

# National Maritime Museum Annual Report and Accounts 2019-2020



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Museums and Galleries Act 1992

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**TRUSTEES' AND ACCOUNTING OFFICER'S ANNUAL REPORT  
AND  
CONSOLIDATED ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2020**

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## i MUSEUM BACKGROUND

The National Maritime Museum was founded by Act of Parliament in 1934. It is the largest maritime museum in the world and it now includes the Royal Observatory, the Queen's House, the clipper ship *Cutty Sark*, and the Prince Philip Maritime Collections Centre. The collective brand name for the five sites is Royal Museums Greenwich. The sites are open 362 days a year and in 2019–20 we welcomed some 2.760 million visits from Britain and around the world and 7.082 million to [www.rmg.co.uk](http://www.rmg.co.uk).

By the 1934 Act the Board of Trustees of the National Maritime Museum is a statutory corporation and an exempt charity. For management purposes the Museum is classed as an Executive Non-Departmental Public Body. In 2019–20 the Museum had an annual income of £33.3m (including donated gifts of £297k and capital grants of £0.8m) and a staff of 500 full-time equivalents, under the Board of Trustees, the Director, and an Executive.

The Museum's total revenue income in 2019–20 of £29.3m constituted £15.5m from its self-engendered trading activity, donations and sponsorship; and £13.8m of funding from the taxpayer via Grant-in-Aid through the Department for Digital, Culture, Media and Sport. Entry to the national maritime collection is free. Admission charges are made for special exhibitions, the Peter Harrison Planetarium, the Greenwich Meridian Line, and *Cutty Sark*.

### **History and Collection**

The National Maritime Museum was opened to the public by King George VI on 27 April 1937. Previously (1807–1933) its main buildings at Greenwich, including the Queen's House, accommodated the Royal Hospital School. The Royal Observatory, Greenwich, was added to the Museum's estate and curatorial remit in 1953.

The Museum is unique in the architectural significance and setting of its buildings. The 17th-century Queen's House, designed by Inigo Jones and probably the most important early classical building in England, is the keystone of the historic 'park and place' landscape of Maritime Greenwich, so-designated as a UNESCO World Heritage Site (WHS) in 1997. Flamsteed House (built 1675–76), the original part of the Royal Observatory, was designed by Sir Christopher Wren and was the first purpose-built scientific research facility in Britain.

All the Museum buildings have been subsequently upgraded at various times. Modern redevelopment of the main galleries centres on what is now the Neptune Court. One of the first museum capital projects funded by the Heritage Lottery Fund, this was completed in 1999 and reopened by Her Majesty The Queen. The major *Time and Space* capital project at the Royal Observatory was opened by Her Majesty The Queen in May 2007.

In July 2011 the new Sammy Ofer Wing was opened by the Patron of the Museum, His Royal Highness The Duke of Edinburgh. This major architectural addition provided a new Museum main entrance from the Royal Park, state-of-the-art facilities for our research archive and a custom-built special exhibitions gallery.

In April 2012 Her Majesty The Queen reopened the fully conserved *Cutty Sark* to the public. At that time the Museum had the responsibility for the operational management

of the ship under a Service Level Agreement with the then owner of the ship, the Cutty Sark Trust. At the end of July 2015 the ship was generously donated as a gift by the Trustees of the Cutty Sark Trust in to the national maritime collection held by the Museum.

The Museum's Endeavour project, started in 2014 and named to commemorate the 250<sup>th</sup> anniversary in 2018 of Captain Cook's voyage in HM Bark Endeavour, has provided new open- plan staff accommodation which has in turn freed up space to allow the creation of four new galleries totalling 1,000m<sup>2</sup> to display an additional 1,100 collection items and radically improve and simplify visitor circulation around the Museum. The four new galleries were opened to the public on 19 September 2018 by Sir David Attenborough, OM.

The strategically significant element of the Endeavour project is the Prince Philip Maritime Collections Centre (PPMCC), completed in September 2017, which has consolidated and upgraded the collections storage and conservation functions on the Museum's Kidbrooke site near the main campus in Greenwich. It is a great step forward in the Museum's ability to store, preserve, conserve and make accessible the national collection.

The Museum's collection comprises more than 1.5 million items. There are some 40 thousand three dimensional objects – which include ship models, scientific and navigational instruments, and instruments for time-keeping and astronomy. There are some 70 thousand oil paintings and prints and drawings and some 1.4 million manuscripts, rare books, ships plans, sea charts and historic photographic negatives. Its British portraits collection is exceeded in size only by that of the National Portrait Gallery and its holdings relating to Nelson and Cook, among many other individuals, are unrivalled. The Museum has the world's largest maritime archive and maritime historical reference library including books dating back to the 15th century. An active loans programme ensures that items from the collection are seen in the UK and overseas. Through its displays, exhibitions and learning programmes the Museum also explores our current relationship with the sea, and its future as an environmental force and resource.

By virtue of its sites and subjects, Royal Museums Greenwich enjoys a unique conjunction of subjects (History, Science, Arts) and works with its audiences at home and overseas to provide a greater understanding of Britain's role in world history and its consequences in the world today.

## **ii MISSION, OBJECTIVE AND AIMS**

The Museum's **Mission** is:

**to enrich people's understanding of the sea, the exploration of space, and Britain's role in world history.**

The Museum's **Objective** is:

**to discover more about humanity and the possibilities of human endeavour by showing how we strive to explore our world and our universe.**

The Museum's **Aims** are to:

**1. Put audiences at the heart of everything we do**

Listen to and learn from all our audiences so that we make our collections, our subjects and our visitors' experience relevant and engaging.

**2. Value our heritage**

Care for and develop our unique collection and world historic sites.

**3. Extend our reputation and reach**

Maximise our impact on all audiences and stakeholders.

**4. Strengthen our organisation**

Develop our culture and people, build our financial sustainability, and manage risks.

## 1. CHAIRMAN'S FOREWORD

In July 2019 Kevin Fewster stood down as Director of Royal Museums Greenwich which he had led since 2007. Kevin oversaw many major achievements over the period: the Sammy Ofer Wing opened in 2011, with its modern research facilities and dedicated special exhibition space. In 2015, the historic and iconic *Cutty Sark* became part of the Museum's collection. The Queen's House underwent significant conservation work to mark its 400th anniversary in 2016, and in 2018 four magnificent new permanent galleries were opened, putting community engagement at their heart. Our Prince Philip Maritime Collections Centre at Kidbrooke created bespoke and state of the art facilities, which, since September 2019 have been open to community groups, many of whom are not our typical visitors. We have also worked hard to develop the Royal Observatory as a centre for public education and brought astronomical research through observation back to the Royal Observatory with the refurbishment of the Altazimuth Building and installation of new observing capacity. We wish Kevin the very best for his retirement and would like to thank him for his tenacious leadership and tireless promotion and development of the organisation.

In August 2019 the Board of Trustees, Executive and staff were delighted to welcome our new Director, Paddy Rodgers, to Royal Museums Greenwich. Paddy joined RMG following a successful career serving as Chief Executive Officer of one of the largest international shipping companies in the world. Local Greenwich resident, Life Patron of the Museum, with a passion for history, art and literature, Paddy settled well into his new role and has been working with his colleagues to build on the Museum's recent successes.

In common with all museums and many other organisations across the UK, on 18 March 2020, Royal Museums Greenwich closed to visitors, under the Government mandatory lockdown, in response to the Covid-19 pandemic. Our staff reacted in an exemplary fashion to the crisis, ensuring in the weeks and days before we closed our doors, that preparations were put in place to ensure the nation's collection and historic buildings were secure and being cared for during these unprecedented times. Whilst our buildings were closed, the staff worked hard to find creative solutions to provide access to our collections and resources through social media and on our website.

I would like to thank the Trustees, all of whom give their time voluntarily, for the great support and enthusiasm they provide to the Museum. In September 2019, Gerald Russell stepped down after eight years on the Board of Trustees and as Chair of the Audit Committee. We welcomed Alastair Marsh as the new Audit Committee Chairman in Autumn 2019.

My fellow Trustees and I are extremely grateful for the hard work of the staff and volunteers who continue to make Royal Museums Greenwich an inspirational place to work and to visit both in person and virtually. We can be confident that the Museum's Executive and staff will work tirelessly to respond to the challenges we will inevitably face in the coming months.

Sir Charles Dunstone, CVO, Chairman of the Board of Trustees  
14 December 2020

## 2. DIRECTOR'S STATEMENT

I joined Royal Museums Greenwich in August 2019, looking forward to building on the strong foundations of the organisation, developing some of the inspiring ideas from our highly talented staff and extending the excellent work done in recent times with our communities. Much had been done to this end, over the Autumn/Winter of 2019/20, but these activities were brought to an abrupt end by the events which led to our temporary closure in March 2020. These events have affected everybody in the country and will inevitably impact on our plans for the future.

In the months before closure we had welcomed a record number of visits for all of our sites and despite numbers dwindling in February and before our closure in March, we achieved our highest ever visitor numbers, ending the year with 2.76 million visitors, 4% above the previous year. I am also very pleased to report that after several years as the UK's 10th most visited attraction, we reached number nine in 2019.

Highlights from the past year have included:

Opening in July, our special exhibition 'The Moon' exceeded expectations and welcomed 64,000 visitors. The exhibition received strong critical acclaim with wide coverage in the press across broadcast, paper print and online media.

In October the NMM held a celebration of Diwali for the ninth consecutive year and peak attendance at NMM that day was close to 8,000 visitors. The atmosphere was vibrant, convivial and community/family centered with strong diversity, and presented the Museum as a platform for shared identities and common stories.

In November the Royal Observatory Greenwich live-streamed the Transit of Mercury, reaching a large audience. The Astronomers delivered a content focused live event that was engaging, educational and enjoyable.

At the end of November Cutty Sark's 150<sup>th</sup> birthday was celebrated, with free entry for Greenwich residents we welcomed 3,500 visitors on board. Chinese New Year celebrations on 25 January saw over 7,000 visitors this year, the 19th year of celebration at the NMM. Visitors were invited to engage with the collection and Chinese culture via storytelling, performances and craft workshops.

From late November, through December, to mid-January, The Queen's House was the spectacular backdrop to an ice rink welcoming 39,000 skaters, mainly families and young people, with 61% of skaters aged under 25 or students. In addition to the financial benefits of hosting this, we hope that in welcoming new audiences, we will extend our reach and by so doing touch more people's lives in the future.

The co-curation project with Woburn Abbey and the National Portrait Gallery, featuring 'Faces of a Queen' opened in the Queen's House Art Gallery on 13 February to excellent press coverage and promising visitor numbers up until its premature closure in mid-March. The centre piece brought together the three extant Armada Portraits for the first time in more than 400 years. In addition to the three portraits contributed by the NPG, the Duke of Bedford and RMG, the Queen's House also exhibited 30 spectacular works from the Woburn Collection in a carefully curated dialogue with the RMG Queen's House exhibits.

Our online performance was equally strong with over 7 million website visits. With the closure of our physical sites our energy and focus intensified in making the content on

our virtual sites inspirational, educational and fun. The unusual situation we found ourselves in presented opportunities as well as significant challenges, and we shall build on the initiatives we made during this period to build a better online offering.

The current pandemic, preceded by the national heart searching over Brexit, has positioned RMG and its collection to facilitate a wide range of perspectives in dialogue making connections of time, place and people to present a global, and indeed universal, human story.

In the period leading up to the re-opening of our buildings, commencing in July, our staff worked hard to make our sites Covid secure. We opted for a phased period of re-opening our sites throughout August, listening to, and learning from, staff and visitor feedback as we went along, and were fully open at all sites by early September. Whilst it will take some time to rebuild visitor numbers, feedback from visitors to the efforts staff made to ensure a safe and welcoming experience has been overwhelmingly positive. On 5 November 2020, sadly we had to close our doors to the public once more as we entered a second national lockdown. We look forward to being able to welcome visitors back to share our magnificent buildings, collections and stories again very shortly.

Paddy Rodgers, Director

14 December 2020

### **3. REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE**

The following section is a brief review of the activities and achievements of 2019-20 so necessarily contains only a selection of the Museum's work over the year. The section is structured in accordance with the Museum's four aims.

#### **AIM 1: PUT AUDIENCES AT THE HEART OF EVERYTHING WE DO**

Listen to and learn from all our audiences so that we make our collections, our subjects and our visitors' experience relevant and engaging.

##### **NMM & Cutty Sark Enrichment**

- Refreshed Baltic Glass space, including inclusion of missing 'Faith' panel
- Consulted Afro-Caribbean communities on concept designs for an audience participation point in *Atlantic Worlds*
- Refurbished retail area and installed wayfinding and interpretation throughout, funded by RMG Foundation

##### **Queen's House**

- Co-curation project with Woburn Abbey, taking advantage of its closure for refurbishment, opened in February 2020, fully funded by the Deborah Loeb Brice Foundation. Includes all three Armada portraits displayed together for the first time
- Artist Susan Derges' *Mortal Moon* displayed in Queen's Presence Chamber

##### **The Moon exhibition**

- After almost 4 years' preparation *The Moon* exhibition opened on 19 July. Primarily curated by Melanie Vandenbrouck, Louise Devoy and Megan Barford. Exhibition received critical acclaim and visitor numbers of 64,000
- *Art and Science of the Moon* conference. Exhibition marked 50<sup>th</sup> anniversary of the first lunar landing
- Moonlight Explorers: ran our first relaxed opening for families with neuro-diverse children, including those with autism
- Over 2,000 trails for *The Moon* were given out and over 2,000 family trails
- *Moon Fest!* event designed by our Youth Collective in response to themes of *The Moon* exhibition
- Successful programme of Science Theatre Shows delivered in lecture theatre to complement the exhibition

##### **Extinction Rebellion (XR) 'Polly Higgins' boat display**

- Loan of the Extinction Rebellion (XR) boat, the 'Polly Higgins' in late summer/early autumn proved contemporary and popular

##### **Cutty Sark 150<sup>th</sup> Anniversary**

- First Cutty Sark conference in February as part of a series of events marking the 150<sup>th</sup> anniversary of the launch of the Ship. *Global trade, global lives: the maritime community since the nineteenth century* featured 13 speakers
- Over the Cutty Sark's 150th birthday weekend, more than 3,500 residents from the Royal Borough of Greenwich were welcomed on board for free

## **Coronavirus Outbreak**

The Museum closed to the public on 19 March and all but a skeleton staff went home, some to work from there, others on furlough and some shielding. Exhibitions, Learning, Research, Press, Events and Marketing focused on keeping the Museum's programmes to the fore as much as possible, whilst Estates, Visitor & Sales and Collections Services focused on safely and securely locking down the Museum. HR, Finance and IT played their part in supporting all staff in whichever capacity. Estates also completed some outstanding works during closure and Development have been preparing a number of emergency funding applications.

## **Research & Information**

- Launched Collaborative Doctoral Partnership - the 'REACH' Consortium (Revisiting and Enhancing Approaches to Collections and Heritage). Funded by AHRC and led by RMG, an exciting new research partnership involving National Trust, NPG, HRP, and British Film Institute (BFI). *Engaging Crowds* Project began in March, first pilot project focussing on records of Dreadnought Seaman's Hospital 1820-1930
- Two new partnerships with Historic Royal Palaces to explore potential research project on 'Palaces and Science' and with University of Southampton on an Arts and Humanities Research Council (AHRC) Network bid on 'Sea Changes: Literature, Culture and the Material Ocean, 1800 – present'
- AHRC formally approved Collaborative Doctoral Partnership studentship nomination with University of East Anglia looking at historic role of missionary societies in shaping children's understandings of Britain's place in the world
- Caird Research Seminar in March - *Sinecures and Smuggling: The Royal Yachts at Greenwich 1713-39* by Dr Chris Ware, University of Greenwich
- UK Maritime Heritage Forum (UKMHF), Glasgow and biennial International Congress of Maritime Museums (ICMM), Stockholm and the Åland Islands
- Symposium with Portsmouth University *New Perspectives on Coastal and Maritime Communities*
- Shipbuilding Records Symposium, part of the new Maritime Heritage Subject Specialist group linked to UKRI
- Anderson Medal Award by the Society for Nautical Research to author and historian, David Davies
- Antiquarian Horological Society held its AGM and conference in the Lecture Theatre, attended by 110 delegates
- In October Quintin Colville and Martin Salmon hosted one of the first 'Collection Guardians' visits focussing on Nelson. Those involved visited PPMCC and the Library and Archive and items shown included Nelson's last will and codicil, the first letter written with his left hand after his injury at Tenerife in 1797, the uniform Nelson wore at the Battle of the Nile and Benjamin West's famous painting *Death of Nelson*
- Opera performance on the Great Map *The Powder Monkey* by Brolly Productions who specialise in creating and curating cross arts projects. The opera was based on the log of a slave ship held in the Caird Archive and there were also performances at local schools
- In January, submitted a bid to the Archives Revealed Catalogue Fund run by The National Archives to catalogue the records of James Pollock and Son Shipbuilders Ltd which have been at the Museum since 1980. Bid submitted with support from groups in Faversham, primarily the Faversham Society and also the Confederation of Cinque Ports and the University of Kent.
- Bid to AHRC - *Engaging Crowds (Citizen Research)* successful

- Quintin Colville, Senior Curator Research, nominated and inducted to AHRC College of Peer Reviewers
- In March 2020 acquired 'Daventry GNSS Collection', a group of 65 objects that extends the reach of the collection from sextants to satellite navigation technology
- Cataloguing work continued on the Navy League material acquired from the Marine Society
- Volunteers continue to give welcome support to the Library. New intake of volunteers to work on indexing 1875 crew lists to improve access for the public and also new intake of reception desk volunteers to welcome and register new visitors

### **Learning and Interpretation (NMM, Queen's House & Cutty Sark)**

- RETHINK digital installed in the foyer outside Voyagers gallery to track visitor behaviours and invite opinion for us to better understand our audience perspectives
- Series of after-hours experiences at the Museum. The evenings explored unsettling history of maritime quarantine as audiences moved through galleries after-dark to feel the tension rise as the quarantine zone closes in around them; with thrilling accounts of plagues and pestilence, they learned about the controversial measures taken to control them, and ultimately tested their own morals with a real-world quarantine scenario
- Annual events delivered: World Oceans Day, Pacifica, Windrush Day, Refugee Week, Pride on the Shore, Youth Take Over Moon Fest!, International Slavery Remembrance Day
- Diwali 26 October: over 4,000 participants
- Community led research projects undertaken:  
African Caribbean Research Guide project celebration event  
Women's' History community-led research project culmination  
LGBT History community-led research project planning
- Secured grant from UK Antarctic Heritage Trust as part of their year-long Antarctica Insight programme to connect with and mark 200th Anniversary of discovery of Antarctica. As part of this programme, working in partnership with Rathfern Primary School in Lewisham to support a group of year 5 pupils to research the topic of Antarctica and the environment and in response, develop their own intervention for our World Oceans day event at the Museum

### **Family programmes**

- *The Grub's Up* festival in August was inspired by priorities for the Royal Borough of Greenwich, specifically food poverty and obesity in children and included discussions about maritime diets and diets in space
- Celebrated World Oceans Day, with a family festival advocating 'positive activism' highlighting issues related to maritime sustainability, conservation and good ocean stewardship
- Every other month the Museum hosts the LGBTQ+ Family Network to provide a safe and social space for local LGBTQ+ families. This programme helps extend the LGBT History Month programming beyond February and provides a space for consultation with families around LGBT programming generally
- XR Families toy/book swap event advertised via XR brought new visitors
- Chinese New Year celebrations 25 January. This year saw the 19th celebration at the Museum with over 7,000 visitors

## Young people

- A two week young volunteer project, funded by Charlton Athletic Community Trust commenced in July. The project saw ten young people work with professional film makers, the June Givanni Pan African Cinema Archive and Museum staff to record and edit oral histories relating to migration. Participants gained a Bronze arts award on completion of the project and the final film went on display in *My Greenwich* gallery

## Community Participation

- *If The Weather Permits* – partnership with ORIGINS festival by Border Crossings - exploring life in the Arctic included a film screening of the challenges of modernity for Inuit communities, talk by an Inuk Elder and tour of *Polar Worlds*
- Refugee Week – festival created in consultation with individuals and organisations to explore diverse experiences of migration and the positive impact immigration has on British society
- *Pride on the Shore* – celebrating Pride in London as well as the 50th anniversary of Stonewall, an evening event was held at the Museum inviting LGBTQ+ communities to enjoy an evening of activities themed around queer maritime histories
- *Harvest Moon Festival* received nearly 1,300 visitors. Co-designed with Aluna to celebrate the many ways in which the Moon features in the cultures and traditions of local communities
- *Fun Palaces* - four core community groups co-designed festival which acted as community 'takeover'
- Welcome and Well-being Day in November forms part of our regular programming for refugees and asylum seekers and acts as an informal day in which groups and individuals can visit the Museum (usually for the first time)

## Formal learning – schools programme

- Summer term booked well for the Museum and Queen's House schools programme. From April to August, over 6,500 school children ranging in age from 4 to 18 years old attended facilitated learning sessions at the Museum, from pirate days for our youngest visitors and Empire study days for A-level students. Bookings for KS4 Armada study day were good (870 learners) in the summer term and we worked with the AQA exam board to align our programme with exam specifications to create a unique offer for history teachers focussing on the defeat of the Spanish Armada and the English Channel. Schools travelled from as far afield as Wolverhampton and Bath to attend this popular study day
- Developed and piloted Black History sessions for primary and secondary schools incorporating spoken word poetry. Also worked with Kent House Hospital School exploring Black History through visits to the Museum and outreach to the school
- Arts programme now incorporates the Armada portrait, enabling younger children to explore themes of the portrait in a more sensory way
- Schools moon trail produced in collaboration with the Science Learning team. *The Moon* teachers' preview view showcased our cross-site learning provision with good follow up from teachers
- Our SEND programmes inspired conversations between Cutty Sark and PPMCC to work on a cross site approach for particular sessions

