

**CHARLES DICKENS MUSEUM**  
**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2020**

# **Charles Dickens Museum**

# CHARLES DICKENS MUSEUM

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustee</b>	The Charles Dickens Museum Limited
<b>Charity number</b>	212172
<b>Auditor</b>	SBM Associates Limited 24 Wandsworth Road London SW8 2JW

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# CHARLES DICKENS MUSEUM

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# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT

### ***FOR THE YEAR ENDED 31 MARCH 2020***

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The Trustee presents its report and financial statements for the year ended 31 March 2020. The Trustee has adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

#### **Objectives and activities**

The object of the charity is to promote, encourage, maintain, improve and advance education of the public in the life and works of Charles Dickens and to establish and maintain the property at 48 Doughty Street in the London Borough of Camden as a Museum to house and preserve all articles having connection with Charles Dickens.

The Charles Dickens Museum aims to be the leading centre for the study, appreciation and enjoyment of Charles Dickens's life and work. 48 Doughty Street is the only remaining house of Charles Dickens in London and the one in which he began married life, became established as a writer, and rose rapidly to international fame. The Charles Dickens Museum houses the world's finest and most comprehensive collection of material relating to Charles Dickens with over 100,000 items including furniture, personal effects, paintings, prints, photographs, letters, manuscripts, and rare editions. A temporary exhibition programme enhances and complements the Museum's permanent displays.

#### **Public benefit**

The Directors of the Trustee have referred to the Charity Commission's general guidance on public benefit and have considered their public benefit obligations under charity law and believe that they are in compliance with those obligations.

#### **Volunteers**

Our volunteers are drawn from a wide range of people, from local residents and students, to retired people with a wealth of knowledge of Dickens and the heritage sector. They are essential to the daily running of the Museum and take on a variety of roles. Many serve as room stewards, who act as guardians of the collection, but equally importantly engage with and inform the visiting public. We also have volunteers who work with the education and curatorial teams.

During 2019/20, the Museum continued to develop its large team of volunteers through structured induction and training, as well as regular refresher sessions and subject-specific learning opportunities. We continued to offer people keen to embark on a career in museums the opportunity to develop skills for future paid employment.

#### **Achievements and performance**

This annual report looks back on a year that started with two major collection acquisitions on the horizon as we headed towards the 150th anniversary of Charles Dickens's death in 2020, and ended with the COVID-19 pandemic and managing its significant impact on the Museum and the communities it serves.

Although overshadowed by the pandemic which, together with the UK's exit from the European Union, remain the Museum's overarching concerns as we enter 2021, this was one of the most successful years in the Museum's 95-year history, with an 8% increase in visitor numbers prior to the pandemic and international recognition for our *Global Dickens* exhibition amongst the highlights.

We are grateful to our excellent staff team led by our experienced and inspiring Director, Cindy Sughrue.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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#### **Charitable activities**

The Museum continued to make its world-class collection available to the public through a broad-ranging programme of displays and exhibitions with associated interpretation and education activity, as well as through loans to other institutions. We use a variety of criteria and measures to assess our success including visitor numbers, visitor feedback (comments book, post-visit survey, TripAdvisor reviews), education activity evaluation, website traffic and social media activity.

A total of 56,218 people visited the Museum during the year, and a further 448,482 people visited special exhibitions featuring items from the Museum's collection at other locations.

#### **Exhibitions**

In addition to permanent displays, the Museum presented three special exhibitions in 2019/20 as planned.

The year began with the final weeks *Food, Glorious Food: Dinner with Dickens*, a family-friendly special exhibition about food in the life and writing of Charles Dickens and supported by an Arts Council England National Lottery Project Grant. The exhibition attracted extensive UK and international media coverage, including a range of food and lifestyle magazines (e.g. Elle Decoration, Harper's Bazaar, BBC Good Food, Homes & Antiques, Waitrose Food, and Farm Week). It was attended by more than 25,000 people and online content was viewed by more than 68,000 individuals.

The main exhibition for 2019/20 was *Global Dickens: For Every Nation Upon Earth*, which opened on 14th May and ran until 3rd November 2019 and was seen by nearly 27,500 people. Developed as the UK re-evaluated its relationship with Europe and its place in the world, the exhibition celebrated the international travels and enduring global impact of Charles Dickens, exploring the ways in which his ideas, stories and characters have been adopted, adapted and transformed as they have powered the imaginations of readers across the world. Star objects included: Dickens's portable writing desk that toured with him in the UK, Europe and America; the travelling bag that Dickens took to Italy when he climbed Mount Vesuvius; letters written by Dickens in French and Italian; a collection of playbills from theatrical productions of Dickens's work across the world; and the copy of *David Copperfield* taken by Captain Robert Falcon Scott and his men on the Terra Nova expedition to Antarctica in 1912. The exhibition attracted considerable media attention in the UK (BBC News, BBC Radio 4 'Start the Week', The Evening Standard, The Guardian, The Telegraph) and internationally, including news media in France, Spain, Ecuador, Mexico, Russia, and China.

Online content, including three vlogs with guest co-curator Professor Juliet John, was viewed by over 89,000 people, 40% of which were international viewers from all over the world: the USA, France, Italy, Canada, Spain, Germany, Australia, Netherlands and Japan, with the list running to 165 countries including several smaller African, Middle Eastern and South American nations.

With financial support from Royal Holloway, University of London, we were able to enhance the *Global Dickens* exhibition with a research project on foreign language translations of Dickens's works. This portion of our collection consists of nearly 600 titles dating from 1838 to 2017 with languages including Russian, Georgian, Japanese, Serbian, French, German, Dutch, Swedish, Danish, and Italian.

Our winter exhibition, *Beautiful Books: Dickens and the Business of Christmas*, opened on 20th November 2019, in partnership with Maggs Bros, Antiquarian Booksellers, and guest-co-curated by Professor Emeritus Simon Eliot of the University of London. We secured loans from Maggs, St Bride Library, and Brick Row Bookshop in San Francisco, which provided an example of the first commercial Christmas card, designed by Henry Cole. The exhibition explored how Dickens brought Christmas back into fashion and how *A Christmas Carol* began a series of books that would shape and colour Christmas in ways that we still recognise today.

