103,635	103,635
General funds	139,773	139,773
	<u>275,736</u>	<u>275,736</u>
Prior year comparative		
	Other Net assets £	Total £
Restricted funds	33,521	33,521
Unrestricted funds		
Designated funds	76,247	76,247
General funds	56,445	56,445
	<u>166,213</u>	<u>166,213</u>

11 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.

12 Related party transactions

There were no related party transactions in the year.