### **Cutty Sark Learning**

- All Over Dressed – a project to celebrate Cutty Sark's 150th Anniversary, five local school and community groups worked with artists to create a set of original flags to dress the Ship, then placed on display on select dates during the anniversary year.
- Partnered with Royal Institute of British Architects and Grimshaw Architects to run Summer School workshop for children
- To celebrate Cutty Sark's Scottish heritage, created a new partnership with a children's group based in Dumbarton, The Cutty Kids

### **Prince Philip Maritime Collections Centre public programme**

- Public engagement training for conservation volunteers to support and deliver public tours launched
- First school outreach session delivered for Kent House Priory School which supports young people with educational attainment difficulties
- ASD arts programme commenced in August
- Our 'hard to reach' learners outreach programme continued with delivery of social and career development sessions at London South East College and Marlborough House
- Monthly Saturday workshops, including the Coder Dojo Coding Club and Make, Mend & Maintain Sessions
- In July, Ark Greenwich Free School were our first school onsite delivery
- SENDsory Social Club launched
- *Mystery Story Store*, an immersive learning experience, completed. Opened as part of Heritage Open Day Community Event
- External road signage agreed with Royal Borough of Greenwich to signpost the Maritime Collections Centre
- Tours available to the general public include 'Saturday super store' tour for young families and 'Behind the scenes' tour targeted at audiences with time to discover more about the collection and the conservation studios

### **Science Learning & Public Engagement (Royal Observatory)**

- Working with retail, supported development of new planetarium show, *Ted's Space Adventure*. *Space Ted* is now Astronomy Shop's leading seller
- Third annual conference of the Presenter Network, with contributions from UK hubs in Edinburgh, Oxford, Cambridge, Leicester and Birmingham. We now have close to 500 presenters on the network from over 230 different organisations

### **Planetarium team**

- Planetarium refit completed. Difficulties with integrating the new 'Dark Matter' software required this aspect of the upgrade to be delayed
- Working on a new show *Red Planet* to run alongside next year's Mars Season, celebrating launch and arrival of three Mars missions, including 3 new rovers and 2 new orbiters
- Worked with Sky-Skan Europe on upgrades to planetarium projectors and audio system
- Developed bespoke content for *Astronomy and Islam* shows, working in collaboration with curators and community representatives
- New strand of bilingual Family Space programming piloted in PHP working in collaboration with Portuguese embassy
- Planetarium seating refurbished

## **Formal Science Learning – schools programme**

- Young Advisors Group launched in September
- Created a new multisensory SEND workshop for schools audience
- Staff attended Cheltenham Science Festival in June and engaged with over 1,000 students with outreach shows over 2 days
- Released 3 new animated educational videos to add to suite of learning resources which collectively have been viewed 40,000 times in past year
- *Think Space* lectures continue for secondary students providing out of school hours learning opportunities

## **Public Astronomy Team**

- Developed, produced and delivered two livestream events with support from Press, Web and IT, including the sighting of the new crescent moon for Eid and a partial eclipse of the Moon
- In collaboration with partners at East London Mosque, Crescent Moon Society and the Afiah Sisters, developed *Astronomy and Islam* programme with special evening events, seminars for Imams and livestream events branching off from the main strand of community mornings
- New Family Space community programme up and running, aiming to engage far wider range of community audiences, building relationships with range of community groups and centres, targeting hard-to reach audiences
- Launched 'Annie Maunder Day' in celebration of her life and work
- New IIAPY prize category, the *Annie Maunder Prize for Image Innovation*, launched in January, alongside three introductory videos and downloadable resources. This prize extends the accessibility of the competition to those without expensive cameras and telescopes
- *Evening with the Stars* programme offered 6 evenings of moon gazing that perfectly tied to *The Moon* exhibition and the wider Moon Season
- New Moon Viewer app developed in collaboration with Learning and Interpretation. This is a virtual reality experience for users to see where missions (robotic and human) landed on the Moon

## **Exhibitions and Design**

- Collaborated with NPG to bring version of their touring exhibition *Tudors to Windsors: British Royal Portraits* to Special Exhibitions Gallery in 2020
- *Death in the Ice*, administrated by the Canadian Museum of History ended its run at Mystic Seaport Museum and transferred to Anchorage Museum, Alaska from June to September when it completed. 36k visitors at Greenwich, 116k in Canada, 23k in Mystic Seaport and 35k in Anchorage (210k in total)
- *Astronomy Photographer of the Year* closed at Cooper Museum, Barnsley in April and ran at Liverpool World Museum in May and at the Vero Museum of Art, Florida in June

## **Visitor Experience**

- *Cutty Sark* audio guide went live late April. English language tour launched first, with further ten languages following
- *Cutty Sark* Visitor and Sales team developed, tested and introduced a 30-minute tour of the Ship for general public and group tours. It is intended to provide the tour in a variety of languages
- *Cutty Sark* celebrated its two millionth visitor in July since the Ship re-opened in April 2012; both visitors in the party were given free membership

## **AIM 2: VALUE OUR HERITAGE**

Care for and develop our unique collection and world historic sites

### **Collections Services**

- Archaeology Collection Review – transferred or returned archaeological records and samples to the Museum of London, Worthing Museum and Art Gallery, Ipswich & Colchester Museums, National Museum of Wales, North Lincolnshire Museums and Nottingham Museum.
- Tresco figurehead collection condition surveyed and largest on display re-mounted
- Monkey Fo'c's'le deck on *Cutty Sark* complete
- New anemometer for Time Ball fitted
- Working with Wire & Sky on 'Climb the Rigging' experience

### **Estates & Facilities Management**

- Termination of licensed offices in ORNC Mews achieved by 31 May 2019
- Energy Audit as part of Sustainability Audit commenced August and completed March; ESOS re-certification completed
- M&E contract: Vertex appointed for 12 month term pending full procurement exercise
- Worked with University of Greenwich and Wessex Archaeology to undertake architectural underground surveys covering the Tudor tiltyard, colonnades and Queen's House initially with an ambition to cover the WHS subsequently
- Floor grilles in Sammy Ofer Wing foyer replaced
- Lift refurbishment programme (Link and Stanhope)
- Mess Room and corridor refurbishments in East Wing
- Modern shower room and toilets installed in Park Row Wing basement
- North and south of East Wing refurbished, including meeting and events spaces
- Neptune Court glazing work complete
- Park Row Wing central stairwell works internal and external complete
- Paye appointed to undertake work to the colonnades
- Improvement works for South and North (External) ROG lifts
- Refurbished Meridian Building gallery
- Archaeology in Flamsteed House carried out in basement revealed that walls under plaster are 17<sup>th</sup> Century brickwork and not medieval
- Link pathway works in York stone complete
- Leak in water main repaired although further leak found requiring cooperation with Royal Park
- Works to cracked terrazzo flooring in South Building complete
- Replaced Portland stone steps to Flamsteed House
- New LED lights installed in *Cutty Sark* Dry Berth, works to improve operation of fire safety curtain and improvement works on internal emergency lights complete
- Lease negotiations with National Grid for vent and headhouse at Kidbrooke complete
- Temporary storage agreement reached with Government Art Collection
- Departure from Feathers Place June 2019 achieved
- Berkeley Homes new gates installed at Brass Foundry and works on car park drainage and resurfacing complete
- Departed Norman Road store February 2020
- Outstanding Chatham rent review (due in August 2015) satisfactorily agreed
- Wroughton – three new licenses for storage agreed

### **AIM 3: EXTEND OUR REPUTATION AND REACH**

Maximise our impact on all audiences and stakeholders

#### **Press/PR**

- *The Moon* – media coverage extensive and universally positive
- IIAPY2019 – winning images announced to the media in September
- IIAPY2020 – launched in January
- *Cutty Sark 150* – coverage of the anniversary featured across national, regional, international and local/London print, online and broadcast news and specialist media
- ROG Astronomers – press team worked on a number of astronomy news stories with the astronomy team, who made frequent appearances on TV and radio, reaching London and national audiences
- NMM experts and collections – filmed number of programmes including *A Night in the Museum*
- Queen's House Ice Rink – a mix of media, press, influencers and stakeholders were invited to the media launch

#### **Marketing**

- Across the year social reach grew by 31,037 new followers. Now have 188,917 followers across core channels, including 80,000 Facebook, 30,000 Twitter and 15,000 Instagram
- Database of email subscribers now over 99,000
- Review of RMG brand colours undertaken to ensure they reflect identity of sites, remaining distinct and dynamic. ROG changed from a purple to a rich red, reflecting historic time ball and the red-brick of the building. Queen's House changed from royal gold to the blue of the Tulip staircase, linking to the architectural features of the House as well as providing better stand out on digital platforms and against other Greenwich sites
- Continued Facebook Space Lives programme, working closely with astronomers and press team
- In October improved content relating to GMT and changing of the clocks and marked Trafalgar Day with a 'live' tweeting of the battle
- Content to support growth across digital channels has included: Apollo 17 Space Live, Geminids Meteor Shower and Winter Solstice and new 'Curators Against the Clock' series

#### **Recognition through Awards**

- Best of Royal Greenwich Business Awards: shortlisted in the Culture and Creative category
- Time Out Love London Awards – Best landmark in Greenwich/Woolwich – runner-up: *Cutty Sark*
- Kids in Museums Awards - shortlisted
- London Volunteers in Museums Awards, Special Award for Supporting, managing and Encouraging Volunteers won by Helen Robertson
- London in Bloom Award – Silver Gilt
- Aim Awards Accreditation – Conservation Volunteers qualification
- Chinese Tourist Welcome Award
- London Venue Awards, Best Wedding Venue – Silver for the Queen's House
- Known Consignor reaccreditation
- British Sign Awards Wayfinding Scheme of the Year - shortlisted
- Investors in People reaccreditation

- Tiqets Remarkable Venue Awards: we won Best Family Attraction: *Cutty Sark*
- Museum + Heritage Awards: we were shortlisted in 4 categories: Permanent Exhibition (New galleries); Innovation (Space Lives); Marketing Campaign (New Galleries); Shop under £500k (IIAPY Shop)
- Group Travel Awards – Best Attraction for Group Visits, London: *Cutty Sark* nominated
- National Painting & Decorating Awards: Bagnalls and Park Row Wing nominated
- Brand and Licensing Lifestyle Awards – Best Brand Licensed Adult Apparel Product or Range category for the ROG-Oasis collaboration
- Transform Awards – Best wayfinding and Signage: Gold – with CCD Design and Ergonomics Ltd
- Global Social Media Award ('The Shorties') – Cultural Institution category for Facebook Lives
- Archives Accreditation from The National Archives

#### **AIM 4: STRENGTHEN OUR ORGANISATION**

Develop our culture and people, build our financial sustainability, and manage risks

##### **Human Resources & Volunteers**

- Recruitment of new Director, RMG
- Recruitment for new Head of Collections Services following merger of Collections Management and Conservation Departments
- Development of behavioural framework based on brand commenced
- Director, Operations & HR serving on Museum Association's Task and Finish Group overseeing research into bullying within the Museum Sector – 'Sticks and Stones'
- Worked closely with senior staff to develop internal safeguarding strategy
- Training Needs Analysis and appraisal cycle complete
- Management Development Programme added new modules on managing mental health and stress management
- GDPR e-learning module launched for staff to increase awareness, well-received
- 'Managing difficult conversations' programme for managers developed and rolled out receiving positive feedback
- Development of 'Emerging Leaders Programme', to replace Specialist Development Programme, two external Museum leadership experts to provide guidance and advice
- Successful National Volunteer Week celebrations, including the annual Volunteer 'thank you' event and launch of the first Marsh Awards for Volunteering
- Pay Remit completed 24 hours after receipt and approval gained a week later. Due to delay in Union ballot result, decision taken to impose 2019 pay award which was made in July. This included progress towards implementation of London Living Wage.
- HR and Payroll Audit completed successfully with a 'green' rating
- In December, launched overtime, timesheets and unpaid leave request functionality on employee self-service HR Information System, continuing project to digitise, streamline and modernise our processes and practices

##### **Visitor and Sales**

- RMG had record number of visitors in July with 316k since charging was reintroduced at ROGN and record visitor numbers and income for September
- *The Moon* exhibition out-performed expectations

- Membership recruitment up 57% at NMM
- Reviewed process for recruiting event hosts and attended University of Greenwich Freshers' Fayre for first time
- NMM accredited as breast feeding friendly, designated a 'safe place' for anyone in distress and designated as a dementia friendly environment by Royal Borough of Greenwich
- Received an excellent VAQAS (VisitEngland) report for Queen's House (88%), Cutty Sark (86%) and ROG (76%)
- Appointed Wayne Hemmingway Design for new uniform

### **Retail**

- Record months throughout year for retail income. In September and October the Meridian Shop reached sales of net £1m and NMM £500k, both over a month earlier than the previous year. Broke overall retail sales of £2m just under a month before the previous year
- Opened new IIAPY shop with a refreshed product offer at the launch event
- Launched re-vamped eco-themed range for World Ocean's Day, including recycled plastic and sustainably sourced wooden toys, and a range of adults' and children's books
- *The Moon* exhibition retail range bestsellers include Exhibition Catalogue, Moon Phases Tote Bag and T-shirt, Astronaut T-shirt, and Telescope Keyring
- Refitted shop space at Cutty Sark with improvements made to layout, fixtures, lighting and product offer
- Online trading reached its peak in November and December

### **Catering**

- All sites performance up on previous year
- Created new afternoon tea space in café at Cutty Sark including new furniture
- *The Moon* exhibition and visitation to the ice rink resulted in Parkside café increased sales. Benugo operated small van to support the Ice Rink

### **Publishing & Brand Licensing**

- *The Moon* (published by Collins), *Battlecruiser Repulse* (published by Seaforth), *Map of the Moon* (RMG) and a facsimile edition of the Hugh Percy Wilkins' map, *John Harrison and the Quest for Longitude* (revised edition, RMG, written by Jonathan Betts), *Stripes and Types of the Royal Navy* (RMG, introduction by Rob Blyth), *Cookery for Seamen* and *On the Line Ted's Great Space Adventure* (RMG, written by Liz Avery) published
- *The Nautical Puzzle Book* (Hodder & Stoughton, external author), *How Ships Work* (Lonely Planet Kids, consultancy by Jeremy Michell) (published by RMG) went to press.
- Contract signed with Four Corners Publishing for an art book – *House Flags of the National Maritime Museum*
- Review of book distribution into the trade resulted in appointment of Unicorn Publishing for sales and distribution
- Coordinated design and layouts of photobook and backgrounds for green screen photographs for partnership with Picsolve
- Brand licensing contract signed with Kite Clothing, a planet-friendly brand for children, the Gift Box Company, Inside the Box and Celestron telescope

## **Photo Studio & Picture Library**

- Created time-lapses of installation of *The Moon* exhibition and a traditional Muslim wedding on the Great Map
- Completed '1700s Contracts' digitisation project with Max Communications and photography of a map taken from the field of Waterloo by Colonel Henry Percy, HMS *Challenger*'s album and the Maunder volume
- Brand licensing contract signed with Play Press, a sustainable construction toy and card manufacturer
- Completed large-scale digitisation project of ship portraits, and photography of a number of house flags and of figureheads in Neptune Court

## **Events**

- Cutty Sark most popular venue, including Cutty Sark half marathon and Dewalt Question of Sports with original pundits Matt Dawson and Phil Tufnell
- 3 corporate events on the grounds, although marquee not well-used. 13 weddings in Queen's House, including first Hindu and segregated Muslim weddings. Extended wedding offer to new markets across other RMG venues - Royal Observatory, Peter Harrison Planetarium and Cutty Sark, targeting LBTQ community, second time marriages and sunset and sunrise weddings
- Contract confirmed with Greater London Authority to use South Lawns for Euro2020 Fanzone, The Big Half and Greenwich Comedy festival
- Secured filming and photoshoots for Ted Baker, James Tissot documentary and Netflix period drama
- Winter Wedding showcase in the Queen's House including photoshoot to support promotional literature and digital campaign
- Events included Harry Hill's only full length show of the year, Fat Boy Slim - an intimate sailor themed DJ event, John Tams folk music, Night Launched 1000 ships – talks; and Murder Ahoy – murder mystery
- Our winter season of events included Beck Album Launch in PHP, Cutty Sark Spectacular with Bill Bailey and Burns Night Ceilidh (a popular annual event on the Ship

## **Travel Trade**

- London Pass continues to perform strongly, accounting for one in every seven customers at the Observatory in 2019 and one in every six customers at the Cutty Sark
- New Chinese social media account Weibo has 1,400 followers. The platform is the equivalent of Twitter in China and provides RMG with a tool to reach out to potential audiences

## **Development**

- Completed final report and drawdown of HLF grant for Travellers' Tales Activity Plan in association with the acquisition of the Stubbs' paintings
- Esmee Fairbairn/Museum Association for migration community projects
- Trinity House for development of Great Map apps and new model boats
- Sir John Fisher Foundation considering application for Cutty Sark learning programmes
- The Sackler Trust approved use of endowment held by RMG to support new approach to research
- John Armitage Charitable Trust (final tranche of donation across 3 years)

- Aurelius Trust, Hartnett Charitable Trust, Art Fund, Charles Hayward Foundation, Idlewild Trust towards conservation of Van der Velde's *A Royal Visit to the Fleet in the Thames Estuary*
- \$10,000 from Dr Lee MacCormick Edwards Foundation for the learning programme in Kidbrooke
- Grant from Windrush Day Grant Scheme
- Launched RMG Patrons and Members' Figurehead Appeal in April and reached target of £50,619 in August
- Patrons Summer Soiree in June on *Cutty Sark*
- Patrons also spent day at Chatham Historic Shipyard behind the scenes with curator Simon Stephens looking closely at RMG ship models
- RMG Patrons International Tour to Vienna 2020
- Received 3 legacies to value of £120,000
- We received our first In Memoriam gift of £10,000
- £300,000 received from Michael Edwards for the Cutty Sark Future Fund
- £250,000 (over 5 years) received from the Stelios Philanthropic Foundation for Cutty Sark Future Fund
- Reported to major donors to the Endeavour Galleries project – specifically Kristian Gerhard Jebsen Foundation, Wolfson Foundation, UKAHT and LIBOR
- Received pledge of support for science learning programmes
- Corporate Membership programme continues to perform well with very high retention rate and pleased to welcome Cayzer Trust Company as new corporate member
- Insight Investment formally invoked the break clause in their contract
- 1,282 new Memberships sold in Summer, 73% increase from last year. External recruiters were brought in for 32 days in the holiday period, which generated 31% of total new sales. We now have over 10,000 Memberships (including unredeemed Gift Memberships)
- Worked with Decision House, an external research company to conduct Membership insight research with aim to maximise acquisition, retention and revenue
- October and December strong months for recruitment, especially over half term. We used Boo Productions based at Planetarium and *Cutty Sark*

### **Finance, IT & Special Projects**

- Continued work with new ticketing system to resolve reconciliation snags and travel trade invoicing
- Reformatted and rolled out management accounts for current year, prior year and budget to highlight profitability of certain activities
- Implemented new software to ensure compliance with HMRC's Making Tax Digital initiative
- Completed half year re-forecast for 2019/20 at 30 September
- Completed annual VAT Partial Exemption review for 2018/19
- Prepared 2018/19 Exhibition Tax Relief claim
- Continued review of IT security infrastructure (with particular reference to Windows Active Directory)
- Reviewed and updated core IT Information Security Policies
- Completed roll out of Windows 10 and Office 365. Email system migrated into Office 365 improving service and functionality, reducing IT infrastructure overhead
- Supported iTrent HR Information System rollout

- Initiated major improvement plan to overhaul infrastructure; processes and structure. Created new managerial and support roles to boost team capacity and appointed temporary Helpdesk Manager and Administrative Support Assistant to provide additional resilience during change programme
- Active Directory mechanism for all network authentication and permissions and group policies that control all computer file and share access and activity reviewed, updated and streamlined for clarity and security
- Server landscape reduced as part of life cycle management programme (a number of servers at the end of manufacturer's software/hardware support)
- Interactive maintenance and break/fix remained a high demand area - new ship simulator hardware and software installed
- Cyber security network monitoring trialled to evaluate effectiveness and applicability of these devices
- Responded to cyber incidents with major occurrence in May
- Cyber awareness presentation to become a quarterly event
- *Dark Trace* cyber security network monitoring implemented
- Core technology refresh (Servers and Storage) scoped, specified and ordered
- Completed upgrade of Windows 7 PCs and laptops which went out of support in January. Additionally 35 servers included in this end of support upgrade. All 550 machines updated to protect against critical flaw in Windows 10 and equivalent servers (notified by the NCSC) or isolated from network traffic
- New Information Security policies published
- Submitted Kidbrooke phase II proposal to DCMS for Spending Review – CSR delayed until autumn 2020
- Completed HLF Endeavour programme report. Submitted and received payment of final claim

## RMG Management Agreement Performance Indicators at Year end 2019-20

Management Agreement Performance Indicator	2018-19	2019-20
Number of visits to the Museum	2,654,092	2,760,192
Total amount of charitable giving <sup>1</sup>	£2,360,668	£2,255,563
Ratio of charitable giving to grant-in-aid	13.9%	13.6%
Number of unique website visits	5,688,978	7,081,976
Visits by children under 16	608,730	729,797
Number of overseas visits	1,858,094	1,869,908
Number of facilitated and self-directed visits to the Museum by visitors under 18 in formal education	160,536	130,951
Number of instances of visitors under 18 participating in on site organised activities	104,716	105,466
% of visitors who would recommend a visit	94%	95%
Admissions income (net of VAT)	£7,318,909	£7,760,705
Trading income (net profit)	£1,738,909	£1,794,810
Number of UK loan venues	82	63
Number of objects conserved	1,657	1,311
No. of peer-reviewed publications	14	4
Number of research projects undertaken/ongoing	12	37
% area of stores and galleries that are sustainably BS5454 compliant	65% summer 60% winter	66% summer 60% winter

<sup>1</sup> as per DCMS guidance: Definition is any money or gift received from an individual, charity or private company in one of the following forms: bequests, legacies, donations and capital grants from individuals, charities, foundations, trusts and private companies; income raised through sponsorship and income from membership schemes. It does not include any money received from a publicly funded organisation, central government grants, investment income or lottery grant funding.