The exhibition proved popular with visitors and attracted considerable media coverage in the UK (The Evening Standard, The Daily Mail, The Guardian, The Telegraph, ITV News, Classic FM Radio) and abroad (including news media in India, China, Japan, Russia, the Middle East, Australia and the USA, with features on ABC's 'Good Morning America' and CBS's 'This Morning').

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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#### ***Exhibitions (continued)***

Although scheduled to run until 19th April 2020, the exhibition was cut short when the Museum was forced to close in March 2020 due to the imposition of COVID-19 restrictions. It was visited by nearly 19,000 people, and online content was seen by more than 110,000 people from the UK and 169 other countries around the world.

#### ***Collection Loans***

The Museum was pleased to lend 22 books and a framed print, *The Empty Chair* by Luke Fildes, to Tate Britain for *The EY Exhibition: Van Gogh and Britain* (27th March – 11th August 2019). The exhibition explored how Van Gogh was inspired by Britain and in turn influenced British artists. Van Gogh was a great admirer of Dickens, reading and re-reading the Household editions of Dickens's work throughout his life. One of Van Gogh's most famous portraits, *L'Arlésienne*, features a French translation of *A Christmas Carol*, and several of his artworks contain fascinating references to works by Dickens illustrator, Fred Barnard. The exhibition was visited by 422,047 people and received extensive media coverage including TV, radio, and online, with feature articles in *The Times*, *Wall Street Journal*, and the *New York Review of Books*.

We also loaned a portrait of Augustus Egg by William Powell Frith to the Mercer Art Gallery in Harrogate for a major retrospective, *William Powell Frith: The People's Painter* (15th June – 29th September 2019). Marking the bicentenary of Frith's birth at Aldfield near Harrogate, this exhibition brought together some 70 paintings and prints from major national collections. The exhibition was visited by 18,435 people.

The Museum was delighted to be approached by the MAN Museo d'arte in Nuoro, Sardinia, with a request to borrow a collection of 262 illustrations inspired by Dickens's first novel, *The Pickwick Papers*, and created by Sardinian artist Anna Marongiu in the late 1920s. She died prematurely in an aviation accident near Rome in 1941 at the age of 34, and much of her artwork was lost when her home was destroyed during the Second World War. These works on paper, using ink, ink wash and watercolour, were donated to the Museum by the artist's brother in 1985 and had never been displayed in their entirety before. The *Pickwick* illustrations formed the centrepiece of the exhibition, which ran from 8th November 2019 until 1st March 2020 and was visited by over 8,000 people.

We were delighted to contribute to the development of a special exhibition at Senate House Library, University of London, exploring Victorian childhood, and to lend three items: a Warren's Blacking bottle, a silver teaspoon belonging to Dickens's parents, and a walking stick belonging to Dickens. *Childhood in Dickensian London* opened on 20th January 2020 and was scheduled to run until 20th June 2020; sadly, the forced closure of Senate House in March 2020 due to the COVID-19 pandemic meant that the exhibition ended after only eight weeks.

#### ***Collection Care & Development***

In addition to ongoing care of the Grade I Listed property, we commissioned a heritage surveyor to conduct a formal review of the fabric of the building to inform a structured programme of repair and renewal. Work to the front elevation, including repairs to some brickwork, repointing, and refurbishing and repainting of all woodwork, commenced in February 2020 and completed in May 2020.

During the year we also developed plans to replant the walled back garden to more closely reflect Dickens's own horticultural interests and taste. Although the pandemic interrupted the optimal planting season, we managed to make some progress and hope to complete the scheme in 2021/22.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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Routine preventative and remedial conservation work on the collection continued during the year. In addition, we progressed two significant conservation projects:

- Stone objects: four stone objects on display in the garden have been cleaned including the step from St George's Church, Southwark, which featured in the last scene in *Little Dorrit*, a plaque from Dickens's childhood home on Johnson Street, the keystone from Devonshire Terrace, and the tombstone of Robert Seymour. The tombstone was moved to a more conducive position in the garden with a specially designed cover to reduce weathering.
- Bound manuscript volumes: with a grant from the National Manuscripts Conservation Trust, we commenced conservation work on eight bound volumes that are in high demand for research and display. The work entailed remedial repairs, rehousing, and digitisation to extend the 'working life' of the manuscripts and reduce the need for direct consultation. The volumes include:
  - The Pickwick Club Minute Book (1837-1843): this is a minute book of the earliest known 'Pickwick Club' and documents the gatherings of a group of young men mimicking the Pickwick Club of Dickens's novel, while the novel was still being serialised.
  - Maria Beadnell's album (1830s): the lady's album of Dickens's first love contains the earliest examples of his literary work, three poems. Maria inspired the character of Dora in *David Copperfield* and later Flora Finching in *Little Dorrit*.
  - Six of Dickens's personal reading copies: these are personally-annotated scripts from which Dickens performed dramatised public readings of his works, 1850s-1870.

We continued to digitise the collection, prioritising items for special exhibitions and loans, alongside key objects. As 2019/20 drew to a close, we completed the enabling work to allow our collection database to be accessed online, and this was launched at the end of April 2020 with an initial 100 records. With help from a team of volunteer cataloguers, we will be adding more material on a regular basis with an aspiration to have a substantial portion of the collection online by the time the Museum reaches its centenary in 2025.

2019/20 was a milestone year for collection acquisitions, including purchases and donations.

In summer 2019 we completed the fundraising for the 'lost portrait' of Dickens by Margaret Gillies; in addition to the public appeal, we received grants from Art Fund and the Arts Council England/V&A Purchase Grant Fund. The portrait went on display in the study in October 2019.

The Museum was delighted to announce on Dickens's birthday, 7th February 2020, the acquisition of more than 300 items from a private American collector valued at £1.8m. This followed more than two years of research, negotiation, and fundraising. The acquisition was made possible by a generous grant of £1.22m from the National Heritage Memorial Fund, together with substantial contributions from the Dickens Fellowship, Art Fund, and Friends of the National Libraries. The acquisition includes: handwritten letters by Dickens; personal effects such as writing implements and jewellery; original artwork by the illustrators of Dickens's books, including George Cruikshank, John Leech, Hablot Knight Browne (Phiz), Joseph Clayton (Kyd) and Frank Reynolds; unpublished manuscripts and letters written by others in Dickens's circle; playbills; and books from Dickens's own library. The material provides rich new insights into the life and work of Charles Dickens, throwing light on his character, personal and business relationships, and state of mind while writing his novels.

A wide range of material was donated to the Museum during the year, ranging from art works to first editions. Of particular note is a grangerised copy of a Victorian edition of *The Pickwick Papers* inside of which were pasted two unpublished Dickens letters, and a collection of over 800 rare books and collectables, including teapots, toby jugs and figurines. We also received a collection of weekly numbers of *All the Year Round* in their original wrappers dating from 1859-1862.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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#### **Education & Engagement**

The Museum aims to be the world's leading centre for the study, appreciation and enjoyment of Charles Dickens's life and works. Our activities are targeted at all users and visitors, from children to academics and researchers.

During 2019/20 the Museum continued to partner University of Buckingham in delivering the MA in Dickens Studies, now in its fourth year. We continued our work with Royal Holloway, University of London, supporting two Arts and Humanities Research Council (AHRC) TECHNE PhD students using the Museum's collection to research Dickens and the heritage sector.

In the final quarter of the year, we also provided a three-month placement for a costume specialist to work on the forthcoming special exhibition, *Technicolour Dickens*.

We continued to support the academic community by providing access to the Suzannet Research Library and by responding to research enquiries. We supported 52 research projects through onsite visits during the year.

We continued to deliver our UK schools programme, which benefitted 3,436 children and young people. Although this is an increase of 5% on the previous year, we had expected to reach around 4,000 pupils (up 22%) by year-end had the onset of the COVID-19 pandemic not led to numerous cancellations in March 2020.

Our suite of sessions for UK schools, which spans Key Stage 1 through to Key Stage 5, provides clear links to the National Curriculum and to individual examination boards. In addition to perennial content, we continued to integrate special exhibition themes and material. During the year we also began to offer outreach sessions to schools unable to travel to the Museum. Our school sessions continued to be well received, with formal feedback consistently achieving ratings of 'very good' or 'excellent'.

We continued to offer specialist sessions for undergraduate students and, after extending our education offer to overseas schools last year, have seen increased demand for these sessions.

In addition to family trails and interactives, we continued to offer family activities during school holidays, including a new guided tour, which received consistently excellent ratings from parents/carers and children alike.

The Museum's online profile remained strong, with unique visitors to our website averaging more than 18,000 each month (nearly 220,000 during the year), with almost 1.5 million page views. We continued to develop our online content, including blogs and vlogs, with short videos linked to special exhibitions now established as standard. These included object highlights for *Global Dickens* and *Beautiful Books* drawing on exhibition partners and subject specialists.

Even before the pandemic hit in early 2020, we were pleased to see an increase in the number of online visitors from the UK, moving from 45% to over 60%. There was also an increase in the Museum's international reach, with online visits from 187 countries (up 4%). The strongest interest came from the USA followed by France, Italy, Germany, Spain, Canada, Australia, the Netherlands and Indonesia.

Our social media following also continued to grow, with 15,087 followers on Facebook (up 5%), 15,667 followers on Twitter (up 8%), and 7,611 followers on Instagram (up 27%). The Museum retained its Trip Advisor Certificate of Excellence and was awarded the Hall of Fame Certificate of Excellence recognising five consecutive years of consistently high ratings from travellers. The Museum remained in the top 5% of 'things to do' in London and in the top 6% of museums.

We continued to present a programme of events across the year, including activity linked to special exhibitions to enhance the visitor experience, and the usual festive season focus including performances, workshops, tastings, talks, guided tours and walks. These events were attended by over 2,000 people.



# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2020**

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### ***Operations***

The Museum continued to develop commercial income streams in order to prosper for the long-term as a small independent museum. In addition to strategic marketing to drive general footfall, we worked on promoting our group offer, which led to an increase in group bookings of more than 50%. The shop continued to perform well and achieved a 12% increase on the previous year. Following a refinement of the offer and operational efficiencies, by autumn 2019 the café began to consistently make a net contribution each month, until the pandemic hit.

We also reviewed all aspects of our operation to ensure that the Museum was prepared for Brexit, including the implications of a no-deal Brexit on tourism and collection loans.

### ***Partnerships***

The Museum continued to work both formally and informally with a significant number of local and sector-specific organisations, including Antiquarian Booksellers' Association, Camden Tour Guides Association, Central Saint Martins, City of London Corporation Culture & Heritage, Coram's Fields, East London Radio, The Foundling Museum, Goodenough College, Great Ormond Street Hospital, The Guardian Education Centre, Holborn Community Association, Knowledge Quarter, Maggs Bros, Museum Mile, Senate House Library (University of London), Sotheby's, Tate Britain, Victoria & Albert Museum, and the Wilkie Collins Society.

We continued to have excellent working relationships with various Dickens organisations and collections, including the Dickens Fellowship, Dickens Society, Dickens's Birthplace Museum in Portsmouth, Dickens House in Broadstairs, Gad's Hill Place Trust, and Medway Council's Eastgate House and Guildhall Museum.

### ***Dickens Fellowship***

The Museum continued its close and valued relationship with the Dickens Fellowship, the organisation that originally purchased Nos 48 & 49 Doughty Street for posterity in 1922, and opened the Museum in 1925. The Museum serves as the Fellowship's headquarters and hosts regular meetings and occasional events. During the year, we worked together on plans for the Fellowship's annual conference for July 2020, aiming to bring the event back to London for the first time in 18 years. The Museum also worked with Royal Holloway, University of London, to bring the annual symposium of the Dickens Society, a US-based academic society, to London at the same time to enable a joint celebration of the legacy of Dickens in the year that marked the 150th anniversary of his death.

### ***Academic Advisors & Patrons***

The Museum is extremely grateful for the advice and guidance it receives from its honorary Academic Advisors: Prof Michael Slater MBE, Prof Jenny Hartley, Dr Pete Orford and Dr Tony Williams. We also are most grateful to our Patrons – Simon Callow, Lucinda Hawksley and Miriam Margolyes – all of whom give of their time so generously to support and promote the Museum.

### ***Donors & Supporters***

We are most grateful for the financial support received during the year from a range of private and public sources, including the Anthony Hart Charity Trust, Art Fund, Arts Council England/V&A Purchase Grant Fund, Arts Council England National Lottery Project Fund, City Pickwick Club, Dickens Fellowship, Dickens Pickwick Club, Friends of the National Libraries, The John R Murray Charitable Trust, National Heritage Memorial Fund, National Manuscripts Conservation Trust, Pickwick Bicycle Club, The Worshipful Company of Saddlers, and the hundreds of people who donated in an individual capacity.