## Efficiency tables

Key Data	2015-16	2016-17	2017-18	2018-19	2019-20
Total Grant-in-Aid (GiA)	£15.3m	£15.8m	£15.8m	£15.9m	£16.6m
All other incoming resources	£13.5m	£106.3m	£17.4m	£16.2m	£16.7m
FTE employees	476	500	504	513	500
Visits	2.403m	2.441m	2.560m	2.654m	2.760m
Website visits	4.362m	4.303m	4.442m	5.689m	7.100m

**Efficiency Ratios**

Total Users <sup>2</sup>	6.770m	6.748m	7.005m	8.345m	9.844m
Total Users per FTE	14,193	13,496	13,899	16,267	19,688
Total GiA £ per User	£2.26	£2.34	£2.26	£1.88	£1.68
Revenue GiA £ per User	£2.00	£2.01	£1.97	£1.63	£1.41
Total GiA £ per Visit	£6.37	£6.47	£6.17	£5.90	£6.00
Revenue GiA £ per Visit	£5.65	£5.56	£5.39	£5.12	£5.01

<sup>2</sup> comprises visits, website visits, and collections enquiries

## 4. SUSTAINABILITY REPORT

### **Commentary on Sustainability Performance**

The Museum, its staff, volunteers and visiting public are very much committed to sustainable development and we have been working on a number of initiatives for many years. We will continue striving to maintain this approach and break new ground in the future. The Museum introduced a Sustainability section in its Annual Report in 2007-08.

From 2011-12 all central Government bodies that fall within the scope of the 'Greening Government Commitments' and which produce Annual Reports and Accounts in accordance with HM Treasury's Government Financial Reporting Manual (FReM) are required to produce a sustainability report. This is the ninth report compiled under that guidance. Further details may be found at [http://www.hm-treasury.gov.uk/frem\\_sustainability.htm](http://www.hm-treasury.gov.uk/frem_sustainability.htm)

### **Summary of Performance**

The Museum has an informal team, the Sustainable Development Group, dedicated to researching, promoting and reporting on a wide range of sustainability issues. The greatest contribution the Museum can make towards sustainability within the environment practically is in energy efficiency and we have been working in this area to improve performance since 1995. This year the Group and its 'green champions' were heavily involved in preparation, workshops and information gathering for an audit and survey carried out by Julie's Bicycle, a recognised sustainability consultancy. This was completed in tandem with an independent audit of energy usage. Both will be considered and acted upon next Financial Year.

We have also raised public awareness via our exhibitions, displays and programmes which have covered environmental matters, including our annual commemoration of World Oceans Day with a focus on activism this year and the display of the *Polly Higgins*, working with local family groups from Extinction Rebellion (XR). This year's artist in residence focuses on environmental issues and a specified curatorial post is based on contemporary maritime matters.

Sustainability is enshrined within the Museum's Corporate Plan and reported on via an established performance management system. The Museum first agreed a sustainable development policy in October 2006. An action plan was first set out in 2009-10. The Museum took account of DCMS's action plan for sustainability in the development of its own. The Policy is reviewed, updated and linked to the Corporate Plan and other related policies. The Museum's corporate plan 2020-24 features strategies and objectives on sustainability.

Activities this year included replacement LEDs in all cannon bollards on the main Museum site, replacement of rill lights with low wattage LED, replacement of hot water calorifier and lagging on Cutty Sark, replacement of 58 x 400w light fittings with 28 x 75w LED, chiller replacement for the Queen's House and Park Row Wing, the switching off of air handling units in certain galleries during lockdown (for future reference), lagging of pipework across the estate, installation of LED lighting as part of the emergency lighting upgrade, repurposing of carpet tiles from the Special Exhibitions Gallery to the Bridge, installation of automatic meter readers on the Royal Observatory water supply, installation of LED lighting in the Terrace café, installation of 3 energy efficient booster pumps in the Sammy Ofer Wing water system, investment in lift maintenance which has reduced call-outs, refined lighting controls at PPMCC and

sustainability is now included as award criteria within procurements for estates contracts let during the year (including window cleaning, hygiene services, etc.)

During the final month of the Financial Year, the Museum closed to the public and this resulted in modest savings in energy bills and the closure of some plant. This experience can be taken into account in considering future operations.

Area	2019-20 Performance	
	Actual	Target
Greenhouse Gas emissions* (Scopes 1, 2 and 3 Business Travel excluding international air travel)	3,136 tonnes of CO2 equivalent	<4,500 tonnes of CO2 equivalent
Estate Energy	Consumption	10.781 million kWh
	Expenditure	£827,874
Estate Waste**	Consumption	192 tonnes
	Expenditure	£69,000
Estate Water***	Consumption	67,958 m <sup>3</sup>
	Expenditure	£165,295

Note: Scope 3 Business Travel includes domestic flights only. Figures for other forms of travel are unavailable.

\*significant decrease cannot be determined accurately due to lockdown but in part attributed to decarbonisation programmes by electricity suppliers, more use of electricity compared to gas, balancing of systems since completion of Endeavour, change in method of calculation and in small part this year, impact of Museum closure during lockdown

\*\*increased use of skips during clear out of Feathers Place and Norman Road stores resulted in higher than usual expenditure

\*\*\*there was a major water leak at the Royal Observatory during the year which was repaired although further investigations continue. There was also an issue with retrospective billing also replicated at the Cutty Sark. Both remain under investigation.

In addition the ice rink installed over the Christmas period consumed 116,056 kWh resulting in 14 tonnes of CO2 equivalent. This is offset as a matter of policy by the operator, Arena.

### **Summary of Future Strategy**

The opening of the Ship Model store in Chatham in 2010, the completion of the Sammy Ofer Wing Archive and Special Exhibitions Gallery in 2011, the addition of the clipper ship Cutty Sark to the collection in 2015, the refurbishment of the Queen's House in 2016, the construction of the Prince Philip Maritime Collections Centre in 2017 and the opening of four new galleries in the National Maritime Museum in 2018 have all greatly increased the Museum's carbon footprint in the past decade. This has allowed a new benchmark to be established and a revitalised approach to the reduction of waste, use of water and finite resources, and continued improvement on energy efficiency.

This latter is the key area where positive impact is possible and the budget dedicated to this activity will be maintained. We ensure that adequate data is collected to improve

upon areas of this report and to enable accurate setting of future targets including acting on recommendations arising from the energy and sustainability and audits. The Museum actively seeks to reduce travel costs and continues to promote cycling, recycling and composting.

### **Greenhouse Gas (GHG) Emissions**

Between 1999 and 2009 the Museum reduced its carbon footprint from 3,842 tonnes CO<sub>2</sub> to 3,072 tonnes CO<sub>2</sub>. On the opening of the Sammy Ofer Wing our carbon footprint increased to 3,422 tonnes CO<sub>2</sub>. Thereafter the Estate's carbon footprint decreased assisted by abnormally mild winters but has again increased significantly due to the addition of the Cutty Sark footprint and extensive building works across the site as well as the new PPMCC storage and conservation facility which will be slightly counter balanced against the departure from two inefficient storage buildings offsite. A new benchmark (4,659 tonnes CO<sub>2</sub> in 2018-19) was established and reduction targeted accordingly.

### **Waste**

The Museum's policy as far as possible is to minimise the amount of waste to landfill and to maximise the recycling of waste. In addition, we aim to compost as much of our biodegradable waste as we can. Staff have suggested and therefore greatly co-operated in recycling programmes within offices and catering outlets. The Museum recycled garden waste this year via composting 8 tonnes and it is estimated that around half of all other waste is recycled. No hazardous waste comprising asbestos removal was necessary this year. All strip-out work during projects is monitored to ensure that the majority can be recycled. All redundant furniture and equipment is recycled where possible, especially during the store closures this year.

### **Use of Resources**

The key area where a difference can be made is in energy efficiency where the Museum has accreditation and a self-imposed target to reduce energy consumption by 5% annually. It is worth noting that we have been working towards greater energy efficiency since 1995.

Chargemaster plc installed a free charge point at the Museum in 2017.

Lighting increasingly is energy efficient and in places utilises controlled presence detection ensuring usage only when needed. Lighting is also daylight linked, dimming and brightening naturally. Use of LED lighting has been introduced and steadily increased site-wide.

### **Climate Change Adaption and Mitigation**

The Museum is committed to reducing energy usage, waste and the use of finite resources. The use of public transport is encouraged for both visitors and staff, and cycling and facilities including secure racks, showers, lockers and bike loans are available for staff. Last year the shower and toilet facilities in the Park Row Wing were modernised resulting in expanded staff take up. Use of the car park is managed and discouraged amongst staff and visitors with demonstrably lower take up. The impact of climate change via increased, more sudden and more severe storms is assessed and managed. The threat from flooding via surface water or overflow from the Thames is similarly assessed and managed. Regular emergency planning exercises take place in this regard which cover initial response, salvage and business continuity requirements.

## **Biodiversity and Natural Environment**

The local natural environment is an important factor in estate management decisions. The varied existence of trees, grass, formal planting and natural flora is managed to preserve the natural biodiversity.

In July 2017 the Museum was awarded the Green Flag accreditation for our estate and green spaces at the first attempt and we have achieved this accreditation every year since. In September 2017 the Museum together with its contractor Ground Control Ltd received the British Association of Landscape Industries (BALI) award for Grounds Maintenance in the Free Public Access category which holds until 2021.

A water borehole replaces the previous one capped during the development of the Sammy Ofer Wing and this uses 'grey' water to flush WCs, etc. A slight counterpoint to this however is that grey water is untreated and we have discovered corrosion of copper pipework, particularly within the Queen's House where we are looking to replace with plastic piping. Large volumes of rainwater around the Sammy Ofer Wing are drained from hard surfaces and stored within an underground tank. Rainwater is then pumped to the surrounding landscaping for irrigation.

The landscape around the Sammy Ofer Wing is designed to minimise the use of treated water. The majority is covered in drought tolerant grass and turf which will not require irrigation. The Museum as a matter of policy does not irrigate its lawns allowing nature to take its course and save on water consumption.

At Kidbrooke, grant funding was awarded to implement a landscaping scheme, improve the biodiversity of the site and to provide car and cycle parking and compliant access to the new PPMCC. The scheme comprises extensive soft landscaping which adds interest and colour and provides green screening from the A2 road as well as providing pleasant surroundings for local residents, visitors, volunteers and staff. There is an adjacent newt reserve so the Museum maintained a run to this habitat and introduced mitigation measures as required in planning. Special provision of a habitat for the great crested newt, an endangered species in particular, is included in this scheme. Hard landscaping includes a BRE Environmental Assessment Method (BREEAM) 'excellent' rating with a covered cycle park, tarmacked car park and access road providing level access to the loading bay, and paved pathways for visitor access to the new site.

## **Sustainable Procurement including Food**

The Museum aims to procure and manage its current assets in the most efficient way possible. The Museum has introduced network printing for example which reduces the number of printers per member of staff and also reduces paper usage whilst improving information security. The default printing option is double-sided and monochrome again to reduce usage of paper and other resources. All paper used in copying is recycled. 200 members of staff were enabled for homeworking during the Covid-19 outbreak.

Programmes to improve the procurement of sustainable products in retail and catering operations are well-advanced and enthusiastically embraced by staff. Attention is paid to Fair Trade and to the use of local contractors and suppliers where possible and where European procurement rules permit in order to promote local industry and reduce transport and travel costs. Sub-contractors are aware of these policies and contribute towards them, in some cases taking a lead.

## **Sustainable Construction**

PPMCC has an 'excellent' BREEAM rating. There is an attenuation tank for water, photovoltaic cells on the roof feeding into the electricity grid, ultraviolet blinds on the windows to reduce 90% transmission, exceptional airtightness of the building, the thermal performance of the building lessens M&E environmental conditioning costs and much of the conservation and photography equipment and fixtures were re-used. Use of the same office furniture as the Museum to achieve an economy of scale and easy replacement as well as identical IT, fire and security systems for the same reason; the completion of this building and the removal from the estate of two less energy efficient buildings will have a very positive impact overall in time.

In the Endeavour galleries it was specified that all fit out materials must be from sustainable sources and that lighting must be LED. As regards base build, the design sought to reduce energy use as far as reasonably practicable despite introducing conditioning. This is achieved via new roof insulation, new thermal wall linings, window blocking on the second floor galleries and through efficient choices of air handling units, chillers and plant as well as the installation of a controls system to enable better systems management. Despite these considerable new services, they are linked with current plant and re-using core service routes, ensuring that the new galleries are integrated with the rest of the Museum's estate as well as being more sustainable financially and practically.

## **People**

The existence and activities of the Museum touches the lives of many people worldwide of all backgrounds and ages, through visitors to site who enjoy the displays and varied public programmes to a great number of users interacting with the Museum via publications and the website. A large number of local and national suppliers and contractors depend in whole or in part on the Museum for their living.

See section 6 of the Annual Report for more detail on employment policies.

The Sustainable Development Group consults staff widely on its work and canvasses opinion and ideas. Many of the successful sustainable approaches have been suggested and acted upon by the staff and volunteers. The latest ideas include the progressive use of technology within HR, reducing paperwork, filing and thus storage. As part of World Oceans Day, first observed in the Museum in 2018, the Museum encouraged staff to exchange single-use plastic bottles in favour of reusable ones added to the previous installation of water dispensers and arising from a drive by the Sustainable Development Group all single use plastic use for these dispensers was ceased in 2019.

## **Environmental Management System (EMS)**

The Museum does not have an Environmental policy such as BS 14001 Environmental Management. Although we do have a Sustainability Policy approved by the Executive and Trustees which covers all the main issues and which is reviewed from time to time.

## **Sustainability and Governance**

Progress is reported via the established performance management system, reporting performance against targets monthly and annually as well as quarterly via a balanced scorecard. The results of this process are considered in planning future activity to maintain a useful cycle of business improvement. Separate specific reports are made annually on particular issues, for instance the Annual Utilities Report is compiled by the

Museum's Estates & Facilities Management Department for review by the Executive and if appropriate Trustee Boards.

Data is collected via information held by the Estates & Facilities Management and Finance & IT Departments principally be they budgetary or records of usage. All data collected is auditable and available for inspection and it is presented with reference to the guidance outlined within paragraph 1 of this section.

## 5. FUTURE PRIORITIES

Our existing plans, corporate or otherwise, have been consigned to history through the long pause as the public locked down and public life ceased as part of the measures to limit the impact of Covid 19.

While this pandemic has been truly awful, we must not miss the opportunity to seize on the revitalised sense of community and shared meaning in our lives. We aim to be relevant at RMG; inspiring and welcoming after such difficult months for everyone. We know we have an important role to play in society and we must deliver useful outcomes. We must challenge ourselves to build deeper relationships with communities by recognising their needs and looking to support them.

This is an exceptional time and one that we, as a 'House of Memory', have a particular responsibility to ensure is not forgotten once restrictions to our freedoms come to an end. During this time of exceptional action the public has, with the occasional exception, set aside the agenda of personal objectives in order to focus on communal needs. Whilst that might be individually frustrating the public can glow with pride over what has been achieved communally.

As long as travel is inhibited through national public health restrictions at borders and the decreased availability of affordable travel, the UK will see few international visitors. This is true both now and in the future, for at least as long as restrictions apply. This will affect the way that the Museum has previously structured both its offer and its commercial viability. Our approach must adapt.

To retain a global audience and to reach those who are unlikely or unable to make the physical visit we will extend our presence through our website and social media channels; a process already underway, and indeed enhanced during closure as we put programming and events online. We need to secure funding to enable us to extend and expand this important work so as to allow the development of the Museum in a virtual format. This will ensure reach and access to the Museum, its collection and its expertise even without being able to visit physically.

We re-opened our doors, starting with *Cutty Sark* in July, site by site during the summer, so that by early September we were fully re-open. As anticipated, our visitors are largely from the local area but some from further afield are beginning to return. However, at the time of writing, discussions of future restrictions to normal life are ongoing and we must review how these impact on us as we go through autumn and winter. Uppermost in our minds and actions will be the safety of our staff and the public.

Our learning programmes will continue to be made available online even now that we have re-opened physically to cater for schools who may feel their students are unable to visit Greenwich for whatever reason. Our very successful Events programme went online this year with World Ocean Day celebrated on 8<sup>th</sup> June, followed by Windrush Day.

We will aim to deliver, within our limited means, a stimulating and provoking programme of exhibitions and have focused these on the Ocean (Inhospitable Seas), China and trade (Sunken Treasures of the Sung Dynasty) and the Royal history (Tudors to Windsors). We are developing a programme of art exhibitions for the Queen's House in collaboration with others holding world class collections that speak to and enhance our own art collection. This will see a rehang each year to follow on from The Faces of a Queen (the three Armada portraits together for the first time) and the treasures from the Woburn Collection.

In London we have the advantage in our multi-ethnic metropolis enabling us to access a local global audience in person. This allows us the opportunity to continue a structured

dialogue between the collection and the people and places connected with it, in a trusted Museum managed process, drawing out multiple perspectives of connected communities through collaboration and co-curation. We can contribute meaningfully to a local community in a manner that enhances inclusion whilst celebrating diversity, addressing inequalities and focusing our future on sustainability. Through connecting our collection with contemporary relevance we aim to spark curiosity and connection and thus increase access. Although working locally, we will be globally inspiring.

Working digitally has enabled us to reach large numbers across great distances and we hope we have stimulated our digital audiences to learn more and, when able, to visit. As we widen our doors to bring people in, but also go out to reach people in their own settings, we will facilitate debate and discussion of issues that face our society. We are a safe space to challenge assumptions and think creatively.

Global lockdown gave us a moment to pause and evaluate the impact of our modern lifestyle on our environment. To ignore this opportunity would be foolish. The Museum has a significant part to play in wellbeing and people's sense of belonging and identity. This focus on social cohesion and mental health are needed more now than ever, as an antidote to the inevitable consequences of a period of prolonged isolation.

Our aim is to shape and build a strong relationship with our communities of need and interest; one that is mutually beneficial and capable of being resilient to the shocks that we now endure.

## 6. WORKFORCE AND EMPLOYMENT

### Employment policies

The Museum strives to be a good employer. Attention is paid to holistic reward approaches. It has a strong record on improving the work environment, job satisfaction, development opportunities and pension arrangements. We successfully introduced pension auto-enrolment on our staging date on 1 November 2013 and completed our re-enrolment exercise three years following implementation on 1 November 2016 and again on 1 November 2019.

The Museum is also very supportive in times of need, providing generous sick absence benefits, return to work policies and procedures, medical retirement assistance, occupational health referrals and Health and Safety assessments. There is a Staff Welfare Officer, employee assistance programmes (including online cognitive behavioural therapy) and trained and supportive management and professional HR back up. In addition, schemes to promote health and wellbeing such as yoga, stress relieving massages, life drawing, walking days, mindfulness and other social activities exist. In March 2013 the Museum was accredited with the first stage of the London Healthy Workplace Charter. Long term no smoking policies are in existence. Sheltered placement, work experience, industrial placements, internships, apprenticeships and volunteering opportunities are promoted throughout the year. There are also charitable and health society benefits plus the provision of employment and job security to 600 people plus, locally, nationally and from overseas. The Museum also undertakes secondments and exchanges both internally and externally.

The Museum values the diversity of its workforce, upholds equal opportunities and has maintained employment policies to ensure that staff or applicants for posts are not discriminated against on the grounds of gender, marital status, sexual orientation, race, colour, nationality, ethnic or national origin, religion, belief, disability or age. 16% of the Museum's employees are Black, Asian and Minority Ethnicity (BAME) (13% in 2018–19). The Museum operates the Employment Service's Disability Confidence scheme. 5.4% of staff employed by the Museum considered themselves to have a disability (6% in 2018–19).

The percentage of female staff is 59.5% (59% in 2018–19) and the percentage of female Executive Board members is 50% as in 2017–18. The Museum again reported its Gender Pay Gap (GPG) by the due deadline. The mean GPG is +1.59% (+0.84 in 2018) and the median GPG is -3.30 (-2.23% in 2018). 42.6% of staff have declared a religious belief (75% in 2018–19) and 8.6% of staff are self-declared lesbian, gay, bisexual or transgender (LGBT) (7% in 2018–19).

We believe that we are a leader in our human resources approaches, not least in dispensing with any formal retirement age in 2002. Just under a third of employees are aged over 50 and 6% are aged over 65 (both as in 2018–19). At the sector level, the Director of Human Resources chairs the National Museum Directors' Council's (NMDC) HR Forum.

Workforce development is a priority with training and capacity-building a significant part of the reward quadrant (working environment; personal development; job satisfaction; pay and benefits) at the Museum. This was recognised when the Museum achieved the Investor in People standard in November 2001, receiving regular re-accreditation since, the last being in November 2018. Unfortunately, overall budgeting

constraints have resulted in the reduction of the training and development budget from 2014-15 to 2019-20. It is still maintained at around 1% of the total paybill however and thus far all needs identified via appraisal and training needs analyses have been met.

Based on outturns to 31 March 2020, in 2019-20 the average number of days lost per employee through short term sick absence was 3.56 days (5.09 in 2018-19) whilst the average number of days lost per employee through long term (over 28 days) sick absence was 1.70 days (3.96 in 2018-19). The average number of days lost per employee through total sickness (long and short term combined) was 5.26 days (8.84 in 2018-19).

The Museum has collective bargaining and facilities time agreements dating from December 2013 in respect of pay, hours and holidays with the Prospect Union.