We are also grateful to our Friends who, by contributing an annual amount, help to ensure the Museum's continued operation.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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#### **Financial review**

Total income and endowment were £2,970,680, of which £2,006,330 was spent on heritage assets, (2019: £784,246). Total expenditure amounted to £861,692 (2019: £782,142).

The unrestricted funds available to the Trustee as at 31 March 2020 amounted to £255,395 (2019: £148,200). The restricted funds increased from £3,231,775 to £5,234,230 mainly due to funds raised towards additions to the collection totalling £2,006,330.

The Museum normally generates all of the income required to meet its annual operating costs, with 50% coming from admissions, 34% from shop and café, 9% from events and hires, and the remaining 7% from curatorial and educational activity, the Friends scheme, bank interest & investment income, and onsite donations. Fundraising is undertaken for special projects and acquisitions as required. In 2019/20, the Museum also received two welcome additional legacy donations through the Dickens Fellowship.

Staff remuneration is reviewed annually with reference to sector benchmarking. The Museum does not use unpaid interns but does provide formal short-term work experience placements directly related to a course of study, as well as a range of volunteering opportunities.

#### **Reserves policy**

The Dickens House and the Dickens House Fund does not make grants or donations. Reserves are maintained in order to ensure the proper functioning of the Museum and the preservation of the fabric of 48 and 49 Doughty Street.

It is the policy of the charity, where feasible, to maintain unrestricted funds which are the free reserves of the charity, at a level which equates to approximately three months' operating costs.

#### **Investment policy and objectives**

In accordance with the trust deed, the Trustee has the power to invest in such stocks, shares, investments and property in the UK as it see fit. The current policy is to adopt a low risk investment strategy based on the maximising income within this strategy.

#### **Risk management**

The Trustee identifies the main risks attached to the Charity as:

- Budget deficit or cashflow issues due to failure to meet income targets or expenditure overspends.
- Inability to deliver core functions and projects due to loss of staff or long term illness.
- Major, unforeseen repair or conservation work required to building or object.
- Property development/building work in neighbouring properties impacts on ability to operate (eg access, quality or visitor experience, use of garden etc) with resulting loss of income and potential reputational damage.

The Trustee has reviewed the main risks and, where possible, measures are in place to mitigate the risks to an acceptable level. A Risk Register is maintained and regularly reviewed.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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#### Future plans

With the COVID-19 pandemic reaching the UK in early 2020, and the forced closure of the Museum in line with Government restrictions on 23rd March 2020, the 2020/21 year began with great uncertainty about the future amidst immediate concern for the welfare of our staff, volunteers and the communities we serve. As an independent museum that relies predominantly on income-generating activity onsite, forced closure meant that we lost around 98% of our income, despite the breadth of streams we engage.

Although initially expected to last a matter of weeks, as the spring of 2020 progressed, it became clear that restrictions would ease only gradually and that it would take considerably longer for visitor numbers to return to previous levels. We moved swiftly to reduce spending, access all possible Government-backed support measures, and maximise online shop sales. This included halting all discretionary spend with the exception of funded projects in progress, and furloughing the majority of staff, either completely or on rotation. In addition to the Coronavirus Job Retention Scheme, the Museum benefited from business rates relief and received a Retail, Hospitality & Leisure Grant. We launched a fundraising appeal and secured a Heritage Emergency Grant from the National Lottery Heritage Fund, which supported us to reopen, when allowed to do so, with social distancing measures in place, and to adapt a range of content for online delivery.

We maintained an active online presence throughout the four-month closure period, including a digital alternative to marking the 150th anniversary of Dickens's death on 9th June 2020. We were pleased to be one of the first museums to re-open, on 25th July 2020, and to launch our new special exhibition – *Technicolour Dickens: the Living Image of Charles Dickens*. Although social distancing reduced capacity to 30%, the Museum welcomed a steady stream of visitors, restarted local walking tours, and delivered online and onsite education and family activities.

In October 2020, we were pleased to secure a grant from the Government's Culture Recovery Fund which, despite further enforced closure periods in November and December, is expected to sustain the Museum to 31 March 2021. We continue to offer online events and education programmes during closure periods, and remain agile and ready to reopen swiftly when allowed.

#### Structure, governance and management

##### Governing document

The Charles Dickens Museum is the working name of the Dickens House and Dickens House Fund which were created by deed dated 9 June 1925. The Trust deed was replaced by a scheme of the Charity Commissioners dated 11 June 2002, which was in turn superseded by a further Scheme, dated 23 November 2012.

The charity is controlled by its governing document, the deed of trust, and constitutes an unincorporated charity. The charity was originally registered with the Charity Commissioner (Registration No. 212172) on 24 August 1974, the main objective being to invest the Trustees with power to administer and manage, in conformity with the Trust Deed of 1925, the property and land with which the charity is possessed.

The Charles Dickens Museum Limited (Company Registration Number: 8204803) is the sole trustee of the charity. Directors of the Charles Dickens Museum Limited are responsible for ensuring that the trustee company acts properly as the sole trustee of the charity.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### *FOR THE YEAR ENDED 31 MARCH 2020*

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#### Reference and administrative details

**Registered Charity number**

212172

**Principal address**

48 Doughty Street  
London  
WC1N 2LX

**Trustee**

The corporate Trustee is Charles Dickens Museum Limited (Company Number 8204803).