All staff are inducted formally and issued with contracts of employment and staff handbooks, which contain information on benefits, health, safety and welfare and are regularly updated.

In 2017-18 the staff recognition scheme was revamped and a long service recognition scheme was introduced.

### **Volunteers**

The Museum has an active volunteer programme run by 1 FTE employed staff (0.5 FTE in 2018-19) with support from the wider HR team and volunteers themselves. The increase in numbers of volunteers and in volunteer hours has been remarkable since these appointments. Record numbers of volunteers peaked at more than 500 during the year 2013-14 due in large part to an e-volunteer crew list project and decreased thereafter at project's end, these peaks and troughs continuing with each project. During 2019-20 the Museum benefitted from an average number of 279 volunteers (302 at year's end in 2019); in all, volunteers gave 32,036 hours in 2019-20 (33,334 hours in 2018-19) at a value estimated in the region of more than £320,360 (a decrease of £12,980 from 2018-19). This was in part due to the closure of the Museum in mid-March during the Covid-19 outbreak. During 2018-19 The Marsh Christian Trust kindly agreed to support our volunteer awards, the first to be awarded was in summer 2019.

### **Organisational Communication**

The Museum regards effective communication as essential. The objective is to ensure that all staff and volunteers are kept fully informed on all issues that directly affect them. Although everyone in the Museum has a contribution to make it is the particular role of team leaders and line managers to be the main communicators by creating a continuous flow of information through and across the organisation.

*Director's Cross-Museum Briefing* - the Director and staff dealing with selected themes speak to the entire staff and volunteers broadly on a monthly basis to provide a brief on specific areas, progress or projects. This approach was refreshed during 2016-17 and is sent remotely to the Prince Philip Maritime Collections Centre in Kidbrooke and the slides are circulated after the event to reach those who cannot attend in person.

*Volunteer Event* – the Museum holds a special event for volunteers annually to which all are invited. The purpose of this is to express the Museum's sincere thanks for all that the volunteers do and also to brief them and their coordinators on current issues and future plans as well as serve as a networking event.

*TMs* (temporary memoranda) – cover a wide range of issues and are signed by members of the Executive Board and Senior Management Team. All TMs are published on the Intranet and in paper form for noticeboards, although use of this communications medium is reducing as others, especially utilising new technologies, become more widely used.

*Intranet* – available to all staff it details policies, management meetings and organisational programmes and information of use to staff and volunteers generally.

*Team Briefing* – the principal method used by the Museum to pass on information to all employees is team briefing. The cycle begins in the first week of every month with the briefing document compiled by the Communications Department having agreed its content with the Executive. The final document is then issued to all senior management electronically for cascading throughout their teams. The briefing document also appears on the Intranet and on notice boards. Front of House staff have their own specific newsletter in addition.

*Notice Boards* – are strategically placed in sites or functional areas. They may only be used for official or authorised communication purposes.

*Staff Lunches* – are informal meetings for communication in which Directors and senior managers can speak directly with cross-sectional groups of staff over a sandwich lunch. The object of these meetings is to give staff a chance to communicate directly with senior management on a wide range of issues, but on an informal basis.

*New Starters' Coffee* - new staff meet monthly with the Executive before one of their routine meetings.

*Staff Engagement Surveys* – are conducted from time to time to allow confidential feedback to be provided to the Trustees and Executive via a professional third party. These are considered and recommendations are acted on, usually via cross-sectional working groups of staff or sub groups of the Senior Management Team. The Investors in People reaccreditation in 2018 included a questionnaire and action plan. An exercise conducted by an MA student from the University of Greenwich considered the Museum's use of surveys and recommended that in future, more frequent, less intensive approach be adopted focusing on particular issues and using a 'Pulse' approach, which recommendation the Museum agreed.

*Staff Forum* – formed as a consequence of the 2015 staff engagement survey this comprises a cross-section of representatives at varying levels drawn from all departments and is designed to facilitate communication Museum-wide. Representatives of the Forum meet regularly with the Executive and Senior Management Team and have also presented to Trustees.

*Trade Union* – Since December 2013 the Trade Union Prospect has been recognised for the purposes of collective bargaining on pay, hours and holidays. Meetings take place as and when required.

## **The Trade Union (Facility Time Publication Requirements) Regulations 2017**

Regulation 8: Information to be published

### **Table 1 relevant union officials**

Total number of employees who were relevant union officials during the relevant period:

<i>Number of employees who were relevant union officials during the relevant period</i>	<i>Full-time equivalent employee number</i>
6 (8 in 2018-19)	7.4 (7.4 in 2018-19)

### **Table 2 percentage of time spent on facility time**

Of employees who were relevant union officials employed during the relevant period those who spent a) 0%, b) 1%-50%, c) 51%-99% or d) 100% of their working hours on facility time:

<i>Percentage of time</i>	<i>Number of employees</i>
0%	1 (7 in 2018-19)
1-50%	5 (1 in 2018-19)
51%-99%	0 (0 in 2018-19)
100%	0 (0 in 2018-19)

### **Table 3 percentage of pay bill spent on facility time**

Percentage of total pay bill spent on paying employees who were relevant union officials for facility time during the relevant period:

<i>First Column</i>	<i>Figures</i>
Provide the total cost of facility time	£4,131 (£1,295 in 2018-19)
Provide the total pay bill	£15,501,760 (£15,553,521 in 2018-19)
Provide the percentage of the total pay bill	0.03% (0.01% in 2018-19)

### **Table 4 paid trade union activities**

As a percentage of total paid facility time hours, number of hours were by employees who were relevant union officials during the relevant period on paid trade union activities:

<i>Time spent on paid trade union activities as a percentage of total paid facility time hours</i>	22% (0% in 2018-19) (total hours spent on paid trade union activities by relevant union officials during the relevant period ÷ total paid facility time hours) x 100
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### **Health and Safety**

It is Museum policy to assign great importance to the safety of visitors, employees, volunteers, contractors and others, considering this as a management responsibility equal to that of any other management function.

In the design, construction, operation and maintenance of all plant, equipment and facilities, everything that is reasonably practicable is done to prevent personal injuries and ill health to employees/workers, customers, visitors, contractors and members of the public. To this end the Board of Trustees and Executive Board of Directors provide, so far as is reasonably practicable, such training and equipment as is necessary to enable employees to work safely.

The importance of employee involvement in health and safety matters and the importance of the positive role played by safety representatives and the Health and Safety Committee are acknowledged.

All employees are required to co-operate fully in implementing this policy to comply in all respects with the Health and Safety at Work Act 1974, the Management of Health and Safety at Work Regulations 1999 and the accompanying arrangements contained within the Museum's Health and Safety Policy. Everyone throughout the organisation is expected to exercise all reasonable care for their own health and safety and that of others who may be affected by their acts or omissions.

The overall responsibility for the health, safety and welfare of the organisation and employees is vested in the Board of Trustees and Executive Board of Directors. The Executive Board receives a monthly report on Health and Safety matters and analysis of incidents which then goes forward to the Trustee Board for quarterly review.

The Health & Safety function is managed by a NEBOSH-qualified Departmental Head and an experienced NEBOSH-qualified Health & Safety Advisor. The Director of Operations & HR also holds a relevant qualification and chairs the Health & Safety Committee. Specialist members serve on the Committee to represent particular hazards such as radiological protection, laser safety, asbestos and other risks in the Collections together with an employee representative, and representatives for sites and other functions.

## 7. REMUNERATION AND STAFF REPORT

### Introduction

The information in this report relates to the Director (Accounting Officer) and Senior Executives (Directors) of the National Maritime Museum. No remuneration is paid to the Trustees of the Museum.

### Function of the Remuneration Committee

The Committee reviews the performance of the Director and the Senior Executives annually against their objectives, receives independent advice on market comparators and other matters and then decides in the case of the Senior Executives the level of pay and performance-related pay they should receive and recommends to the Chairman of Trustees in the case of the Director, Royal Museums Greenwich the appropriate level of pay and performance-related award.

The Committee also considers any matter relating to employees as the Director and Board of Trustees may refer to it.

### Membership

The Committee consists of three Trustees who are appointed by the Trustee Board:

Joyce Bridges, CBE  
Admiral Sir Mark Stanhope, GCB, OBE, DL  
Gerald Russell, to 11 September 2019  
Jeremy Penn, from March 2020

Ex officio Officer: Dr Kevin Fewster, CBE, AM, FRSA (Director) to 31 July 2019  
Paddy Rodgers, (Director) from 1 August 2019

Secretary: Charlotte Cowan, (Head of HR)

External Advisers: Brian McEvoy and Alan Hurst

The Chairman of the Committee is also appointed by the Trustee Board and the quorum of the Committee is two out of three Trustees.

The Director and the Head of Human Resources attend meetings of the Committee.

No individual is present when their remuneration or performance is being discussed.

### Performance Assessment

A key element of the Museum's reward system for the Director and the Senior Executives is that base pay is set below market levels but performance-related pay potential allows for competitive reward based on performance and contribution. The aim of the reward system is to create incentives which identify and reward excellent performance fairly rather than assuming that such performance will be inevitable and so allowing little differentiation between exceptional and adequate performance.

The individual performance agreements of Directors and senior management are in turn linked with the operating plans of the Museum (which reflect the mission, objectives and values of the Museum). They thus reflect objectives and targets relating to both individual and corporate components, and the performance-related pay potential reflects the combination of these different elements. The range of performance-related pay available is from 0%-30% of salary and in the case of the Director, Royal Museums Greenwich 0%-20% of salary.

Annual pay awards approved by the Museum require HM Treasury approval before they can be made, which must be obtained via the Department for Digital, Culture, Media and Sport (DCMS). Increasingly, Public Sector Pay policy insists that pay awards should be performance driven, whilst urging pay restraint.

### Service Contracts

The Director and Senior Executives have open-ended rolling employment contracts: the notice period is six months for the Director, Royal Museums Greenwich, and three months for other Directors. Other than notice periods, there are no contractual termination payments, compensation for loss of office or any provision of compensation for early retirement except for directors within the Civil Service Pension Scheme. Pension contributions on behalf of the directors, other than in the Civil Service Pension Scheme, are made to defined contribution schemes.

The following information is subject to audit.

### Executives' Remuneration

The salary and pension entitlements set out below include gross salary, performance-related pay, benefits in kind and any other allowances to the extent that they are subject to UK taxation. The emoluments were as follows:

Single total figure of remuneration	2019-20 all figures £k				2018-19 all figures £k			
	Salary	Performance payment	Pension benefits (to nearest £1k)*	Total	Salary	Performance payment	Pension benefits (to nearest £1k)*	Total
Dr Kevin Fewster, Director & Accounting Officer (until 31 July 2019)	50-55 135-140 FTE	-	-	50-55	135-140	25-30	-	160-165
Andy Bodle, Director Operations and Human Resources	80-85	15-20	30	130-135	80-85	20-25	14	115-120
Mike Sarna, Director, Collections and Public Engagement (until 2 October 2018)	-	-	-	-	40-45 75-80FTE	5-10	-	70-75
Anupam Ganguli, Director, Finance & IT (until 6 July 2018)	-	-	-	-	25-30 95-100FTE	0-5	-	50-55
Kate Seeckts, Director, Development	80-85	15-20	-	95-100	75-80	20-25	-	100-105
Eleanor Harris, Director, Enterprises & Visitor Experience	80-85	15-20	-	100-105	80-85	20-25	-	100-105
Chris Walker, Director, Finance & IT (from 16 July 2018)	95-100	15-20	-	115-120	65-70 95-100FTE	15-20	-	80-85
Gail Symington, Director, Collections and Public Engagement (from 1 October 2018)	65-70	10-15	-	80-85	55-60 65-70FTE	5-10	-	65-70
Paddy Rodgers, Director & Accounting Officer (from 1 August 2019)	90-95 135-140FTE	15-20	-	110-115	-	-	-	-

\* The value of pension benefits accrued during the year is calculated as (the real increase in pension multiplied by 20) plus (the real increase in any lump sum) less (the contributions made by the individual). The real increases exclude increases due to inflation or any increase or decreases due to a transfer of pension rights.

There were no benefits in kind.

For 2019-20 total payments to Key Management Personnel amounted to £731,242 (£777,926 in 2018-19) including bonuses and other payments.

2019-20	2018-19
Mid-Point of Band of Highest Paid Director's Total Remuneration (£'000) 137.5	Mid-Point of Band of Highest Paid Director's Total Remuneration (£'000) 162.5
Median Total Remuneration 20	Median Total Remuneration 19
Remuneration Ratio 1:6.8	Remuneration Ratio 1:8.4

Reporting bodies are required to disclose the relationship between the remuneration of the highest-paid director in their organisation and the median remuneration of the organisation's workforce.

The mid-point of the band of remuneration of the highest-paid director in the National Maritime Museum in the financial year 2019-20 was £137,500 (2018-19, £162,500). This was 6.8 times (2018-19, 8.4 times) the median remuneration of the workforce, which was £19,612 (2018-19, £19,300).

In 2019-20, nil (2018-19, nil) employees received remuneration in excess of the highest-paid director. Remuneration ranged from £0 to £116,000 (2018-19, £0 to £164,000).

Total remuneration includes salary, non-consolidated performance-related pay and benefits-in-kind. It does not include severance payments, employer pension contributions and the cash equivalent transfer value of pensions.

### **Pension Benefits**

The National Maritime Museum operates two pension schemes; a group personal pension scheme and the Civil Service Pension Scheme full details of which are given in note 8 to the accounts.

All directors are members of the group personal pension scheme other than Andy Bodle who is a member of the Civil Service Pension Scheme.

	Accrued pension at pension age as at 31/3/20	Real increase in pension and related lump sum at pension age	CETV at 31/3/20	CETV at 31/3/19	Real increase in CETV funded by employer	Employer contribution to group personal pension
	£'000	£'000	£'000	£'000	£'000	Nearest £1,000
Dr Kevin Fewster	-	-	-	-	-	5
Andy Bodle	40-45 plus lump sum of 125-130	0-2.5 plus a lump sum of 2.5-5	1029	974	31	-
Kate Seeckts	-	-	-	-	-	8
Eleanor Harris	-	-	-	-	-	8
Chris Walker	-	-	-	-	-	10
Gail Symington	-	-	-	-	-	7
Paddy Rodgers	-	-	-	-	-	5

### **Cash Equivalent Transfer Value (CETV)**

A Cash Equivalent Transfer Value (CETV) is the actuarially assessed capitalised value of the pension scheme benefits accrued by a member at a particular point in time. The benefits valued are the member's accrued benefits and any contingent spouse's pension payable from the scheme. A CETV is a payment made by a pension scheme or arrangement to secure pension benefits in another pension scheme or arrangement when the member leaves a scheme and chooses to transfer the benefits accrued in their former scheme. The pension figures shown relate to the benefits that the individual has accrued as a consequence of their total membership of the pension scheme, not just their service in a senior capacity to which disclosure applies.

The figures include the value of any pension benefit in another scheme or arrangement which the member has transferred to the Civil Service pension arrangements. They also include any additional pension benefit accrued to the member as a result of their buying additional pension benefits at their own cost. CETVs are worked out in accordance with The Occupational Pension Schemes (Transfer Values) (Amendment) Regulations 2008 and do not take account of any actual or potential reduction to benefits resulting from Lifetime Allowance Tax which may be due when pension benefits are taken.

### **Real Increase in CETV**

This reflects the increase in CETV that is funded by the employer. It does not include the increase in accrued pension due to inflation, contributions paid by the employee (including the value of any benefits transferred from another pension scheme or arrangement) and uses common market valuation factors for the start and end of the period.

**Compensation for loss of office**

<b>Exit package cost band (£)</b>	<b>Number of compulsory redundancies</b>	<b>Number of other departures agreed</b>	<b>Total number of exit packages for 2019/20</b>	<b>Total number of exit packages for 2018/19</b>
0 - 24,999	3	1	4	2
25,000 - 49,999	-	-	-	-
50,000 - 99,999	-	-	-	-
<b>Total</b>	<b>3</b>	<b>1</b>	<b>4</b>	<b>2</b>
<b>Total resource cost (£)</b>	<b>4,602</b>	<b>12,511</b>	<b>17,113</b>	<b>3,183</b>

There were nil departures under the terms of the Civil Service Compensation Scheme in 2019–20. 4 members of staff received a statutory redundancy payment.

Sir Charles Dunstone  
Chairman of the Board of Trustees

Paddy Rodgers  
Director and Accounting Officer  
14 December 2020

## 8. REFERENCE AND ADMINISTRATIVE DETAILS

Patron of the Museum: HRH The Duke of Edinburgh, KG, KT

Chairman of the Board of Trustees: Sir Charles Dunstone, CVO

Director and Accounting Officer: Paddy Rodgers

Principal address: National Maritime Museum  
Park Row  
Greenwich  
London SE10 9NF

Website: [www.rmg.co.uk](http://www.rmg.co.uk)

### **The Board of Trustees of the National Maritime Museum**

During 2019–20 the Board of Trustees comprised:

Sir Charles Dunstone, CVO, Chairman  
Dr Fiona Butcher  
Joyce Bridges, CBE  
Dr Helen Czerski  
Professor Julian Dowdeswell  
Dr Aminul Hoque, MBE  
Carol Marlow  
Alastair Marsh  
Jeremy Penn  
Eric Reynolds  
Gerald Russell (to 11 September 2019)  
Admiral Sir Mark Stanhope, GCB, OBE, DL

Brief biographies of the Trustees are available from [www.rmg.co.uk](http://www.rmg.co.uk)

### **The Executive**

During 2019–20 members of the Executive were:

Dr Kevin Fewster, AM	Director and Accounting Officer (until 19 July 2019)
Paddy Rodgers	Director and Accounting Officer (from 1 August 2019)
Andy Bodle	Director, Operations and Human Resources
Eleanor Harris	Director, Visitor Experience and Enterprises
Kate Seeckts	Director, Development
Gail Symington	Director, Collections and Public Engagement
Chris Walker	Director, Finance and IT

A Register of Interests is maintained and is available for inspection by application to the Governance and Museum Records Manager. The Register of Interests is completed by each Trustee, each Executive and those members of staff who make decisions on significant procurement.

***Other relevant organisations:***

**External Auditors of National Maritime Museum**

Comptroller & Auditor General  
National Audit Office  
157-197 Buckingham Palace Road  
Victoria  
London, SW1W 9SP

**External Auditor of National Maritime Museum Enterprises Ltd**

haysmacintyre  
Chartered Accountants and tax advisors  
26 Red Lion Square  
London, WC1R 4AG

**Internal Auditors**

BDO LLP  
150 Aldersgate Street  
London, EC1A 4AB

**Bankers**

Royal Bank of Scotland  
62-63 Threadneedle St  
London, EC2R 8LA

HSBC  
275 Greenwich High Road  
Greenwich  
London, SE10 8NF

**Legal advisers**

TLT LLP  
One Redcliff Street  
Bristol  
BS1 STP

CMS Cameron McKenna  
Mitre House  
160 Aldersgate  
London, EC1A 4DD

## **9. SUPPORTERS OF ROYAL MUSEUMS GREENWICH 2019-20**

### **Major Supporters**

American Friends of Royal Museums Greenwich  
John Armitage Charitable Trust  
The Art Fund  
Arts Council England  
DCMS Wolfson Museums and Galleries Improvement Fund  
The Deborah Loeb Brice Foundation\*  
The Department for Digital, Culture, Media and Sport  
Charles Dunstone Charitable Trust  
Michael Edwards OBE  
The Esmée Fairbairn Collections Fund - delivered by the Museums Association  
The Foyle Foundation  
The Goldsmiths' Company  
The Government of the British Antarctic Territory  
Peter Harrison Foundation  
The National Lottery Heritage Fund  
Kristian Gerhard Jebsen Foundation  
Funded by the Chancellor using LIBOR funds  
Lloyd's Register Foundation  
The Eyal and Marilyn Ofer Foundation  
Mark Pigott KBE, KStJ, FRSA\*  
The Dr Mortimer and Theresa Sackler Foundation  
The Sackler Trust  
Tim and Dede Sanderson  
The Stelios Philanthropic Foundation  
Charles Skey Charitable Trust  
UK Antarctic Heritage Trust  
Viridor Credits Environmental Company  
The Wellcome Trust  
David M. Wells  
The Wolfson Foundation  
*And others that wish to remain anonymous*

### **Trusts and Foundations**

The Aurelius Charitable Trust  
Baltic Charitable Fund  
The Behrens Foundation  
The Corporation of Trinity House  
The Lois Cumbers Charitable Foundation  
The Edinburgh Trust No. 2  
Greenpeace UK  
The Hartnett Conservation Trust  
The Heritage of London Trust  
The Idlewild Trust  
The Leche Trust  
Dr Lee MacCormick Edwards Charitable Foundation\*  
Ministry of Housing, Communities and Local Government  
The David Minkin Foundation\*  
The Worshipful Company of Arts Scholars Charitable Trust  
Young Greenwich, delivered by Charlton Athletic Community Trust on behalf of the Royal Borough of Greenwich

## **Sponsors**

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## **Corporate Members**

Cayzer Trust Company Limited; HASSRA; How Robinson Partners (UK) Ltd; HSBC Holdings PLC; Hutchison Ports; Ince; ING; Liberty Speciality Markets; Lloyd's Register Foundation; Saga; The Worshipful Company of Shipwrights

## **Benefactor Patrons**

Michael Brown; D. Gregory B. Edwards; Richard Hadida; Rear Admiral Sir Jeremy de Halpert; Charles Hoare Nairne; Anthony Inder Rieden; Carol Marlow; Alan R. W. Marsh, OBE; John W. R. Martin; Jamie Matheson; Ravi K. Mehrotra, CBE; Tim Newling; Mr & Mrs D Petropoulos; Jason M. Pilalas\*; Vaughan Pomeroy and Ann Nussey; Clive Richards, OBE, DL; Ian Ridpath; Paddy Rodgers and Harriet Drake; Dick van Meurs; David M. Wells\*

## **Patrons**

Antonia Bennett; Simon Bennett; Sir Franklin & Lady Berman; Dr Stuart Blackie; Deborah Brice; Alexander Bulazel; Dr Fiona Butcher; C. Richard & Deborah Carlson\*; Dr William Collier; Anthony Cooke; Andrew Crisford; Simon C. Davidson; Mr and Mrs John Denholm; Paul and Virginia Ferrell; Dr Kevin Fewster; Nicholas Fisher; Lieutenant Commander P. Fletcher; The Rt. Hon. David Heathcoat-Amory; Richard Hunting, CBE; Dr Martin Kenig; Christopher Kneale; Michael Kovacs; William Loschert; Mr and Mrs J Mennie; Alison and Glen Milliman\*; John Morrow; Mr and Mrs Richard and Amicia Oldfield; Roy Olsen; Michael Palin; Jeremy Penn; Dick Porter; Esben Poulsen; Merrick Rayner; Eric Reynolds; E F Shawyer, CBE; James Sherwood\*; Chrissy Shipley; Rear-Admiral D. G. Snelson, CB, FNI; Nigel Squibb & Lesley Mansfield; Ramesh Vala; Dr Anthony Watson, CBE; Julia Wykeham-Martin; David M. Wells\*

*And others that wish to remain anonymous*

## **Legacies and Bequests**

Peter Anderson; George Greaves; Elisabeth Hoban; Marilyn L.R. Peterson\*; John Alexander Smith

## **In Memoriam Gift**

The Matthews Family; Lawson Willard\*

**Honorary Commodores** – awarded for outstanding support and commitment to the Museum. The Honorary Commodores are:

John Anderson, OBE; Sir David Attenborough, OM; Victor Benjamin; C. Richard Carlson; Sir Robert Crawford, CBE; Professor Martin Daunton, FBA; Dr Stephen Deuchar, CBE; William Edgerley; Sir David Hardy; Peter Harrison, CBE; Aud Jebsen; Nigel Macdonald; Brian McEvoy; Michael Edwards, OBE; Zvi Meitar M Jur; David Moorhouse, CBE; Sammy Ofer, KBE; Mark Pigott, KBE, KStJ, FRSA; Libby Purves, OBE; Dr David Quarmby, CBE; Lord Rees of Ludlow, OM, FRS; Professor NAM Rodger, FBA; Dr Mortimer Sackler, KBE; Dame Theresa Sackler, DBE; Coral Samuel, CBE; Peter Snow, CBE; Dava Sobel; Lord Sterling of Plaistow, GCVO, CBE; Sir Arthur Weller, CBE; Lord Wolfson of Marylebone; and Susan T Zetkus.