The directors of the Corporate Trustee for the period ended 31 March 2020 were:

Neil Edward Francis Bennett (appointed 12 March 2020)  
Elizabeth Bowers (appointed 12 March 2020)  
Nichola Coates (resigned 12 March 2020)  
Eddie Jones (appointed 12 March 2020)  
Leon Barry Litvack  
Sandra Lynes-Timbrell (appointed 12 March 2020)  
Carol Bailey (resigned 12 March 2020)  
Paul Graham (resigned 12 March 2020)  
Mark Gerald Charles Dickens (Chair – resigned 12 March 2020)  
Helena Louise West  
Carol Seigel  
Peter Knowles  
Lycia Henrietta Marie Lobo (Chair from 12 March 2020)  
Daisy Christodoulou  
Claire Warrior  
Michael Curig Roberts

**Board secretary**

Dr Cindy Sughrue OBE

**Chief executive**

Dr Cindy Sughrue OBE

**Auditors**

SBM Associates Limited  
24 Wandsworth Road  
London  
SW8 2JW

**Solicitors**

Farrer & Co. LLP  
66 Lincoln's Inn Fields  
London  
WC2A 3LH

**Bankers**

Unity Trust Bank plc  
Nine Brindley Place  
Birmingham  
B1 2HB

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2020

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#### **Recruitment and appointment of new board members**

The Board of the corporate Trustee comprises interested and committed individuals from a variety of backgrounds and must include a member of the Dickens Fellowship. Board members may serve for two three-year terms. To ensure that a range of expertise is maintained on the Board, new board members are appointed to meet specific expertise requirements, which is assessed through a skills and experience audit. Recruitment is carried out through open recruitment processes.

During the summer of 2019, a working group of the Board conducted a review of the Museum's performance against the Charity Governance Code for Smaller Charities and produced an assessment and action plan for the full Board to consider at an Away Day in October 2019. The review identified that good progress had been made with balancing gender and broadening age range but there was a need to address representation of disability, ethnicity and LGBT+. A diversity monitoring framework was agreed, and subsequent recruitment processes actively encouraged applications through explicit reference in briefing documents and through targeted advertising and networking channels. With appointments limited to a maximum of six years, there is scope for a step-change over the next three-to-four years.

We would like to extend our heartfelt thanks to Carol Bailey, Nicky Coates, Mark Dickens and Paul Graham, all of whom came to the end of their terms during the year. We are particularly grateful to Nicky Coates who served as Chair 2014-2018 and Mark Dickens who served as Chair 2018-2020.

#### **Attendance at meetings**

<b>Name</b>	<b>13th June 2019</b>	<b>12th Sept 2019</b>	<b>Away Day 24th October 2019</b>	<b>5th Dec 2019</b>	<b>12th March 2020</b>
Carol Bailey	Yes	Yes	No	Yes	No
Daisy Christodoulou	No	Yes	Yes	Yes	Yes
Nicky Coates	Yes	Yes	Yes	Yes	No
Mark Dickens	Yes	Yes	Yes	Yes	Yes
Paul Graham	Yes	Yes	Yes	Yes	Yes
Peter Knowles	Yes	Yes	Yes	Yes	Yes
Leon Litvack	Yes	Yes	Yes	Yes	Yes
Lycia Lobo	Yes	Yes	Yes	Yes	Yes
Michael Roberts	Yes	Yes	Yes	Yes	No
Carol Seigel	Yes	Yes	Yes	Yes	Yes
Claire Warrior	Yes	Yes	Yes	Yes	Yes
Louise West *	No	No	No	No	Yes
Neil Bennett	N/A	N/A	N/A	N/A	Yes
Liz Bowers	N/A	N/A	N/A	N/A	Yes
Eddie Jones	N/A	N/A	N/A	N/A	Yes
Sandra Timbrell	N/A	N/A	N/A	N/A	Yes

\* absence due to ill health

#### **Organisational structure**

The Charity is controlled by a corporate trustee, The Charles Dickens Museum Limited, which has a board of up to thirteen members who meet at least four times a year, with some business devolved to committees. There is one standing committee, (Finance and Operations), which meets quarterly and one specialist advisory group (Collections Advisory Group), which meets as required. The Charity employs a fulltime Director.

# CHARLES DICKENS MUSEUM

## TRUSTEE'S REPORT (CONTINUED)

### ***FOR THE YEAR ENDED 31 MARCH 2020***

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#### ***Induction and training of new board members***

New Board members undergo structured induction and receive the Charity Commission's Charity Trustee Welcome Pack. We routinely circulate and discuss guidance and advice from agencies such as the Charity Commission, Charity Governance Code Steering Group, Companies House, Information Commissioners Office, HMRC, and sector bodies such as Arts Council England, Museums Association, Association of Independent Museums, Charity Finance Group, Clore Foundation, and Association of Chairs.

Ongoing training is available from a number of relevant organisations, such as the Association of Independent Museums and London Museum Development, which Board members are encouraged to attend.

The Board also holds an annual away day incorporating a Board development session, which this year focussed on Good Governance. In addition to the diversity actions noted above, the Board also agreed a process for assessing its own performance, including one-to-one meetings between the Chair and each Board member, with the Chair's performance assessed through a written questionnaire.

The Trustee's report was approved by the Board of the Trustee on 18 January 2021 and signed on its behalf by:

Lycia Lobo for and on behalf of The Charles Dickens Museum Limited, the Corporate Trustee

# **CHARLES DICKENS MUSEUM**

## **STATEMENT OF TRUSTEE'S RESPONSIBILITIES**

### ***FOR THE YEAR ENDED 31 MARCH 2020***

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The Trustee is responsible for preparing the Trustee's Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustee to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources of the Charity for that year.

In preparing these financial statements, the Trustee is required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable 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 charity will continue in operation.

The Trustee is responsible for keeping sufficient accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

# CHARLES DICKENS MUSEUM

## INDEPENDENT AUDITOR'S REPORT

### TO THE TRUSTEE OF CHARLES DICKENS MUSEUM

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#### Opinion

We have audited the financial statements of Charles Dickens Museum (the 'Charity') for the year ended 31 March 2020 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is 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 Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2020 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

#### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the Trustee's use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Trustee has not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

#### Other information

The Trustee is responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.



# CHARLES DICKENS MUSEUM

## INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEE OF CHARLES DICKENS MUSEUM

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### **Matters on which we are required to report by exception**

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the Trustee's report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

### **Responsibilities of Trustee**

As explained more fully in the statement of Trustee's responsibilities, the Trustee is responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustee determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustee either intends to cease operations, or has no realistic alternative but to do so.

### **Auditor's responsibilities for the audit of the financial statements**

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

# **CHARLES DICKENS MUSEUM**

## **INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEE OF CHARLES DICKENS MUSEUM**

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### **Use of our report**

This report is made solely to the charity's trustee, as a body, in accordance with part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustee those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustee as a body, for our audit work, for this report, or for the opinions we have formed.