**Donors to the Collection**

Sheila Gorman; Pamela Grabham; James Hildebrand; Jay and Jean Kislak\*; Clare Parry; Nina Reid; Ruth Seager.

**To all of whom the Trustees are very grateful.**

\*Donations made to the American Friends of Royal Museums Greenwich

## 10. FINANCIAL REVIEW

### **Presentation of Accounts**

The Accounts have been prepared in a form directed by the Secretary of State for Digital, Culture, Media and Sport with the consent of the Treasury in accordance with sections 9(4) and 9(5) of the Museums and Galleries Act 1992.

The Annual Report and Accounts are presented in accordance with the reporting requirements of the Statement of Recommended Practice (SORP FRS102), Accounting and Reporting by Charities and the Government Financial Reporting Manual.

The Trustees have complied with the duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission.

### **Consolidated Accounts**

The consolidated Accounts of the National Maritime Museum comprise the Museum itself and its wholly owned subsidiary National Maritime Museum Enterprises Limited (NMME).

### **Financial policy**

In accordance with the Charities Statement of Recommended Practice grants and donations receivable are recognised when receipt is probable, values can be measured reliably, and there are no conditions attaching to its receipt that limit its recognition.

In line with Government objectives the Museum seeks to ensure that optimum use is made of all resources during the financial year and, in so far as it is consistent with its objectives, seeks to maximise non-Exchequer resources generated through commercial activities.

### **Overview of Financial performance for the year**

#### **Statement of Financial Activities**

Total Income and Endowments increased by £1.1m to £33.3m. The Museum received increased Grant in Aid of £0.7m from the Department for Digital, Culture, Media and Sport ('DCMS') which was invested in the upgrade of the physical estate, in mechanical and electrical plant and in IT hardware to make the Museum more robust against the ever-increasing cyber security threat. At £16.6m, Grant in Aid represented 50% of total income with the balance generated through the Museum's fundraising and commercial activities. Grant in Aid this year also included £58k, being the final tranche of the £1.4m awarded by DCMS for the Endeavour Galleries, which opened in 2018.

Donations and grants received this year totalled £1.9m, an increase of £0.3m over last year, and included amounts from the American Friends of Royal Museums Greenwich, in support of the Endeavour Galleries and the display in the Queen's House of the Woburn Treasures. Donations were also received from Michael Edwards and the Stelios Philanthropic Foundation towards the Cutty Sark's 150<sup>th</sup> anniversary fund for long-term maintenance. Gifts in Kind amounted to £0.3m, an increase of £0.2m compared to last year.

Other Trading Activities amounted to £6.4m, a slight decrease on last year, which included a one off receipt of £1.2m. The main trading activities increased by £0.7m due to increased income from the shops and new revenue generating activities such as the

Winter ice rink. Insight Investment continued their sponsorship of the photographic exhibition and this year saw new sponsorship for the Annie Maunder telescope from Google.

The Museum staged two temporary exhibitions in the year: '*The Moon*' and the '*Insight Investment Astronomy Photographer of the Year*'. Total admission income, which included these shows, along with the Royal Observatory, the Peter Harrison Planetarium, the *Ahoy!* children's gallery and *Cutty Sark* was £7.8m, an increase of £0.4m. Visitor numbers were unfortunately severely affected by COVID-19 in the final quarter and the museum closed to visitors on 18 March.

The Membership scheme continued to grow due to its exciting programme of events and benefits and generated £0.6m, an increase of £0.1m over the previous year. The Museum now has nearly 10,000 memberships covering 39,000 members.

Expenditure in the year was £35.9m an increase of £2.6m. A large portion of this increase lies in the investment in our current and future temporary exhibitions programme and increased investment in marketing to drive business growth. Also the increased Grant in Aid this year gave us the resources to invest significantly in IT and buildings' maintenance.

Total staff costs were £15.4m, an increase of 0.7% over the previous year and represented 47.5% of total expenditure (2018-19: 46.0%). Staff numbers decreased by 13, due to the implementation of new flexible visitor and sales roles in the Front of House teams and the first full year of no staff working on the Endeavour galleries project.

### **Covid 19**

The financial impact of Covid-19 on the NMM business has been substantial. The Museum was closed for the period 19 March for several months and reopened progressively over a period of weeks from July to September. The Royal Observatory South Site remains closed to Visitors. Covid-19 security measures are now in place, including prescribed routes, additional signage and sanitiser stations and track & trace technology. Visitors to all sites are required to pre book, and capacity is limited to a fraction of recent levels.

The Museum anticipated that self generated income would account for approximately half of revenue in 2020/21, and it is likely that this will now be reduced significantly – in particular that from admissions and secondary spend together with income from commercial events hire.

In response, NMM has sought additional support from public funds and was awarded £3.5m additional Grant in Aid towards continuing operating costs subject to demonstration of need. The Museum has also participated in the Job Retention Scheme and reduced on site activity in order to save cost.

A second National lockdown was announced on 31 October 2020 and the Museum closed to the public on 5 November. Visitor numbers are usually substantially lower in the winter months and the majority of staff agreed to take furlough leave. Consequently, the Museum anticipates that the financial impact will be broadly neutral.

Future visitor numbers remain uncertain, but it seems unlikely that numbers will return to recent levels before 2022/23, if at all. In order to address this longer term uncertainty, NMM has instituted a fundamental review of its business model and operating

procedures to improve efficiency. This will be captured in a business plan during the final quarter of 2020/21, and will be the basis for a sustainable financial future.

### **Trading subsidiary**

The Trustees of the National Maritime Museum own 100% of the share capital of National Maritime Museum Enterprises Limited which carries out trading and other commercial activities on behalf of the Museum.

The net trading profit at £1.8m was in line with the previous year; retail and catering sales were unfortunately affected by the reduced visitors in the final quarter of the year. The ice rink, launched in late November, was a new venture for the trading company and was enjoyed by 39,000 ice skaters.

At the end of the year £1.4m of the net trading profit was donated to the Museum through the gift aid scheme as far as its distributable reserves allow.

### **Balance Sheet**

#### **Reserves Policy**

Of the total funds of £306.8m the Museum has unrestricted reserves of £21.3m, of which £18.2m are designated and £3.1m are free reserves (ie unrestricted and undesignated). Annually the Trustees review and approve the level of free reserves to ensure that it is appropriate to the scale, complexity and risk profile of the Museum. This review takes into account the fact that almost 50% of the Museum's incoming revenue resources are from Grant in Aid, with the balance being generated from admissions, retail, venue hire, catering and fundraising.

The Trustees have established a reserves policy to hold free reserves of between one and three months' operating expenditure, which they consider an appropriate contingency for a shortfall in self-generated income and cash flow risks on major projects.

Operating expenditure is typically £2m per month and one to three months' expenditure would be between £2m and £6m. The balance of free reserves at 31 March 2020 assumes that Grant in Aid, of approximately £1m per month, continues to be paid. Therefore, the balance of £3m (net of GiA) is the same as last year and is line with the policy.

## Reserves at 31 March 2020

The split of Reserves can be summarised as follows:-

	£m
Fund representing endowments to the Museum, by way of heritage assets, gifts, grants, donations and amounts held in the Caird and No.3 Trust Fund	99.5
Surplus on revaluation of land and buildings representing the difference between cost/valuation and revaluation at 31 <sup>st</sup> March 2020	84.0
Funds representing assets acquired by way of gifts/donations or use of the Museum's core grant in aid	101.5
Restricted or Designated funds for a specific project or purpose in the future	16.8
Restricted or Designated Funds set aside for the future preservation of the Cutty Sark	1.9
Unrestricted (free) reserves over which there are no restrictions or specific future spending intentions	3.1
<b>TOTAL</b>	<b>306.8</b>

Full details of these funds and their purpose are given in Note 19 of the Accounts.

### Investment policy

The Museum holds funds for charitable purposes in the form of:-

- Specific endowments
- Funds representing the accumulated reserves resulting from income from designated and specific purposes and
- Accumulated unrestricted income

The Museum's investment policy is to maintain a balance between capital appreciation and income generation to meet the needs of the Museum whilst taking account of donors' requirements where funds have been donated to the Museum for specific purposes.

The investments are held as units in a variety of funds managed by Rathbone Investment Management Limited.

### Investment performance

Investment income at £109k was £24k better than last year. Equity investments totalled £4.0m at year end a reduction of £0.3m due to the volatile trading conditions during the final quarter of the year; additionally the Museum holds £8.6m in cash or short term deposit accounts, accumulated from donations and self-generated income. These amounts, plus the significant contribution from Grant in Aid, considerably reduce the Museum's exposure to liquidity or cash flow problems; credit risk is also deemed to be low.

### **Tangible Fixed Assets**

A desktop revaluation of the estate was carried out at year end by external valuers, Gerald Eve, Chartered Surveyors. There was an increase in the net book value of the land and buildings of £10.9m (of which the revaluation gain accounted for £10.0m) to £186.3m. The valuation was undertaken in the light of the global pandemic and included a declaration of 'material valuation uncertainty' due to the current extraordinary circumstances. Gerald Eve has confirmed that this clause is to serve as a precaution only and does not invalidate the valuation in any way.

Note 10a gives full details of the Museum's Tangible Fixed Assets which stand at £198.2m at year end.

### **Heritage Assets**

During the year the Museum purchased Heritage Assets worth £235k and received donations of gifts in kind valued at £297k.

### **External Audit**

Under statute, the Comptroller & Auditor General is the principal auditor of the Museum's consolidated accounts for the year 2019-20 which are audited by the National Audit Office on behalf of the Comptroller & Auditor General. Total audit fees for the group were £67,550, comprising £54,500 for the consolidated accounts audited by the National Audit Office and £13,050 for NMME audited by haysmacintyre.

### **Payment of Creditors**

The Museum paid 74% (2018-19: 79%) of its suppliers within 30 days. Suppliers are paid in accordance with their contractual terms unless there is a dispute.

### **Going Concern**

In response to the severe financial impact of Covid-19, NMME has sought additional support from public funds and was awarded £3.5m additional Grant in Aid towards continuing operating costs subject to demonstration of need. The Museum has also participated in the Job Retention Scheme and reduced on site activity in order to save cost.

A second National lockdown was announced on 31 October 2020 and the Museum closed to the public on 5 November. Visitor numbers are usually substantially lower in the winter months and the majority of staff agreed to take furlough leave. Consequently, the Museum anticipates that the financial impact will be broadly neutral.

Future visitor numbers remain uncertain, but it seems unlikely that numbers will return to recent levels before 2022/23, if at all. In order to address this longer term uncertainty, NMME has instituted a fundamental review of its business model and operating procedures to improve efficiency. This will be captured in a business plan during the final quarter of 2020/21, and will be the basis for a sustainable financial future.

Sir Charles Dunstone  
Chairman

Paddy Rodgers  
Director and Accounting Officer  
14 December 2020

## **11. STATEMENT OF THE RESPONSIBILITIES OF THE BOARD OF TRUSTEES AND THE DIRECTOR AS ACCOUNTING OFFICER**

Under Section 9(4) and (5) of the Museums and Galleries Act 1992, the Board of Trustees of the National Maritime Museum is required to prepare a statement of accounts for each financial year in the form and on the basis determined by the Secretary of State for Digital, Culture, Media and Sport with the consent of the Treasury. The accounts are prepared on an accruals basis and must give a true and fair view of the Museum's financial activities during the year and its financial position at the end of the year.

In preparing the Museum's accounts the Trustees are required to comply with the requirements of FReM and in particular to:

- observe the accounts direction\* issued by the Secretary of State for Digital, Culture, Media and Sport including the relevant accounting and disclosure requirements and apply suitable accounting policies on a consistent basis;
- make judgements and estimates on a reasonable basis;
- state whether applicable accounting standards and statements of recommended practice have been followed and disclose and explain any material departures in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Museum will continue in operation.

The Accounting Officer of the Department for Digital, Culture, Media and Sport has designated the Director as the Accounting Officer for the Museum. The Director's relevant responsibilities as Accounting Officer including his responsibility for the propriety and regularity of the public finances for which he is answerable, for the keeping of proper records, and for safeguarding the Museum's assets, are set out in Chapter 3 of *Managing Public Money* published by HM Treasury.

The Director as Accounting Officer hereby confirms that the annual report and accounts as a whole is fair, balanced and understandable and that he takes personal responsibility for the annual report and accounts and the judgments required for determining that it is fair, balanced and understandable.

So far as the Accounting Officer and the Board are aware, there is no relevant audit information of which the Museum's auditors are unaware, and the Accounting Officer and the Board have taken all the steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the Museum's auditors are aware of that information.

Sir Charles Dunstone, CVO  
Chairman of the Board of Trustees

Paddy Rodgers  
Director and Accounting Officer  
14 December 2020

\* A copy of this is available from the Director, Finance and IT, National Maritime Museum, Romney Road, London SE10 9NF

## **12. GOVERNANCE STATEMENT**

This Governance Statement, for which the Accounting Officer takes personal responsibility, and the Board of Trustees, represented by the Chairman of the Audit Committee, take corporate responsibility, manifests how their duties have been carried out in the year.

It is designed to give the reader a clear understanding of the dynamics and control structure of the Museum. It records the stewardship of the organisation and encompasses discussion of both corporate governance and risk management. Supplementing the accounts, it provides a sense of the Museum's resilience to challenges and any residual vulnerability.

### **1. The Governance Framework**

#### **1.1 Statutory and management background**

The founding legislation is the National Maritime Museum Act 1934 that established the National Maritime Museum and a Board of Trustees, who are a body corporate by the name of the Trustees of the National Maritime Museum. The 1934 Act was supplemented by the National Maritime Museum Act of 1989 and the Museums and Galleries Act of 1992.

Grant-in-Aid is provided by Parliament to enable the Board of Trustees to carry out the objectives set out in the original and amended Acts. The practices and procedures of the Museum comply with the requirements of the Management Agreement which defines and manages its status as an Arm's Length Body, agreed with the Department for Digital, Culture, Media and Sport in June 2014, updated in February 2017, and HM Treasury's 'Managing Public Money' and the conditions therein in relation to the Grant-in-Aid and public funds.

The approach to governance that the Board of Trustees of the National Maritime Museum follows is intended to ensure that appropriate principles of Corporate Governance are followed effectively. There are a number of interrelated aspects:

The selection, support and motivation of a suitable management team, coupled with the development and implementation of effective strategies to deliver the objectives of the Museum, reflecting appropriate and agreed priorities, is central to effective governance. So is the maintenance of a creative culture of excellence that is subject to on-going constructive challenge by the Board of Trustees. These elements allow a framework of interlocking personal objectives to be set and monitored, using accurate and timely management information, and allow effective internal and external communication.

All this, including the setting of priorities, reflects on-going processes enabling the Board of Trustees to identify and assess the changing risks that the Museum faces (including its reputation for academic excellence and research) and developing appropriate management responses to those risks including maintaining appropriate security and effective systems of internal control.

#### **1.2 Governance Framework**

The Board of Trustees is accountable to Parliament and has corporate responsibility for ensuring the Museum fulfils the aims and objectives set out in legislation and governing documents.

The Board of Trustees, the Board of Directors of the trading company National Maritime Museum Enterprises Ltd, and the Director as Accounting Officer are responsible for

establishing and maintaining systems of internal control in line with the *Corporate governance in central government departments: code of good practice* (see also section 10 below). They are committed to public service values, which include integrity, openness, accountability, and securing value for money. The Museum continually reviews and updates the existing systems of internal control that are designed to meet the particular needs of the Museum and the risks to which it is exposed. By their nature, internal control systems can provide reasonable but not absolute assurance of effectiveness.

The Director as Accounting Officer is accountable to Parliament and is personally responsible for safeguarding the public funds for which he has charge, for propriety and regularity in the handling of those public funds and for the day-to-day operations and management of the Museum as set out in Chapter 3 of *Managing Public Money* by HM Treasury.

### **1.3 Structure**

#### **National Maritime Museum**

Under the National Maritime Museum Act 1934, the Board of Trustees is a statutory corporation entitled the Trustees of the National Maritime Museum. As listed in Schedule 3 of the Charities Act 2011, the Trustees of the National Maritime Museum is an exempt charity.

#### **Trading Company**

The National Maritime Museum established a wholly owned trading company called National Maritime Museum Enterprises Limited (NMME) on 2 April 1985. The principal activities of the company are that of operating retail, catering, events and other associated activities within the National Maritime Museum.

### **1.4 The Board of Trustees in 2019-20**

As a non-executive board, the Trustees are collectively responsible for the management and control of the Museum. In 2019-20, the Trustees contributed their voluntary service to the public's benefit at six formal Board meetings and many other committee meetings. In addition to these, the Trustees also attended advocacy and other events during the year and made frequent contributions of advice and guidance to the Museum within their areas of specialism.

	<b>Term</b>	<b>From</b>	<b>To</b>	<b>Attendance</b>		
				<b>Board</b>	<b>Audit</b>	<b>Others*</b>
Chairman				6/6		
Sir Charles Dunstone						
	2nd	21.11.2013	20.11.2021	6/6		
Trustees in order of first appointment						
Gerald Russell	2nd	12.09.2013	11.09.2019	1/1		
Joyce Bridges	2nd	12.09.2013	11.09.2021	6/6	3/3	2/2
Carol Marlow	2nd	12.09.2013	11.09.2020	5/6		6/8
Eric Reynolds	2nd	12.09.2013	11.09.2021	6/6		8/8
Jeremy Penn	2nd	01.02.2015	31.01.2023	5/6		3/3
Admiral Sir Mark Stanhope	2nd	01.02.2015	31.01.2023	5/6	3/3	6/6
Dr Aminul Hoque	1st	05.09.2016	04.09.2020	4/6		0/1
Dr Fiona Butcher	1st	03.09.2018	02.09.2022	4/6	3/3	0/1
Dr Helen Czerski	1st	03.09.2018	02.09.2022	6/6		
Prof. Julian Dowdeswell	1st	03.09.2018	02.09.2022	3/6		1/1
Alastair Marsh	1st	03.12.2018	02.12.2022	5/6	3/3	

\* see 1.7 below

### **1.5 Conflicts of interest**

In common with other public bodies, the Museum has a policy of arrangements under which potential conflicts of interest can be recognized and managed. The purpose of these arrangements is to avoid any danger of Trustees being influenced, or appearing to be influenced, by their private interests in the exercise of their public duties.

A Register of Interests is maintained and is available for inspection by application to the Governance and Museum Records Manager. The Register of Interests is completed by each Trustee, each Executive and those members of staff who make decisions on significant procurement.

In addition, a standing item of all Board and committee meetings requires Trustees to declare interests if they or close family members have an interest, pecuniary or otherwise, in any matter being considered. The Board or Committee will then decide whether it is appropriate for the Trustee to participate or withdraw from the meeting. There were no such withdrawals required in 2019–20.

Related party transactions are declared and recorded within the Annual Account in note 24.

### **1.6 Trustee Appointments and Induction**

The Chairman and the Nominations Committee identify the skills and expertise needed to reflect the strategic needs of the Museum. Ministers agree the role specification for the recruitment of new Trustees and are kept informed throughout the process. The appointment process itself is carried out by the Department for Digital, Culture, Media and Sport (DCMS). From 1 January 2017 this is in accordance with the Cabinet Office Governance Code on Public Appointments, the regulation of which is carried out by the Commissioner for Public Appointments.

Advertisements are placed in media deemed appropriate for each case but always include the Museum's own website and the Public Appointments website operated by the Cabinet Office.

A selection panel Chaired by a senior DCMS officer with a DCMS appointed Independent Panel Member and the Chairman of Trustees shortlist, then interview the shortlisted candidates and recommendations are made to Ministers accordingly.

The Prime Minister makes the appointment to the Board and appointments and re-appointments are normally for four years.

In 2019–20, Trustee Gerald Russell stood down after six years on the Board and as Chair of the Audit Committee. Alastair Marsh took over as Chair of the Audit Committee from autumn 2019.

The Chairman ensures that all members of the Board, when taking up office, are fully briefed on the terms of their appointment and on their duties and responsibilities. All Trustees receive a Trustee Governance Pack which includes the staff handbook and all relevant governance material and receive a day-long induction course on appointment.

Trustees provide the Board with their specific areas of expertise, knowledge and skills but training is always offered and available. In addition, from time to time, the Board receives specific briefings on matters such as Health and Safety and compliance

procedures and individual Trustees are encouraged to take up departmental visits and meet with members of the Executive, managers, staff and volunteers.

### **1.7 In 2019–20 the Board's Committee structure was:**

#### **Audit Committee**

This Committee, which includes an independent non-Trustee member, gave independent advice and guidance to the Board of Trustees and to the Director as Accounting Officer on the adequacy of audit arrangements (internal and external) and on the implications of assurances provided in respect of risk and control in the Museum. The remit of the Committee reflects the standards of HM Treasury's Audit Committee Handbook. The Audit Committee usually meets some two weeks before Trustee Boards so that it can communicate any Board level issues at that point as well as assessing the Museum's strategic risk register before it goes forward to the Board.

In line with best practice, the Audit Committee undertook a self-assessment of its effectiveness by completing a formal questionnaire in January 2020 by the four members of the Audit Committee. The self-assessment indicated an effective and robust Committee. The Committee will return to the exercise in 2023-24.

#### **Remuneration Committee**

This Committee determines and recommends to the Chairman the Executive reward and performance packages and advises the Chairman on his assessment of the Director's remuneration. The Committee meets twice a year.

#### **Nominations Committee**

The Chairman and the Nominations Committee identify the skills and expertise needed to reflect the strategic needs of the Museum then request recruitment campaigns accordingly from the Department for Digital, Culture, Media and Sport.

#### **Collections and Research Committee**

The Committee oversees strategies for the stewardship of collections and the development of research at the Museum in the context of its overall strategic objectives. The Trustees Fellowships & Awards Sub-Committee offers guidance and made decisions on selecting candidates for Museum fellowships and selecting candidates for the Caird Medal.

#### **Cutty Sark Advisory Committee**

Oversees strategies and provides advice and guidance for the stewardship of the ship and collections with a particular focus on the conservation, maintenance and upkeep requirements of the Ship.

#### **Enterprises Committee**

The Committee is specifically tasked with exploring and advising the Executive on ways of increasing amounts of self-engendered income.

### **1.8 The work of the Trustee Board in 2019–20**

In 2019–20 the significant work of the Board and its committees included:

- the recruitment of our new Director, Paddy Rodgers, who started on 1 August 2019, just two weeks after the retirement of Dr Kevin Fewster
- the completion of the monitoring of governance and costs of the Endeavour Galleries project on 30 September 2019, ensuring that snagging and reinstatement

works were complete and that a comprehensive evaluation report was submitted to HLF

- the approval, in accordance with the agreed criteria and procedures, of transfers of items out from the collection
- the adoption of the annual report from National Historic Ships UK
- the scrutiny and approval of the budget for 2020–2021
- such planning for Brexit and potential impacts of the Coronavirus as has been possible
- the review of the Museum's pandemic plan (in February 2020); its activities during the period of closure due to the Covid-19 pandemic and the re-appraisal of the 2020-21 budget and financial situation as the international crisis unfolded

The minutes of Trustee Board meetings are available at [www.rmg.co.uk/work-services/what-we-do/policies-procedures/foi/how-we-work/trustee-board-minutes](http://www.rmg.co.uk/work-services/what-we-do/policies-procedures/foi/how-we-work/trustee-board-minutes). The Board has received no ministerial directions.

## **2. The Board's performance, including its assessment of its effectiveness**

The Board's performance in terms of outputs and outcomes is briefly outlined in section 1.8 above and further documented in Section 3 Activities, Achievements and Performance above of the Annual Report.

The Board agreed to review formally its performance at its September 2017 meeting which was two years on from adopting the modified governance arrangements which have been previously reported. The Board reviewed the results of the self-assessment questionnaire at its November 2017 meeting. The Board considered the assessment provided a consistent and collective view that the Board was performing well in its statutory role and its wider Trusteeship of Royal Museums Greenwich – as was being evidenced by the Museum's continuing improvements and resultant reputation. The Board will undertake another self-assessment in 2020-21.

## **3. Matters from the Audit Committee reports**

The minutes from the Audit Committees are circulated to Trustees prior to the Board's meetings.

The Chairman of the Audit Committee makes an annual report to the Board on the previous year's Audit Committee business.

With respect to its 2019–20 Audit Committee work, the Committee had no matters of high risk or significance arising from the internal audit reports to bring forward to the Board of Trustees. There were, however, a number of recommendations as a result of the reports substantially all of which have already been implemented and the remainder are in the course of implementation. There were no matters of Health and Safety to bring specifically to the Board in 2019–20 and no seven-day injuries to report. The Board of Trustees is given the prior quarter's Health and Safety incidents in its Board papers.

At each of its meetings, the Audit Committee reviews the strategic risk register to identify how strategic risks are being mitigated by management and what new risks are emerging. This review also determines the work programme for internal audit the results of which are reported in section 5 below (Internal Audit). The Audit Committee also continually reviews the management's progress in enacting recommendations

made in previous internal audit reports. On an annual basis, the Committee's work includes approving the Annual Report and Accounts for the year as delegated by and on behalf of the Board and any matters arising from the audit of those accounts by the National Audit Office and the Museum's wholly owned trading subsidiary which is audited by haysmacintyre. The Audit Committee also deals with one-off items including emergency planning, anti-fraud matters, and any procurement complexities that may arise.

#### *Whistleblowing*

At its meeting in November 2019 the Audit Committee reviewed the Museum's Anti-Fraud/Bribery/Theft Policy and found the effectiveness of the whistleblowing arrangements and procedures therein to be satisfactory. The policy will be reviewed again in November 2022.

#### *The Audit Committee*

Trustee, Gerald Russell, stepped down as Chair of the Audit Committee having completed six years in this role. In November 2019 Alastair Marsh, Trustee, took up the Chair of the Audit Committee.

### **4. The quality of data used by the Board and why the Board finds it acceptable**

Data and information used consists of financial and non-financial performance measures. *Financial data* is provided by the Financial Information System from which is produced the monthly management accounts and comparisons with budgets. These together with a commentary are provided to the Board on a Quarterly basis. Budgets are reviewed quarterly and reset according to the Museum's priorities. Revised forecasts are undertaken at Q2 and Q3 then agreed by the Board as necessary. The Executive reviews financial performance against these targets each month.

*Non-financial performance measures* enable the Board to monitor progress against the milestones set in the corporate plan and the targets set in the divisional business plans. Results of progress against the non-financial targets or performance indicators set in the divisional business plans are provided by data collectors across the Museum then collated into monthly performance reports. The bulk of measures are collected electronically from counting systems and a series of returns made at divisional level.

Notes and commentaries of progress against corporate plan milestones are provided by divisional directors and reviewed at four Trustee Board meetings per year.

*Visitor feedback*- Visitor Insight reports are reviewed on a monthly basis by the Executive and the Trustee Board on a quarterly basis to work on improvement to the visitor experience wherever feasible.

The Board considers the standard of this data and information in terms of quality, accuracy and timeliness commensurate with its responsibilities in maintaining systems of internal control but when necessary the Board requests additional clarification or additional information. This data and information is reinforced by Internal Audit.

### **5. Internal Audit**

Internal Audit is provided by BDO LLP who work to the Public Sector Internal Audit Standards in order to give an independent appraisal function for the review of activities

within the Museum as a service to Management, the Director as Accounting Officer and the Board via the Audit Committee.

At the beginning of each financial year the internal auditors review with management those activities which are or are likely to be of the highest risk to the Museum achieving its objectives and these form the basis for the internal audit programme which is then presented to the Audit Committee for review and approval.

At Audit Committee meetings the internal auditors present their reports giving their opinion on the adequacy and effectiveness of the system of internal controls, recommendations for improvement and management's responses to those recommendations.

During 2019–20 the internal audit reporting work encompassed:

1. *GDPR* – looking at the preparation for implementation of the General Data Protection Regulations
2. *Site Security* – looking at our preparedness to deal with terrorist or activist threats and security around cash-handling on site
3. *Payroll and HR systems* – following the implementation of a 'self-service' HR software system
4. *Business Continuity Planning* – verifying that Business Continuity Plans are in place and are able to support the business effectively in the event of an emergency
5. *New ticketing system* – looking at internal controls and project implementation
6. *IT* – review of the progress of change to the IT infrastructure, systems, software and controls

Of these six reviews, three were rated amber (Business Continuity Planning, New Ticketing System and IT), one green/amber (GDPR) and two, (Site security and Payroll and HR systems) green.

The results of these reviews form the basis of the internal audit annual assurance statement given below and recommendations made by internal audit are followed up at each meeting of the Committee using management's audit tracker which is itself updated for each meeting.

All recommendations made by the auditors to strengthen internal controls in the 2019–20 year have been implemented or are in the process of being implemented by management.

During the course of the year the internal audit programme is updated as further or new risks emerge and the amendments to the programme agreed with the Audit Committee.

The internal auditors provide an annual statement of assurance to the Accounting Officer and the Trustee Board on the work performed in the year. In respect of the 2019–20 year, the Head of Internal Audit reported that:

There is some risk that the system of internal control, governance and risk management will fail to meet management's objectives – some areas there are adequate and effective systems of governance, but there are also some specific areas of significant risk. Significant improvements are required in specific areas to improve the adequacy and/or effectiveness of governance, risk management and internal control.

This year, the auditors noted that the significant findings affecting the opinion were that the IT controls review identified a number of concerns – particularly around incident management, user education and awareness and security of configuration. The review combined a follow up of management responses to the previous internal audit work conducted in 2016/17 and a re-performance of the IT controls testing. The two parts were necessary because of the time elapsed since the last review and that systems come to their end of life and threats have changed significantly in the last three to four years. The review noted that much work has been done to close off the issues identified in the previous review. However, the magnitude of the shortcomings, combined with a constantly changing threat environment has meant that the Museum has had a great deal of work to catch up and the work is not complete. Moreover, this is the context of the RMG having issues with IT controls for several years.

The areas highlighted by Internal Audit have been considered by Audit Committee who are satisfied that the measures which have either already been put in place by Management or are now underway provide reassurance that the risks are being managed effectively.

## **6. External Audit**

The external audit of the 2019–20 accounts of National Maritime Museum Enterprises Limited was carried out by haysmacintyre.

The consolidated accounts of the Museum are audited and certified by the National Audit Office on behalf of the Comptroller and Auditor General.

The auditors discuss with Management and the Audit Committee areas of risk when compiling their audit planning documents. Following the audits, recommendations made in respect of internal controls and accounting effectiveness are reviewed with management and action taken.

## **7. Matters arising in the year**

We are able to confirm that there have been no significant internal control problems in the National Maritime Museum for the financial year ended 31 March 2020 and up to the date of this report.

## **8. The Museum's corporate governance**

### **8.1 Scope of Responsibility**

The Accounting Officer (the Director) and the Trustees (represented by the Chairman of the Audit Committee) have joint responsibility for maintaining a sound system of internal control which supports the achievement of the Museum's mission, responsibilities, objectives and policies whilst safeguarding public funds and Museum's assets, for which the Accounting Officer is formally responsible, in accordance with the responsibilities assigned to him under "Managing Public Money" and the Management Agreement between the Museum and the Department for Digital, Culture, Media and Sport.

The Museum is led and managed by the Director and the Executive with the support of the Senior Management Team and is structured to ensure delivery of the targets laid down in the Corporate Plan, Management Agreement with DCMS, the Divisional Business Plans and the respective performance agreements of divisional directors and managers.

These targets cover outputs relating to the public's access to the collections, the themes the Museum explores and the quality of services it provides. The targets also cover financial performance and the efficiency and effectiveness of its operations. The Executive reviews performance against these targets monthly using the performance management system developed for the purpose. In turn, the Trustee Board receives reports on a quarterly basis for interrogation. The Executive monitors the performance of all major projects on a monthly/quarterly basis, or by exception reporting.

Accountability, limits of authority and lines of reporting are clearly defined throughout the Museum's management. Annual performance objectives and targets are set for each member of staff. Well-developed information and reporting systems monitor progress against financial and non-financial targets. The Financial Information System provides networked access to the details of actual and committed expenditure for activity centre managers and summarised results for divisional directors.

The Director and each member of the Executive completed a formal annual Assurance Report, sighted by the Audit Committee, certifying that, during the 2019–20 Financial Year, the systems of internal control used within their areas of responsibility had been sound and had been followed.

### **8.2 External engagement**

In line with the Management Agreement, the Director, Finance & IT and Director, Operations and Human Resources conducted periodic Engagement meetings with senior officers from the Department for Digital, Culture, Media and Sport to discuss progress against Key Performance Indicators and significant activities at the Museum.

### **8.3 Risk Management**

The Museum views risk management as an active part of its management processes and operates a comprehensive system of risk identification, assessment, addressing, reviewing and reporting.

#### *Risk Policy*

The Museum's Risk Management Policy, updated in November 2016, recognises that the Trustees, together with the Executive Board, have overall responsibility for the management of risk in the Museum but a framework of senior level delegation and responsibility is essential if risk management is to be effective.

Trustees both within the Audit Committee, and at plenary Board meetings, review the strategic risk register both as to content and ability for the Museum to mitigate those risks. In addition, any activities of an unusual nature are considered by Trustees before the Museum is exposed to any significant risk.

#### *Risk Ownership*

Responsibility is assigned at the relevant and appropriate level. As part of the appraisal, performance management, and objective setting mechanism, executive directors' and managers' performance agreements contain explicit requirements for identifying, assessing and managing the risks in their area of work in order to provide a reasonable assurance that their contribution to the Museum's objectives are met in the most efficient and economical way. These are linked to the Corporate and Divisional Plans.

Specialist risk managers exist within the Museum dealing with Health and Safety, Security and Data Management.

## **9. Risk assessment - Current and Future Risks**

At a corporate level strategic risks are identified, evaluated, or re-evaluated by the Executive on a periodic basis. These risks, their management and any current issues are then brought to the Audit Committee for further consideration and then to the Board, again quarterly.

The Board has a risk management strategy which comprises:

- i a quarterly review of the risks that the charity and its subsidiary, NMME, face;
- ii establishment of policies, systems and procedures to mitigate those risks; and
- iii implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

In 2019-20 this work identified the following principal risks for both the charity and its subsidiary: the sustainability of the financial operating model, in particular given the impending Spending Review; theft, vandalism or loss of the collections; potential impact of Brexit on visitor numbers and staff recruitment and retention; and, catastrophic business disruption as a consequence of global pandemic, fire, cyber-crime or terrorism.

The financial sustainability risk is managed by maximising income generating opportunities, budgeting for and delivering operating surpluses, overall cost control and identifying and delivering efficiencies, appropriate on-going maintenance, and setting up of a "conservation fund" to cover long term maintenance needs of *Cutty Sark* when they fall due. The Museum has also taken further steps towards long-term, multi-year financial planning and completed a 5 year financial planning cycle in 2019/20, although these plans are now being revised in light of the Covid-19 pandemic.

The risks from fire, cybercrime and terrorism are managed through: clear emergency procedures; constant review and practice of recovery and business continuity plans; a fire safety strategy; first-aid training; and, continued liaison with counter-terrorism police and emergency services.

### *Information risk*

In December 2010 the Museum adopted an Information Security Policy which was updated in 2016 and again in 2020. This policy sets out the guidelines with which all staff must comply in order for the Museum to meet the requirements set out in the HMG Security Policy Framework, 2018 and other data handling and other legislative requirements, for the secure management of information. It applies to all information used, received or created whilst carrying out the business of the Museum. Since 2017-18, the statement of assurance made by all Information Asset Owners encompasses DPA 2018 and GDPR compliance. The Museum is not aware of suffering any lapses of protective security including personal data incidents during 2019-20 and has made no such report to the Information Commissioner's Office.

In 2018-19 the Museum achieved the Basic level of Cyber Essentials Assurance Accreditation and is now working towards achieving the Cyber Essentials Plus level.

## **10. The Board's assessment of compliance with the Corporate Governance Code**

For the reasons given in this Governance Statement, the Board and Accounting Officer are of the opinion that the Museum complies with the *Corporate governance in central*

*government departments: code of good practice as appropriate for a public body of the Museum's size, scale and scope of activities.*

Alastair Marsh  
Trustee and Chair of the Audit Committee

Paddy Rodgers  
Director and Accounting Officer  
14 December 2020

## THE CERTIFICATE AND REPORT OF THE COMPTROLLER AND AUDITOR GENERAL TO THE HOUSES OF PARLIAMENT

### Opinion on financial statements

I certify that I have audited the financial statements of the National Maritime Museum for the year ended 31 March 2020 under the Museums and Galleries Act 1992. The financial statements comprise: the Consolidated and Charity Statements of Financial Activities, the Consolidated and Museum Balance Sheets, the Consolidated Cash Flow Statement and the related notes, including the significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) as adopted by the European Union. I have also audited the information in the Remuneration and Staff Report that is described in that report as having been audited.

In my opinion:

- the financial statements give a true and fair view of the state of the group's and of the National Maritime Museum's affairs as at 31 March 2020 and of its net expenditure for the year then ended; and
- the financial statements have been properly prepared in accordance with the Museums and Galleries Act 1992 and Secretary of State directions issued thereunder.

### Emphasis of Matter

I draw attention to Notes 1e and 10 to the financial statements, which describe the basis for valuing the Museum's land and buildings. Management consider that, due to the impact of COVID-19, there is a 'material valuation uncertainty' associated with these balances. Consequently, less certainty and a higher degree of caution should be attached to management's valuation than would normally be the case. My opinion is not modified in respect of this matter.

### Opinion on regularity

In my opinion, in all material respects the income and expenditure recorded in the financial statements have been applied to the purposes intended by Parliament and the financial transactions recorded in the financial statements conform to the authorities which govern them.

### Basis of opinions

I conducted my audit in accordance with International Standards on Auditing (ISAs) (UK) and Practice Note 10 'Audit of Financial Statements of Public Sector Entities in the United Kingdom'. My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my certificate. Those standards require me and my staff to comply with the Financial Reporting Council's Revised Ethical Standard 2016. I am independent of the National Maritime Museum in accordance with the ethical requirements that are relevant to my audit and the financial statements in the UK. My staff and I have fulfilled our other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### Conclusions relating to going concern

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

- The National Maritime Museum's use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the National Maritime Museum have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Museum'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.

### **Responsibilities of the Board of Trustees and the Director as Accounting Officer**

As explained more fully in the Statement of the Responsibilities of the Board of Trustees and the Director as Accounting Officer, the Board of Trustees and the Accounting Officer are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

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

My responsibility is to audit, certify and report on the financial statements in accordance with the Museums and Galleries Act 1992.

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. 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.

As part of an audit in accordance with ISAs (UK), I exercise professional judgment and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the group's and the Museum's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the consolidated financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated financial statements. I am responsible for the direction, supervision and performance of the group audit. I remain solely responsible for my audit opinion.

- Conclude on the appropriateness of the National Maritime Museum's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the National Maritime Museum's (or group's) ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my report. However, future events or conditions may cause the National Maritime Museum (or the group) to cease to continue as a going concern.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

In addition, I am required to obtain evidence sufficient to give reasonable assurance that the income and expenditure reported in the financial statements have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

### **Other Information**

The Board Trustees and the Director as Accounting Officer are responsible for the other information. The other information comprises information included in the Trustees' and Accounting Officer's Annual Report, but does not include the financial statements and my auditor's report thereon. My opinion on the financial statements does not cover the other information and I do not express any form of assurance conclusion thereon. In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

### **Opinion on other matters**

In my opinion:

- the parts of the Remuneration and Staff Report to be audited have been properly prepared in accordance with Secretary of State directions made under the Museums and Galleries Act 1992;
- in the light of the knowledge and understanding of the group and the parent and its environment obtained in the course of the audit, I have not identified any material misstatements in the Trustees' and Accounting Officer's Annual Report; and
- the information given in the Trustees' and Accounting Officer's Annual Report which I provide a positive consistency opinion on for the financial year for which the financial statements are prepared is consistent with the financial statements.

### **Matters on which I report by exception**

I have nothing to report in respect of the following matters which I report to you if, in my opinion:

- adequate accounting records have not been kept or returns adequate for my audit have not been received from branches not visited by my staff; or

- the financial statements and the parts of the Remuneration and Staff Report to be audited are not in agreement with the accounting records and returns; or
- I have not received all of the information and explanations I require for my audit; or
- the Governance Statement does not reflect compliance with HM Treasury's guidance.

**Report**

I have no observations to make on these financial statements.