**SBM Associates Limited**

18 January 2021

**Chartered Accountants  
Statutory Auditor**

24 Wandsworth Road  
London  
SW8 2JW

SBM Associates Limited is eligible for appointment as auditor of the Charity by virtue of its eligibility for appointment as auditor of a company under of section 1212 of the Companies Act 2006.

# CHARLES DICKENS MUSEUM

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2020**

### Current financial year

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Total 2019 £
	Notes				
<b><u>Income from:</u></b>					
Donations and legacies	3	112,606	2,096,615	2,209,221	54,789
Charitable activities	4	470,497	5,896	476,393	462,826
Other trading activities	5	281,537	924	282,461	264,189
Investments	6	2,528	77	2,605	2,442
<b>Total income</b>		867,168	2,103,512	2,970,680	784,246
<b><u>Expenditure on:</u></b>					
Raising funds	7	103,254	193	103,447	109,729
Charitable activities	8	657,381	100,865	758,246	672,413
<b>Total resources expended</b>		760,635	101,058	861,693	782,142
Net gains/(losses) on investments	13	662	-	662	6,789
<b>Net movement in funds</b>		107,195	2,002,454	2,109,649	8,893
Fund balances at 1 April 2019		148,200	3,231,775	3,379,975	3,371,082
<b>Fund balances at 31 March 2020</b>		255,395	5,234,229	5,489,624	3,379,975

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

# CHARLES DICKENS MUSEUM

## STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2020**

### Prior financial year

		Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £
	Notes			
<b><u>Income from:</u></b>				
Donations and legacies	3	23,614	31,175	54,789
Charitable activities	4	461,814	1,012	462,826
Other trading activities	5	264,189	-	264,189
Investments	6	2,442	-	2,442
<b>Total income</b>		<b>752,059</b>	<b>32,187</b>	<b>784,246</b>
<b><u>Expenditure on:</u></b>				
Raising funds	7	109,687	42	109,729
Charitable activities	8	600,557	71,856	672,413
<b>Total resources expended</b>		<b>710,244</b>	<b>71,898</b>	<b>782,142</b>
Net gains/(losses) on investments	13	6,789	-	6,789
<b>Net movement in funds</b>		<b>48,604</b>	<b>(39,711)</b>	<b>8,893</b>
Fund balances at 1 April 2018		99,596	3,271,486	3,371,082
<b>Fund balances at 31 March 2019</b>		<b>148,200</b>	<b>3,231,775</b>	<b>3,379,975</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

# CHARLES DICKENS MUSEUM

## BALANCE SHEET

AS AT 31 MARCH 2020

	Notes	2020 £	£	2019 £	£
<b>Fixed assets</b>					
Tangible assets	14	2,253,332		2,301,124	
Heritage assets	15	2,921,645		915,315	
Investments	16	58,196		57,534	
		5,233,173		3,273,973	
<b>Current assets</b>					
Stocks	17	31,044		23,589	
Debtors	18	29,059		30,807	
Cash at bank and in hand		284,742		193,490	
		344,845		247,886	
<b>Creditors: amounts falling due within one year</b>	19	(38,394)		(91,884)	
Net current assets			306,451		156,002
<b>Total assets less current liabilities</b>			5,539,624		3,429,975
<b>Creditors: amounts falling due after more than one year</b>	20		(50,000)		(50,000)
<b>Net assets</b>			5,489,624		3,379,975
<b>Income funds</b>					
Restricted funds	22	5,234,229		3,231,775	
Unrestricted funds		255,395		148,200	
		5,489,624		3,379,975	

The financial statements were approved by the Trustee on 18 January 2021

Lycia Lobo for and on behalf of The Charles Dickens Museum Limited, the Corporate Trustee

# CHARLES DICKENS MUSEUM

## STATEMENT OF CASH FLOWS

**FOR THE YEAR ENDED 31 MARCH 2020**

	Notes	2020 £	£	2019 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations	25	2,103,403		99,953	
<b>Investing activities</b>					
Purchase of tangible fixed assets		(8,426)		-	
Purchase of heritage assets		(2,006,330)		(15,792)	
Interest received		2,605		2,442	
<b>Net cash used in investing activities</b>		(2,012,151)		(13,350)	
<b>Net cash used in financing activities</b>		-		-	
<b>Net increase in cash and cash equivalents</b>		91,252		86,603	
Cash and cash equivalents at beginning of year		193,490		106,887	
<b>Cash and cash equivalents at end of year</b>		284,742		193,490	

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2020

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### 1 Accounting policies

#### Charity information

The Charles Dickens Museum is an unincorporated charity registered with the Charity Commission in England and Wales under registered charity Number 212172. The charity's registered address is 48 Doughty Street, London, WC1N 2 LX.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's governing document, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The Charity is a Public Benefit Entity as defined by FRS 102.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention modified to include certain financial investments at fair value. The principal accounting policies adopted are set out below.

#### 1.2 Going concern

The charity's forecasts and projections, taking account of reasonably possible changes in admission numbers show that the trustee has a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements

#### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustee in furtherance of its charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the Charity.

#### 1.4 Incoming resources

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Cash donations are recognised on receipt. Other donations are recognised once the Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

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### 1 Accounting policies

(Continued)

#### 1.5 Resources expended

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

#### 1.6 Tangible fixed assets

Assets for use by the charity are capitalised if costing more than £1,000 otherwise cost of such assets is written off in the year of acquisition.

Tangible fixed assets are stated at cost less depreciation.

Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Freehold buildings	- Over 50 years on a straight-line basis
Property improvements	- Over 3 years on a straight-line basis
Fixtures and fittings	- Over 3 years on a straight-line basis
Computers	- Over 3 years on a straight-line basis

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

#### 1.7 Heritage assets

Heritage assets are capitalised upon acquisition provided reliable cost information is available. If the Trustee does not believe it possible to attribute a value to donated historic assets, such assets are excluded from the balance sheet.

Heritage assets are not depreciated.

#### 1.8 Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs, and are subsequently measured at fair value at each reporting date. Changes in fair value are recognised in net income/(expenditure) for the year. Transaction costs are expensed as incurred.

#### 1.9 Impairment of fixed assets

At each reporting end date, the Charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

#### 1.10 Stocks

Stocks are valued at the lower of cost and estimated selling price, after making due allowance for obsolete and slow moving items.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.



# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

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### 1 Accounting policies

(Continued)

#### 1.11 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.12 Financial instruments

The Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Charity's balance sheet when the Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

##### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

##### **Basic financial liabilities**

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

##### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the Charity's contractual obligations expire or are discharged or cancelled.

#### 1.13 Taxation

As a registered charity the Museum benefits from rates relief and is generally exempt from Income Tax and Capital Gains Tax, but not from VAT. Irrecoverable VAT is shown as a separate expense in the Statement of Financial Activities rather than included in the cost of those items to which it relates. The Trustee considers the cost of the detailed calculations and additional record keeping required to allocate VAT irrecoverable under the partial exemption regime would exceed the potential benefit.

#### 1.14 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 1 Accounting policies

(Continued)

#### 1.15 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

#### 1.16 Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustee.

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.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Donated goods

Other than heritage assets, no value is attributed to donated goods or services.

### 2 Critical accounting estimates and judgements

In the application of the Charity's accounting policies, the Trustee is required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

### 3 Donations and legacies

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2020 £	2020 £	2020 £	2019 £	2019 £	2019 £
Donations and gifts	110,123	75,168	185,291	17,305	1,060	18,365
Grants	-	2,021,447	2,021,447	3,000	30,115	33,115
Friends' subscriptions	2,483	-	2,483	3,309	-	3,309
	<u>112,606</u>	<u>2,096,615</u>	<u>2,209,221</u>	<u>23,614</u>	<u>31,175</u>	<u>54,789</u>

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 4 Charitable activities

	Operation of museum £	Events programme £	Educational programmes £	Total 2020 £	Total 2019 £
Sales within charitable activities	377,404	66,512	26,367	470,283	461,364
Other income	6,110	-	-	6,110	1,462
	<u>383,514</u>	<u>66,512</u>	<u>26,367</u>	<u>476,393</u>	<u>462,826</u>
Analysis by fund					
Unrestricted funds	377,978	66,152	26,367	470,497	
Restricted funds	5,536	360	-	5,896	
	<u>383,514</u>	<u>66,512</u>	<u>26,367</u>	<u>476,393</u>	
<b>For the year ended 31 March 2019</b>					
Unrestricted funds	364,415	68,937	28,462		461,814
Restricted funds	1,012	-	-		1,012
	<u>365,427</u>	<u>68,937</u>	<u>28,462</u>		<u>462,826</u>

### 5 Other trading activities

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Unrestricted funds 2019 £
Reprographic fees	2,308	200	2,508	1,533
Filming	2,180	-	2,180	3,720
Private viewings	3,951	-	3,951	3,723
Shop income	182,683	724	183,407	170,385
Museum hire	12,443	-	12,443	7,169
Café income	77,972	-	77,972	77,659
	<u>281,537</u>	<u>924</u>	<u>282,461</u>	<u>264,189</u>

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 6 Investments

	Unrestricted funds	Restricted funds	Total	Unrestricted funds
	2020 £	2020 £	2020 £	2019 £
Income from listed investments	1,766	-	1,766	1,873
Interest receivable	762	77	839	569
	<u>2,528</u>	<u>77</u>	<u>2,605</u>	<u>2,442</u>

### 7 Raising funds

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2020 £	2020 £	2020 £	2019 £	2019 £	2019 £
<u>Fundraising and publicity</u>						
Opening stock	23,589	-	23,589	24,873	-	24,873
Purchases	110,359	-	110,359	106,716	42	106,758
Closing stock	(31,044)	-	(31,044)	(23,589)	-	(23,589)
Other fundraising costs	235	193	428	356	-	356
	<u>103,139</u>	<u>193</u>	<u>103,332</u>	<u>108,356</u>	<u>42</u>	<u>108,398</u>
<u>Trading costs</u>						
Museum hire costs	115	-	115	1,331	-	1,331
	<u>103,254</u>	<u>193</u>	<u>103,447</u>	<u>109,687</u>	<u>42</u>	<u>109,729</u>

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 8 Charitable activities

	Operation of museum 2020 £	Operation of museum 2019 £
Staff costs	357,575	327,376
Depreciation and impairment	56,217	53,408
Rates	6,383	6,941
Insurance	7,723	8,700
Light and heat	12,337	10,013
Telephone	5,459	8,753
Office supplies	5,388	9,923
Advertising and marketing	20,579	15,389
Sundries	435	623
Volunteer expenses	2,857	4,728
Repairs and maintenance	43,122	43,240
Cleaning	20,020	18,255
IT expenses	11,779	8,217
Bank and other financing charges	20,288	18,828
Research and collection	20,416	6,429
Staff travel and expenses	3,364	831
Exhibition expenses	32,898	26,318
Other charitable expenditure	118,731	87,980
	<u>745,571</u>	<u>655,952</u>
Share of support costs (see note 9)	2,825	6,961
Share of governance costs (see note 9)	9,850	9,500
	<u>758,246</u>	<u>672,413</u>
<b>Analysis by fund</b>		
Unrestricted funds	657,381	600,557
Restricted funds	100,865	71,856
	<u>758,246</u>	<u>672,413</u>

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 9 Support costs

	Support costs £	Governance costs £	2020 £	Support costs £	Governance costs £	2019 £
Director's expenses	981	-	981	5,013	-	5,013
Conservation and design professional fees	152	-	152	674	-	674
Board expenses	1,692	-	1,692	1,274	-	1,274
Audit fees	-	7,500	7,500	-	7,500	7,500
Accountancy	-	2,350	2,350	-	2,000	2,000
	<u>2,825</u>	<u>9,850</u>	<u>12,675</u>	<u>6,961</u>	<u>9,500</u>	<u>16,461</u>
Analysed between Charitable activities	<u>2,825</u>	<u>9,850</u>	<u>12,675</u>	<u>6,961</u>	<u>9,500</u>	<u>16,461</u>

### 10 Auditor's remuneration

The analysis of auditor's remuneration is as follows:

#### Fees payable to the auditors SBM Associates Limited:

	2020 £	2019 £
Audit of the annual accounts	<u>7,500</u>	<u>7,500</u>
<b>Non-audit services</b>		
All other non-audit services	<u>2,350</u>	<u>2,000</u>

### 11 Trustee

None of the directors of the Trustee (or any persons connected with them) received any remuneration or benefits from the Charity during the year.