**Gareth Davies**

**Date 15 December 2020**

**Comptroller and Auditor General**

National Audit Office  
157-197 Buckingham Palace Road  
Victoria  
London  
SW1W 9SP

**Consolidated Statement of Financial Activities**  
**For the year ended 31 March 2020**

<b>Income and Endowments</b>	<b>Note</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>Endow-</b>	<b>Total</b>	<b>* Total</b>
		<b>Funds</b>	<b>Funds</b>	<b>ment</b>	<b>2020</b>	<b>2019</b>
		<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
<b>Donations and Legacies</b>						
- Grant in Aid		16,540	58	-	16,598	15,870
- Other		308	1,551	-	1,859	1,614
<b>Total Donations and Legacies</b>	<b>2.a</b>	<b>16,848</b>	<b>1,609</b>	<b>-</b>	<b>18,457</b>	<b>17,484</b>
<b>Other Trading Activities</b>						
- Trading Income	<b>3</b>	5,217	202	-	5,419	4,671
- Other	<b>4</b>	938	-	-	938	1,960
<b>Total Other Trading Activities</b>		<b>6,155</b>	<b>202</b>	<b>-</b>	<b>6,357</b>	<b>6,631</b>
<b>Income from Investments</b>	<b>5</b>	101	1	7	109	85
<b>Income from Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		7,761	-	-	7,761	7,318
Valuing our Heritage, caring for and developing our unique collection		273	-	-	273	272
Extending our Reputation, reach and impact		316	-	-	316	336
<b>Total Income from Charitable Activities</b>	<b>6</b>	<b>8,350</b>	<b>-</b>	<b>-</b>	<b>8,350</b>	<b>7,926</b>
<b>Total Income and Endowments</b>		<b>31,454</b>	<b>1,812</b>	<b>7</b>	<b>33,273</b>	<b>32,126</b>
<b>Expenditure</b>						
<b>Expenditure on Raising Funds</b>						
Costs of Raising Donations and Legacies		498	-	-	498	398
Costs of Other Trading Activities						
- Trading Costs	<b>3</b>	3,497	-	-	3,497	2,770
- Cost of Activities for Generating Funds, other		4,440	231	-	4,671	5,044
Total Cost of Other Trading Activities	<b>7</b>	<b>7,937</b>	<b>231</b>	<b>-</b>	<b>8,168</b>	<b>7,814</b>
<b>Total Expenditure on Raising Funds</b>		<b>8,435</b>	<b>231</b>	<b>-</b>	<b>8,666</b>	<b>8,212</b>
Investment Management Costs		59	-	2	61	54
<b>Expenditure on Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		6,683	201	-	6,884	5,230
Valuing our Heritage, caring for and developing our unique collection		13,266	4,307	-	17,573	17,289
Extending our Reputation, reach and impact		2,227	213	18	2,458	2,548
<b>Total Expenditure</b>	<b>7</b>	<b>30,670</b>	<b>4,952</b>	<b>20</b>	<b>35,642</b>	<b>33,333</b>
Net Gains/(Losses) on Investments	<b>13</b>	(352)	(4)	(33)	(389)	149
<b>Net Income/(Expenditure)</b>		<b>432</b>	<b>(3,144)</b>	<b>(46)</b>	<b>(2,758)</b>	<b>(1,058)</b>
<b>Transfers</b>						
Transfers between funds	<b>19.a</b>	89	74	(163)	-	-
<b>Net Income/(Expenditure) before other Recognised Gains and Losses</b>		<b>521</b>	<b>(3,070)</b>	<b>(209)</b>	<b>(2,758)</b>	<b>(1,058)</b>
<b>Other Recognised Gains and Losses</b>						
Gains/(Losses) on Revaluation of Fixed Assets	<b>10.a</b>	-	13,521	-	13,521	2,740
<b>Total Net Movement in Funds</b>	<b>9</b>	<b>521</b>	<b>10,451</b>	<b>(209)</b>	<b>10,763</b>	<b>1,682</b>
<b>Reconciliation of Funds</b>						
Funds balance brought forward at 1 April 2019		20,816	274,510	679	296,005	294,323
<b>Funds balance at 31 March 2020</b>	<b>19.a</b>	<b>21,337</b>	<b>284,961</b>	<b>470</b>	<b>306,768</b>	<b>296,005</b>

All recognised gains and losses have been included in the accounts.

All operations of the Museum continued throughout both periods and no operations were acquired or discontinued in either period. There are no recognised gains or losses other than those shown above.

\* The Statement of Financial Activities includes a re-classification of management and IT costs as per note 7 Analysis of total expenditure

*The notes on pages 70 to 88 form part of these accounts.*

**Charity Statement of Financial Activities**  
For the year ended 31 March 2020

	Note	Unrestricted	Restricted	Endow-	Total	* Total
		Funds £'000	Funds £'000	ment Funds £'000	2020 £'000	2019 £'000
<b>Income and Endowments</b>						
<b>Donations and Legacies</b>						
- Grant in Aid	2.a	16,540	58	-	16,598	15,870
- Other	2.a	308	1,551	-	1,859	1,614
- Gift Aid donation from NMME	3	1,438	-	-	1,438	1,739
- Recharges NMME		189	-	-	189	166
<b>Total Donations and Legacies</b>		18,475	1,609	-	20,084	19,389
<b>Other Trading Activities</b>						
- Trading Income		-	-	-	-	-
- Other		992	-	-	992	2,002
<b>Total Other Trading Activities</b>		992	-	-	992	2,002
<b>Income from Investments</b>		96	1	7	104	81
<b>Income from Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		7,761	-	-	7,761	7,318
Valuing our Heritage, caring for and developing our unique collection		273	-	-	273	272
Extending our Reputation, reach and impact		316	-	-	316	336
<b>Total Income from Charitable Activities</b>	6	8,350	-	-	8,350	7,926
<b>Total Income and Endowments</b>		27,913	1,610	7	29,530	29,398
<b>Expenditure</b>						
<b>Expenditure on Raising Funds</b>						
Costs of Raising Donations and Legacies		498	-	-	498	398
Costs of Other Trading Activities						
- Trading Costs		-	-	-	-	-
- Cost of Activities for Generating Funds, other		4,494	231	-	4,725	5,085
Total Cost of Other Trading Activities		4,494	231	-	4,725	5,085
<b>Total Expenditure on Raising Funds</b>		4,992	231	-	5,223	5,483
<b>Investment Management Costs</b>		59	-	2	61	54
<b>Expenditure on Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		6,683	201	-	6,884	5,230
Valuing our Heritage, caring for and developing our unique collection		13,266	4,307	-	17,573	17,289
Extending our Reputation, reach and impact		2,227	213	18	2,458	2,548
<b>Total Expenditure</b>		27,227	4,952	20	32,199	30,605
Net Gains/(Losses) on Investments	13	(352)	(4)	(33)	(389)	149
<b>Net Income/(Expenditure)</b>		334	(3,346)	(46)	(3,058)	(1,058)
<b>Transfers</b>						
Transfers between funds	19.b	89	74	(163)	-	-
<b>Net Income/(Expenditure) before other Recognised Gains and Losses</b>		423	(3,272)	(209)	(3,058)	(1,058)
<b>Other Recognised Gains and Losses</b>						
Gains/(Losses) on Revaluation of Fixed Assets	10.a	-	13,521	-	13,521	2,740
<b>Total Net Movement in Funds</b>	9	423	10,249	(209)	10,463	1,682
<b>Reconciliation of Funds</b>						
Funds balance brought forward at 1 April 2019		20,757	274,510	679	295,946	294,264
<b>Funds balance at 31 March 2020</b>	19.b	21,180	284,759	470	306,409	295,946

Prior year comparatives are shown in note 28

\* The Statement of Financial Activities includes a re-classification of management and IT costs as per note 7 Analysis of total expenditure

*The notes on pages 70 to 88 form part of these accounts.*

**Consolidated and Museum Balance Sheets as at 31 March 2020**

	Note	Group		Charity	
		2020 £'000	2019 £'000	2020 £'000	2019 £'000
<b>Fixed Assets</b>					
Tangible Fixed Assets	10.a	198,193	188,510	198,193	188,510
Intangible Fixed Assets	10.b	300	346	300	346
Heritage Assets	12	101,523	100,991	101,523	100,991
Investments	13	4,015	4,350	4,515	4,850
		304,031	294,197	304,531	294,697
<b>Current assets</b>					
Stock	15	418	435	84	76
Debtors: Amounts falling due within one year	16	2,220	2,489	3,412	3,962
Short-Term Deposit	23	-	-	-	-
Cash at bank and in hand	23	8,641	7,530	6,321	5,390
		11,279	10,454	9,817	9,428
<b>Current liabilities</b>					
Creditors: Amounts falling due within one year	17	(3,636)	(3,604)	(3,033)	(3,137)
<b>Net current assets</b>		7,643	6,849	6,784	6,291
Debtors: Amounts falling due after one year	16	218	326	218	326
Creditors: Amounts falling due after one year	17	(5,124)	(5,368)	(5,124)	(5,368)
<b>Net Assets</b>		306,768	296,005	306,409	295,946
	19	Group	Charity	2020 £'000	2019 £'000
		2020 £'000	2019 £'000		
<b>Income Funds</b>					
<b>Restricted funds:</b>					
Revaluation Reserve		83,992	70,471	83,992	70,471
Other Restricted Funds		200,969	204,039	200,767	204,039
Total Restricted Funds		284,961	274,510	284,759	274,510
<b>Unrestricted funds:</b>					
Designated Funds		18,231	17,775	18,074	17,716
General Funds		3,106	3,041	3,106	3,041
Total Unrestricted Funds		21,337	20,816	21,180	20,757
<b>Capital Funds</b>					
Endowment Funds		470	679	470	679
Total Endowment Funds		470	679	470	679
<b>Total Funds</b>		306,768	296,005	306,409	295,946

The financial statements on pages 66 to 88 were approved by the Director and the Chairman.

Sir Charles Dunstone, Chairman of the Trustees 14 December 2020

Paddy Rodgers, Director and Accounting Officer 14 December 2020

The financial statements were authorised for issue by the Accounting Officer and Board of Trustees on the date shown on the audit certificate.

*The notes on pages 70 to 88 form part of these accounts.*

**Consolidated Cash Flow Statement**  
**For the year ended 31 March 2020**

<b>Statement of Cash Flows</b>	<b>Note</b>	<b>2020</b> <b>£'000</b>	<b>2019</b> <b>£'000</b>	
<b>Cash flows from operating activities:</b>				
Net cash provided by operating activities	<b>22</b>	<b>4,222</b>	<b>8,482</b>	
<b>Cash flows from investing activities:</b>				
Dividends, interest and rents from investments	<b>5</b>	109	85	
(Decrease)/Increase in short term deposits	<b>23</b>	-	512	
Purchase of property, plant and equipment				
Total Asset Additions	<b>10</b>	(2,602)	(5,459)	
Total Purchased Heritage Assets	<b>12</b>	(235)	(240)	
Proceeds from sale of investments	<b>13</b>	1,169	1,176	
Purchase of investments	<b>13</b>	(1,223)	(330)	
<b>Increase in cash</b>		<b>1,440</b>	<b>4,226</b>	
<b>Cash flows from financing activities:</b>				
Repayments of borrowing	<b>17</b>	(329)	(332)	
<b>Net cash used in financing activities</b>		<b>(329)</b>	<b>(332)</b>	
<b>Reconciliation of increase in cash to movement in net funds</b>				
Increase in cash in the period	<b>22</b>	1,111	3,895	
Increase/(Decrease) in liquid resources in the period	<b>22</b>	-	(512)	
Change in cash and cash equivalents in the reporting period		1,111	3,383	
Cash and cash equivalents at the beginning of the reporting period	<b>22</b>	7,530	4,147	
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>23</b>	<b>8,641</b>	<b>7,530</b>	
<b>Analysis in Changes in Net Debt</b>				
		<b>Balance</b> <b>2019</b> <b>£'000</b>	<b>Cash</b> <b>Flows</b>	<b>Balance</b> <b>2020</b> <b>£'000</b>
Cash	<b>23</b>	7,530	1,111	<b>8,641</b>
Loans falling due within one year	<b>17</b>	(244)	-	<b>(244)</b>
Loans falling due after more than one year	<b>17</b>	(5,368)	244	<b>(5,124)</b>
<b>Total</b>		<b>1,918</b>	<b>1,355</b>	<b>3,273</b>

*The notes on pages 70 to 88 form part of these accounts.*

**Notes to the Consolidated Accounts  
For the year ended 31 March 2020**

**1 Accounting Policies**

The accounts comply with the Statement of Recommended Practice: Accounting and Reporting by Charities (SORP FRS102), applicable accounting standards, the requirements of the HM Treasury's Financial Reporting Manual, Charities Act 2011, Accounts Direction issued by the Department for Digital, Culture, Media and Sport (DCMS) and in the case of the subsidiary the Companies Act 2006. The charity is a public benefit entity. The particular accounting policies adopted by the Museum are described below. The Functional currency is Sterling (£).

The financial statements have been prepared to give a 'true and fair' view and 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 Accounting and Reporting by Charities in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS102) issued on 3 January 2019 in preparing its accounts, rather than the Accounting and Reporting by Charities; Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

**Going concern status**

The accounts have been prepared on the going concern basis. Under Section 2 and Section 6 of the National Maritime Museum Act 1934, the Museum has a statutory responsibility for keeping its collections and making them available for inspection by the public, and the Trustees and Accounting Officer have assumed in making the going concern assessment that sufficient Government funding support will continue to be made available to fulfil this responsibility.

**(a) Basis of accounting**

The accounts have been prepared under the historical cost convention as modified by the revaluation of tangible fixed assets and the required valuation methods for financial instruments. The Museum (Group) accounts includes the three Trusts (The Caird Fund, The Development Fund and The No. 3 Trust Fund) and the trading subsidiary, National Maritime Museum Enterprises Limited (NMME). All figures shown as Charity are comprised of the Group results excluding NMME. The accounts are consolidated on a line-by-line basis.

**(b) Income**

Income is classified under the headings of Donations and Legacies, Income from Charitable Activities and Trading Income. Grant-in-aid from the DCMS is recognised in the Statement of Financial Activities in the year that it is received. Lottery, Grant, Donations and legacies are recognised in the SOFA when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably. Grants and other income that are awarded subject to specific performance conditions and non capital income from the Heritage Lottery Fund, are recognised when the performance conditions for their receipt have been met. Commercial and trading income including sponsorship is recognised upon performance of services rendered in accordance with the contractual terms. Admissions and Membership income is recognised as the Museum becomes entitled to the income. All other income is recognised where there is probability of receipt and the amount is quantifiable.

**(c) Expenditure**

All expenditure has been accounted for on an accruals basis.

Expenditure is matched to the income classifications under the headings of Expenditure on Raising Funds and Expenditure on Charitable Activities rather than the type of expense in order to provide more useful information to users of the accounts.

Expenditure on Raising Funds and Expenditure on Charitable Activities comprise direct expenditure including direct staff costs attributable to the activity.

Where costs are unable to be directly attributed they are allocated to activities on a basis consistent with use of the resources in accordance with SORP FRS102. The use of resources for costs not directly attributable to an activity are allocated in accordance with resource use (based on activity income and direct expenditure divided by total income and direct expenditure).

Costs for the Directorate, Finance Department, Human Resources Department and the IT department which are not directly attributable are allocated across Expenditure on Raising Funds and Expenditure on Charitable Activities calculated as a percentage of the total income and expenditure.

This allocation includes an apportionment for the following expenditure:

- Salaries - including Pensions and Social Security
- Staff Recruitment
- Staff Training and Development
- Professional Consultancy Fees
- Professional Legal Fees

**(d) Collection acquisitions (Heritage Assets)**

In accordance with HM Treasury's Financial Reporting Manual and SORP, additions to the collections (that is, heritage assets), acquired since 1 April 2001 are capitalised and recognised in the balance sheet at the cost or value of the acquisition, where such cost or value is reasonably obtainable and reliable. Objects that are donated to the Museum are valued by curators based on their knowledge and market value where available. Heritage assets are not depreciated or revalued as a matter of routine as depreciation is not required on heritage assets which have indefinite lives.

In respect of the collections that existed at 31 March 2001, reliable information on cost or valuation is not available and cannot be obtained at a cost commensurate with the benefits to the users of the financial statements. Therefore such assets are not recognised in the balance sheet.

An overview of the collection is given in Note 12.

### **(e) Tangible & Intangible fixed assets**

The Museum capitalises the purchase of assets which cost more than £1,000 and which have lives beyond the financial year in which they are bought.

All fixed assets are reported at cost less accumulated depreciation, except in the following instance:

Land and buildings are professionally fully valued every five years; a full valuation was undertaken as at 31 March 2017. In the years between full valuations of land and buildings a desktop based revaluation is undertaken. The next full valuation is due to be undertaken for the year ended 31 March 2022.

Due to the outbreak of COVID-19, and the unprecedented set of circumstances it presents, the valuation of property, plant and equipment is reported as subject to 'material valuation uncertainty'. Further information on valuation can be found in Note 10.

No revaluation is undertaken for other tangible and intangible fixed assets as it is considered that depreciated cost value is appropriate.

Depreciation is provided on all tangible and intangible assets, except freehold land and heritage assets, at rates calculated to write off the cost less estimated residual value of each asset on a straight line basis. For assets under construction, depreciation is not charged until the asset has come into use. Heritage assets are considered to have indefinite lives and are therefore not depreciated. Land is not depreciated because land is assumed to have an unlimited useful life.

Fixed assets are depreciated from the date of acquisition to the date of disposal, Intangible assets are amortised from date of acquisition to the date of disposal.

Indicative asset lives are as follows:

Buildings - Structure	50 years or 100 years
Buildings - Plant & Machinery	20 years
Buildings - Fit out	20 years
Fixtures and fittings	2 years, 4 years or 10 years
Equipment	4 years
Computers	4 years
Vehicles	4 years
Software and Website	4 years

### **Impairment of fixed assets**

An assessment of whether there is objective evidence of impairment is carried out for all fixed assets at the balance sheet date. A fixed asset is considered to be impaired if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset (a 'loss event') and that loss event has an impact on the estimated future recoverable value of the asset that can be reliably estimated. Where there is objective evidence that an impairment loss exists, impairment provisions are made to reduce the carrying value to the present estimated recoverable value.

### **(f) Significant judgements and estimates**

The significant judgements and estimates made in preparing these accounts are disclosed throughout the document, and include those with respect to depreciation (note 1(e)) and the valuation of fixed assets (note 10) and heritage assets (note 12).

### **(g) Financial instruments**

#### **Financial assets**

The Museum only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of DCMS loans which are subsequently measured at amortised cost using the effective interest method.

The Museum classifies its financial assets in the following categories: receivables and available-for-sale. The classification depends on the purpose for which the financial asset was acquired.

##### **i. Receivables**

Receivables are financial assets with fixed or determinable payments that are not quoted in an active market. The Museum has no intention of trading these receivables. Receivables consist of trade and other debtors and are recorded at their carrying values, in recognition that these assets fall due within 1 year.

##### **ii. Available for sale financial assets**

Available for sale ("AFS") financial assets are mainly investments that the Museum does not plan to hold until maturity.

Investments that are treated as AFS financial assets are stated at fair value (market value). Given that these investments are small in relation to the Museum's overall reserves, it is the Museum's policy to keep valuations up to date. As a result, the Statement of Financial Activities only includes those unrealised gains or losses arising from the revaluation of the portfolio throughout the year. Disclosure is made in Note 13 of the difference between historical cost and the sale proceeds of the investments sold during the year.

Investments that are intended to produce a return, but are available to be spent within a 12 month period are treated as Current Asset investments. All other investments, which are intended to produce a long term return, and are not intended to be spent within the next 12 months, are treated as Fixed Asset investments.

#### **Impairment of financial assets**

An assessment of whether there is objective evidence of impairment is carried out for all financial assets or groups of financial assets at the balance sheet date. A financial asset, or group of financial assets, is considered to be impaired if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset (a 'loss event') and that loss event has an impact on the estimated future cash flows of the asset or group of assets that can be reliably estimated.

Where there is objective evidence that an impairment loss exists on receivables carried at amortised cost, impairment provisions are made to reduce the carrying value to the present value of estimated future cash flows, discounted at the financial asset's original effective interest rate. The charge to the Statement of Financial Activities represents the movement in the level of provisions, together with any amounts written off, net of recoveries in the year.

### **Financial liabilities**

Trade, other creditors and accruals are recorded at their carrying value, in recognition that these liabilities fall due within 1 year. The museum has no exposure to interest rate risk on its financial liabilities as the interest rate on the DCMS loan is fixed for the entire repayment period.

### **Cash and cash equivalents**

Cash and cash equivalents include cash in hand and deposits held on call with banks.

### **(h) Stock**

Stock is valued at the lower of cost and net realisable value.

### **(i) Pension Schemes**

Pensions costs are accounted for as they are incurred. The Museum operates a defined contribution pension scheme and the assets of the scheme are held separately from those of the company in an independently administered fund with Scottish Widows plc. Some past and present employees of the Museum are covered by the provisions of the Principal Civil Service Pension Scheme (PCSPS) which are described at note 7a. The Museum recognises the expected cost of these elements on a systematic and rational basis over the period during which it benefits from employees' services by payment to the PCSPS of amounts calculated on an accruing basis. Liability for payment of future benefits is a charge on the PCSPS. In respect of the defined contribution elements of the schemes, the Museum recognises the contributions payable for the year.

### **(j) Early retirement costs**

#### **Principal Civil Service Pension Scheme (PCSPS)**

Under the rules of the PCSPS the early retirement of officers is permitted with the agreement of the Museum. In these circumstances certain benefits arise for the employee. The Museum bears the cost of these retirement benefits for the period from the officer's retirement up to their normal retirement age under the Scheme's rules.

#### **Group Personal Pension Scheme**

There are no early retirement benefit costs incurred by the Museum under the Group Personal Pension Scheme.

### **(k) Foreign currencies**

Unless material, foreign currency transactions are converted to or from Sterling at the Bank Rate available on the day of the transaction. For material transactions and where a movement in currency would present a risk to the Museum, this is minimised by securing the currency in advance of payment.

### **(l) Fund accounting**

General funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the Museum. Designated funds comprise unrestricted funds which have been set aside at the discretion of the Trustees for specific purposes. Restricted funds are funds subject to specific conditions imposed by donors or by the purpose of the appeal. Permanent endowment funds are funds which the donor has stated are to be held as capital.