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

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### 12 Employees

#### Number of employees

The average monthly number of employees during the year was:

	<b>2020 Number</b>	<b>2019 Number</b>
	20	18
	<u>          </u>	<u>          </u>

#### Employment costs

	<b>2020 £</b>	<b>2019 £</b>
Wages and salaries	326,735	300,775
Social security costs	23,093	21,009
Other pension costs	7,747	5,592
	<u>357,575</u>	<u>327,376</u>

### 13 Net gains/(losses) on investments

	<b>Unrestricted funds 2020 £</b>	<b>Unrestricted funds 2019 £</b>
Revaluation of investments	<u>662</u>	<u>6,789</u>

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 14 Tangible fixed assets

	Freehold buildings £	Property improvements £	Fixtures and fittings £	Computers £	Total £
<b>Cost</b>					
At 1 April 2019	2,675,923	78,298	92,869	-	2,847,090
Additions	-	-	5,595	2,831	8,426
At 31 March 2020	2,675,923	78,298	98,464	2,831	2,855,516
<b>Depreciation and impairment</b>					
At 1 April 2019	374,800	78,298	92,869	-	545,967
Depreciation charged in the year	53,408	-	1,865	944	56,217
At 31 March 2020	428,208	78,298	94,734	944	602,184
<b>Carrying amount</b>					
At 31 March 2020	2,247,715	-	3,730	1,887	2,253,332
At 31 March 2019	2,301,124	-	-	-	2,301,124



# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 15 Heritage assets

	Collection and library £
At 1 April 2019	915,315
Purchases	2,006,330
<b>At 31 March 2020</b>	<b>2,921,645</b>

The heritage assets represent the collection and library. The heritage property of 48 Doughty Street, originally endowed to the charity in 1925, is carried at nil value.

The collection and library represent the books, manuscripts, paintings and other historic items associated with Charles Dickens, all of which are open to public access during the Museum's opening hours. The Museum's registration with the UK Museum Accreditation Scheme includes a commitment never to dispose of its historic assets.

5-year summary of transaction	£	£
Balance at 30 September 2014		82,436
Purchases:		
Year ended 30 September 2015	801,200	
18 months ended 31 March 2017	14,234	
Year ended 31 March 2018	1,650	
Year ended 31 March 2019	15,795	
Year ended 31 March 2020	2,006,330	
		2,839,209
		2,921,645

### 16 Fixed asset investments

	Listed investments £
<b>Cost or valuation</b>	
At 1 April 2019	57,534
Valuation changes	662
<b>At 31 March 2020</b>	<b>58,196</b>
<b>Carrying amount</b>	
At 31 March 2020	58,196
At 31 March 2019	57,534

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 17 Stocks

	2020 £	2019 £
Finished goods and goods for resale	31,044	23,589

### 18 Debtors

	2020 £	2019 £
<b>Amounts falling due within one year:</b>		
Trade debtors	13,517	21,404
Other debtors	477	-
Prepayments and accrued income	15,065	9,403
	29,059	30,807

### 19 Creditors: amounts falling due within one year

	2020 £	2019 £
Other taxation and social security	5,528	6,828
Trade creditors	18,780	16,197
Other creditors	1,835	2,248
Accruals and deferred income	12,251	66,611
	38,394	91,884

Included in accruals is deferred income of £6,251 (2019: £14,738) in respect of bookings made for visits that will take place after the year end.

### 20 Creditors: amounts falling due after more than one year

	2020 £	2019 £
Borrowings	50,000	50,000

Borrowings represents an interest free loan of £50,000 from the Heritage Lottery Fund, repayable by 30 June 2023.

### 21 Retirement benefit schemes

#### Defined contribution schemes

The Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £7,747 (2019:£5,592).

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

### 22 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Balance at 31 March 2020
	£	£	£	£
Museum redevelopment 2012	2,384,166	-	(53,408)	2,330,758
Grants for purchase of desk and chair	800,000	-	-	800,000
Grants for purchase of painting	20,000	-	-	20,000
Grants for purchase of Pickwick Minute Book	11,412	-	-	11,412
Grant for conservation work	-	3,228	(24)	3,204
Grant for research and conservation of textile collection	197	-	(165)	32
Grant for purchase of Jewellery and ceramic jug	16,000	-	-	16,000
The Lost Portrait Appeal	-	184,452	(679)	183,773
Nason Collection	-	1,897,206	(46,549)	1,850,657
Technicolour Dickens	-	18,129	-	18,129
Curatorial	-	497	(233)	264
	<u>3,231,775</u>	<u>2,103,512</u>	<u>(101,057)</u>	<u>5,234,229</u>

### 23 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2020	2020	2020	2019	2019	2019
	£	£	£	£	£	£
Fund balances at 31 March 2020 are represented by:						
Tangible assets	3,687	2,249,645	2,253,332	1	2,301,123	2,301,124
Heritage assets	3,283	2,918,362	2,921,645	1,442	913,873	915,315
Investments	58,196	-	58,196	57,534	-	57,534
Current assets/ (liabilities)	240,228	66,223	306,451	89,223	66,779	156,002
Long term liabilities	(50,000)	-	(50,000)	-	(50,000)	(50,000)
	<u>255,394</u>	<u>5,234,230</u>	<u>5,489,624</u>	<u>148,200</u>	<u>3,231,775</u>	<u>3,379,975</u>

### 24 Related party transactions

There were no disclosable related party transactions during the year (2019 - none).

# CHARLES DICKENS MUSEUM

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2020

25	Cash generated from operations	2020	2019	
		£	£	
	Surplus for the year	2,109,649	8,893	
	Adjustments for:			
	Investment income recognised in statement of financial activities	(2,605)	(2,442)	
	Fair value gains and losses on investments	(662)	(6,789)	
	Depreciation and impairment of tangible fixed assets	56,217	53,408	
	Movements in working capital:			
	(Increase)/decrease in stocks	(7,455)	1,284	
	Decrease/(increase) in debtors	1,748	(2,756)	
	(Decrease)/increase in creditors	(53,489)	48,355	
	Cash generated from operations	2,103,403	99,953	
26	Analysis of changes in net funds			
		At 1 April 2019	Cash flows	At 31 March 2020
		£	£	£
	Cash at bank and in hand	193,490	91,252	284,742
	Loans falling due after more than one year	(50,000)	-	(50,000)
		143,490	91,252	234,742