### **(m) Leases**

Rentals applicable to operating leases are charged to the Statement of Financial Activities of the period in which the cost is incurred. The Museum holds no finance leases.

### **(n) Taxation**

The Museum is a Non Departmental Public Body Exempt Charity and under Section 505 ICTA 1988 is exempt from income taxation on charitable activities.

### **Notes to the Consolidated Accounts**

#### **2.a Donations and Legacies - Charity & Group**

£16,598,000 (£15,870,000 - 2019) of Grant-in-Aid has been received from the Department for Digital, Culture, Media and Sport during the year.

		Endow-				<b>Total 2019</b>
		<b>Unrestricted</b>	<b>Restricted</b>	<b>ment</b>	<b>Total</b>	
		<b>Funds</b>	<b>Funds</b>	<b>Funds</b>	<b>2020</b>	
DCMS						
Resource Grant-in-Aid		13,815	-	-	13,815	13,795
Capital Grant-in-Aid		2,725	58	-	2,783	2,075
<b>Total Grant in Aid</b>	<b>Note 24.a</b>	16,540	58	-	16,598	15,870
Donations		308	371	-	679	298
Donations - Capital Projects		-	883	-	883	1,209
Donated Objects	<b>Note 12</b>	-	297	-	297	107
Heritage Lottery Fund	<b>Note 24.b</b>	-	-	-	-	-
<b>Total Donations and Legacies</b>		16,848	1,609	-	18,457	17,484

Donated objects are artefacts given to the Museum with a value of £296,937 (£107,290 - 2019). Objects are valued by curators based on their expert knowledge and market value, including previous auction results for comparable items.

During the year the Museum received donations for Capital Projects with a value of £883,220 (£1,209,008 - 2019).

This note discloses the totality of the donated resources receivable by the museum during the year and their disposition. The museum provides enhanced disclosure in the Statement of Financial Activities beyond the requirements of the SORP in order to allow readers of the accounts to distinguish between the ongoing revenue income and costs of operating the museum, and the impact of donations in support of capital expenditure and collection acquisitions. The value of such donations is often material, and can vary significantly from year to year. Donations and grants in support of capital expenditure and collections acquisitions are recognised in the SOFA when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably. But the associated capital expenditure is depreciated over the expected useful life of the asset, and heritage assets are not depreciated at all.

### 3 Results of Trading Subsidiary

The Museum has a trading subsidiary National Maritime Museum Enterprises Limited whose principal activities are merchandising through the Museum shops and the organisation of commercial activities and events. The company donates its profit to the Museum through Gift Aid. A summary of its trading results is shown below. Audited accounts are filed with the Registrar of Companies.

<b><u>Profit and Loss Account</u></b>	<b>2020</b>	<b>2019</b>
	<b>£'000</b>	<b>£'000</b>
Trading income	2,976	2,912
Cost of sales	(1,280)	(1,303)
Gross profit	1,696	1,609
Income from other commercial activities	2,443	1,759
Administrative expenses	(2,349)	(1,633)
Operating profit	1,790	1,735
Interest receivable and similar income	5	4
Profit on ordinary activities before taxation	1,795	1,739
Tax on profit on ordinary activities	(57)	0
Profit on ordinary activities after taxation	1,738	1,739

Other commercial activities include venue hire, sponsorship, corporate membership and the catering franchise commission.

Administrative expenses include charges of £188,840 (£166,253 - 2019) from the Museum.

Profits on ordinary activities after taxation of £1,437,810 (£1,738,909 - 2019) will be distributed as Gift Aid to the Charity. The company donates, by Gift Aid, its entire taxable profit on an annual basis, where distributable reserves allow.

<b><u>Balance Sheet</u></b>	<b>2020</b>	<b>2019</b>
	<b>£'000</b>	<b>£'000</b>
Current assets	3,055	2,765
Current liabilities	(2,196)	(2,206)
Total current assets less current liabilities	859	559

<b><u>Capital and Reserves</u></b>	<b>2020</b>	<b>2019</b>
	<b>£'000</b>	<b>£'000</b>
Called-up equity share capital	500	500
Profit and loss account	359	59
	859	559

### Reconciliation of results of trading subsidiary to the consolidated Statement of Financial Activities

	<b>2020</b>	<b>2019</b>
	<b>£'000</b>	<b>£'000</b>
Trading income	2,976	2,912
Income from other commercial activities	2,443	1,759
Trading income per SOFA	5,419	4,671
Administrative expenses & cost of sales	3,686	2,936
Intercompany transactions	(189)	(166)
Trading costs per SOFA	3,497	2,770
Investment income	5	4
Intercompany transactions	-	-
Investment income included within SOFA	5	4

### 4 Activities for Generating Funds, Other - Charity & Group

Income from Other Trading Activities - Other is made up as follows:

	<b>Unrestricted</b>	<b>Restricted</b>	<b>Endow-</b>	<b>2020</b>	<b>2019</b>
	<b>Funds</b>	<b>Funds</b>	<b>ment</b>	<b>£'000</b>	<b>£'000</b>
Conferences & Event Attendance	150	-	-	150	105
Membership	586	-	-	586	453
Publications	64	-	-	64	49
Licence Fee	-	-	-	-	1,250
Miscellaneous Other	138	-	-	138	103
	938	-	-	938	1,960

## 5 Investment Income

Investment income is made up as follows:

	Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	2020 £'000	2019 £'000
Dividends receivable	76	1	7	84	71
Interest receivable - Bank interest	25	-	-	25	14
	101	1	7	109	85

Investment income received by the Museum's three Trust accounts is allocated to the funds proportionately based on the prior year's closing fund balances.

All investment income is treated as unrestricted or restricted according to the fund in which it is received.

## 6 Income from Charitable Activities - Charity & Group

Income from Charitable Activities include the following:	Value Our Heritage £'000	Put Visitors First £'000	Extend Our Reputation £'000	Total Funds 2020 £'000	2019 £'000
Admissions	-	7,761	-	7,761	7,318
Licensing	194	-	-	194	201
Education and Public Programmes	-	-	304	304	314
Recharges	38	-	-	38	43
Reproductions, Plans & Print Sales	16	-	-	16	19
Research	1	-	-	1	2
Touring Income	-	-	12	12	22
Other	24	-	-	24	7
	273	7,761	316	8,350	7,926

Income received from Car Parking, Filming & Photography is shown in Note 4 Activities for Generating Funds: Miscellaneous Other.

## 7 Analysis of Total Expenditure

Cost allocation includes an element of judgement and the Museum has had to consider the cost benefit of detailed calculations and record keeping. To ensure accurate costs are kept the Museum adopts a policy of allocating costs to the respective cost headings throughout the year for projects or where the activity is self contained (for example, activities undertaken by the subsidiary), which means the that the Activities include support costs where they are directly attributable.

The use of resources for costs not directly attributable to an activity have been allocated in accordance with resource use, with Management/Strengthening Our Organisation costs including directorate, governance, finance and HR costs allocated in proportion to the number of full time equivalent staff in each area, ICT costs are allocated in proportion to the number of PCs/terminals used by each area.

	Management		ICT		Management		ICT	
	2020	%	2020	%	2019	%	2019	%
Costs of Raising Donations and Legacies		1.9	2.6		1.4		2.1	
Costs of Other Trading Activities		18.6	25.6		18.4		20.9	
Investment Management Costs		0.6	0.6		0.5		0.5	
Putting Visitors First and creating inspiring experiences		34.7	27.3		36.6		30.7	
Valuing our Heritage, caring for and developing our unique collection		35.0	34.3		34.1		35.8	
Extending our Reputation, reach and impact		9.2	9.6		9.0		10.0	

2020	Direct Support Cost Allocation / Strengthening our Organisation						Total 2020 £'000
	Activities	Director-ate £'000	Govern-ance £'000	Finance £'000	HR £'000	IT £'000	
<b>Expenditure on Raising Funds</b>							
Costs of Raising Donations and Legacies	383	21	2	47	17	28	498
Costs of Other Trading Activities	7,036	207	15	462	169	279	8,168
Investment Management Costs	27	7	0	15	5	7	61
<b>Expenditure on Charitable Activities</b>							
Putting Visitors First	4,996	386	27	862	315	298	6,884
Valuing our Heritage	15,596	390	27	869	317	374	17,573
Extending our Reputation	1,932	102	7	228	84	105	2,458
Total Resources Expended	29,970	1,113	78	2,483	907	1,091	35,642

2019 Reanalysis	Direct Support Cost Allocation / Strengthening our Organisation						Total 2019 £'000
	Activities	Director-ate £'000	Govern-ance £'000	Finance £'000	HR £'000	IT £'000	
<b>Expenditure on Raising Funds</b>							
Costs of Raising Donations and Legacies	329	17	1	18	11	22	398
Costs of Other Trading Activities	6,975	216	14	246	140	223	7,814
Investment Management Costs	32	6	0	7	4	5	54
<b>Expenditure on Charitable Activities</b>							
Putting Visitors First	3,678	430	28	489	276	329	5,230
Valuing our Heritage	15,765	400	28	456	257	383	17,289
Extending our Reputation	2,142	105	7	120	67	107	2,548
Total Resources Expended	28,921	1,174	78	1,336	755	1,069	33,333

Expenditure includes a re-classification of the use of resources for costs not directly attributable to an activity (Management and ICT costs). Allocation of these costs were previously calculated as a percentage of income, but have now been allocated in accordance with resource use, with Management/Strengthening Our Organisation costs including directorate, governance, finance and HR costs allocated in proportion to the number of full time equivalent staff in each area, ICT costs are allocated in proportion to the number of PCs/terminals used by each area. Expenditure before reanalysis of support costs shown below.

2019 before reanalysis	Direct	Support Cost Allocation / Strengthening our Organisation					Total 2019 £'000
	Activities	Director- ate	Govern- ance	Finance	HR	IT	
Expenditure on Raising Funds	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Costs of Raising Donations and Legacies	329	370	25	421	238	337	1,720
Costs of Other Trading Activities	9,207	189	12	215	122	172	9,917
Investment Management Costs	32	12	1	13	7	11	76
<b>Expenditure on Charitable Activities</b>							
Putting Visitors First	1,446	189	13	215	122	172	2,157
Valuing our Heritage	15,765	361	24	411	232	329	17,122
Extending our Reputation	2,142	53	3	61	34	48	2,341
Total Resources Expended	28,921	1,174	78	1,336	755	1,069	33,333

(a) Staff Costs	Staff on Capital Projects		2020 £'000	2019 £'000
	Staff	Projects		
Wages and salaries - Permanent Staff	12,835	-	12,835	12,775
Wages and salaries - Agency and Temporary Staff	226	-	226	153
Social security costs	1,167	-	1,167	1,186
Pension costs	1,201	-	1,201	1,210
Early retirement and termination costs	17	-	17	17
	15,446	-	15,446	15,341

For 2019-20 total payments to Key Management Personnel amounted to £731,242 (£777,926 in 2018-19) including bonuses and other payments. No Consultancy Staff were used during the year, therefore no tax assurances were required.

Volunteers gave the Museum 32,036 hours in 2019-20. The voluntary effort equates to around £10 per hour given, which on this basis equates to a valued contribution equivalent to £320,360.

The average number of employees (i.e. full-time equivalents) analysed by function and category of employment was:

Expenditure on Raising Funds	Staff	Temporary Contract & Agency	Staff on Capital Projects	Reanalyse d Total		Total before reanalysis 2019
				2020	2019	
				Total	2019	
Costs of Raising Donations and Legacies	8	-	-	8	7	11
Costs of Other Trading Activities	84	1	-	85	87	230
<b>Expenditure on Charitable Activities</b>						
Putting Visitors First	160	-	-	160	174	28
Valuing our Heritage	157	5	-	162	162	168
Extending our Reputation	36	6	-	42	42	38
<b>Administration/Support Costs</b>	41	2	-	43	41	38
	486	14	-	500	513	513

Staff allocations by function and category have been reanalysed for the 2019 financial year, based on actual function with the largest movement between Putting Visitors First and Activities for Generating Funds. Prior allocation had admissions staff allocated to Activities for generating Funds when Admissions income is shown in Note 6 as Putting Visitors First. The reanalysis aligns the Admissions staff with the income.

The number of senior employees, including the Director, whose emoluments for the year (including taxable benefits in kind) amounted to £60,000 or over in the year was as follows:

	2020	2019
£60,000 - £70,000	5	5
£70,001 - £80,000	1	1
£80,001 - £90,000	1	-
£90,001 - £100,000	2	3
£100,001 - £110,000	1	-
£110,001 - £120,000	2	2
£120,001 - £130,000	-	-
£130,001 - £140,000	-	-
£140,001 - £150,000	-	-
£150,001 - £160,000	-	-
£160,001 - £170,000	-	1
	12	12

Of the twelve employees with earnings over £60,000 per annum there is one for whom benefits are accruing under the defined benefits scheme (PCSPS), with the remainder accruing benefits under the defined contribution scheme. The total employer's contribution for this individual to the PCSPS at Period 12 was £25,230 (£19,807 - 2018-19) and to the NMM Group Personal Pension Plan was £125,717 (£157,072 - 2018-19).

### **The Principal Civil Service Pension Scheme (PCSPS)**

The PCSPS is an unfunded multi-employer defined benefit scheme. The National Maritime Museum is unable to identify its share of the underlying assets and liabilities. The Scheme Actuary valued the scheme as at 31 March 2012. Details can be found in the resource accounts of the Cabinet Office: Civil Superannuation ([www.civilservice.gov.uk/pensions](http://www.civilservice.gov.uk/pensions)).

The Museum ceased offering membership to the PCSPS to new non-member employees on 1 April 1994.

For 2019-20, employer's contributions at Period 12 of £88,383 were payable to the PCSPS (£74,404 - 2018-19) at one of four rates in the range 26.6% to 30.3% per cent of pensionable pay, based on salary bands. The Scheme Actuary reviews employer contributions usually every four years following a full scheme valuation.

The contribution rates are set to meet the cost of the benefits accruing during 2019-20 to be paid when the member retires, and not the benefits paid during this period to existing pensioners.

### **Group Personal Pension Scheme**

The Museum offers membership of a group personal pension scheme into which the employer contributes between 8.5% and 10% of pensionable salary. The employee contributes a minimum of 1.5% or 3% of pensionable salary.

Employer's contributions at Period 12 of £1,119,997 were paid in 2019-20 (£1,137,216 - 2018-19) into the Group Personal Pension scheme. This is a defined contribution scheme.

### **Other Personal Pension Scheme**

Nil contributions were paid to other private pension schemes on behalf of individuals.

The Museum also provides, centrally, an insurance based cover for death in service and ill health benefits.

Additional information on staff costs is provided in the Remuneration Report on page 35.

### **b) Trustees**

The Trustees neither received nor waived any emoluments during the year (£nil - 2019). Expenses reimbursed (for travel and subsistence) to five Trustees amounted to £4,671 (£2,701 - four Trustees 2019).

### **8 Governance**

Governance costs represent part of the meeting of the Strengthen our Organisation objective and include:

	<b>Group 2020 £'000</b>	<b>Charity 2020 £'000</b>	<b>Group 2019 £'000</b>	<b>Charity 2019 £'000</b>
External Audit	55	55	45	45
Internal Audit	33	33	33	33
	<b>88</b>	<b>88</b>	<b>78</b>	<b>78</b>

The Charity external audit fee of £54,500 (£45,000 - 2018-19) does not include any fees for non-audit work.

External and internal audit fees for the audit of the Museum and Trusts are included in Governance. External audit fees for the audit of NMME of £13,050 have been included within Activities for Generating Funds - Trading Costs.

### **9 Total Net Movement in Funds**

	<b>2020 £'000</b>	<b>2019 £'000</b>
Net movement in funds	<b>10,763</b>	<b>1,682</b>
Net movement in funds includes the following charges:		
External Auditors' remuneration - for Museum and Trusts	55	45
External Auditors' remuneration - for NMME (within Activities for Generating Funds - Trading Costs)	13	13
Lease rental payments on land and buildings	80	147
Lease rental payment - other	8	10
Loss/(Gain) on Disposal of Assets	12	19
Depreciation	6,312	6,142
Amortisation	162	189

<b>10.a Tangible Fixed Assets - Charity &amp; Group</b>	<b>Freehold Land and Buildings £'000</b>	<b>Fixtures &amp; Fittings £'000</b>	<b>Computer &amp; Network Equipment £'000</b>	<b>Motor Vehicles £'000</b>	<b>Assets under Construc- tion £'000</b>	<b>Total £'000</b>	
Cost or valuation: Balance at 1 April 2019	175,458	30,150	6,160	2,983	158	743	215,652
Additions	789	381	184	537	33	562	2,486
Disposals	-	-	(36)	-	-	-	(36)
Transfers Between Asset Class	135	195	361	52	-	(743)	-
Revaluation gain/impairment	9,953	-	-	-	-	-	9,953
At 31 March 2020	186,335	30,726	6,669	3,572	191	562	228,055
Accumulated depreciation: Balance at 1 April 2019	-	18,847	5,382	2,767	146	-	27,142
Depreciation Charge for the year	3,568	2,174	448	113	9	-	6,312
Disposals	-	-	(24)	-	-	-	(24)
Revaluation gain	(3,568)	-	-	-	-	-	(3,568)
At 31 March 2020	-	21,021	5,806	2,880	155	-	29,862
<b>Net Book Value at 31 March 2020</b>	<b>186,335</b>	<b>9,705</b>	<b>863</b>	<b>692</b>	<b>36</b>	<b>562</b>	<b>198,193</b>
Net Book Value at 31 March 2019	175,458	11,303	778	216	12	743	188,510

The freehold title to the main Museum site at Greenwich was transferred from the Secretary of State for the Environment to the Museum Trustees in July 1989. The Museum was granted rights to occupy and use part of the site of the Royal Observatory, Greenwich in a Royal Warrant dated 1953. On 23 March 2004 a new Royal Warrant was signed which granted rights to occupy and use the entire site of the Royal Observatory, Greenwich.

The Land and Buildings of the main Museum, the Royal Observatory, Greenwich, Prince Philip Maritime Collections Centre and the Kidbrooke Stores have been revalued using the Depreciated Replacement Cost basis applicable to specialised buildings and on the basis that the Museum is a going concern. The revaluation of the Royal Observatory, Greenwich reflects the valuation of the entire site following the grant of the new Royal Warrant. The Brass Foundry has been revalued using the Existing Use Value basis applicable to non-specialised buildings.

All depreciable fixed assets are depreciated from the date of acquisition to the date of disposal or to the end of their useful economic life.

The Land and Buildings have been professionally valued at 31 March 2020 by external valuers, Gerald Eve LLP, Chartered Surveyors in accordance with the Appraisal and Valuation Standards as published by the Royal Institution of Chartered Surveyors and FRS102 - The Financial Reporting Standards for Tangible Fixed Assets. There was a full valuation of the Prince Philip Maritime Collections Centre (PPMCC) at Kidbrooke and the Endeavour Galleries Basebuild which were both completed in year, for all other buildings this was a desktop review based interim valuation. The next full valuation is due to take place for the year ending 31 March 2022.

Due to the outbreak of COVID-19, Gerald Eve LLP considered that at the indexation date of 31 March 2020, less weight can be attached to previous market evidence for comparison purposes, to inform opinions on the indexation of property, plant and equipment.

Due to the unprecedented set of circumstances on which the indexation judgement is based the valuation is being reported as subject to 'material valuation uncertainty' as set out in VPS 3 and VPGA 10 of the RICS Valuation – Global Standards. Consequently, less certainty – and a higher degree of caution – should be attached to the valuation than would normally be the case.

For the avoidance of doubt, the inclusion of the 'material valuation uncertainty' disclosure above does not mean that the valuation cannot be relied upon. Rather, the disclosure has been included to ensure transparency of the fact that – in the current extraordinary circumstances – less certainty can be attached to the valuation than would otherwise be the case. This material uncertainty disclosure is to serve as a precaution and does not invalidate the valuation.

#### **Legal and Statutory Constraints**

By the National Maritime Museum Acts 1934 and 1989, should the specialised buildings at Greenwich (not including the Royal Observatory, Greenwich) cease to be used for the purposes of the Museum, they shall be held in trust for the benefit of Greenwich Hospital. The Royal Warrant, by which the Royal Observatory, Greenwich is occupied, does not confer ownership rights to the property and so should the Royal Observatory Greenwich cease to be used for Museum purposes it would revert to the Crown. In consequence, the entire site and buildings at Greenwich have no realisable value to the Museum.

#### **Revaluation**

A valuation was carried out on the following assets for 2019-20:

	<b>Revaluation</b> <b>£'000</b>
Main site - Land and Buildings	123,669
Royal Observatory - Land and Buildings	22,221
The Brass Foundry - Land and Buildings	1,370
Prince Philip Maritime Collection Centre - Land and Buildings	22,828
Cutty Sark Canopy - Land and Buildings	16,247
	<hr/> 186,335

The closing revaluation figure is the sum of cost and the cumulative total of annual revaluations.

The historic cost of the land and buildings and certain plant and machinery is not known.

No revaluation has been undertaken for other tangible fixed assets as it is considered that depreciated cost value is appropriate.

#### **10.b Intangible Fixed Assets - Charity & Group**

	<b>Software</b>	<b>Developed</b>	<b>Assets under Construction</b>	<b>Total</b>
	<b>Licences £'000</b>	<b>Software £'000</b>	<b>£'000</b>	<b>£'000</b>
Cost or valuation:				
At 1 April 2019	414	500	70	2
Additions	92	-	2	22
Disposals	0	-	0	0
Transfers Between Asset Class				-
At 31 March 2020	<hr/> 506	<hr/> 500	<hr/> 72	<hr/> 24
				1,102
Amortisation:				
At 1 April 2019	236	372	32	-
Provided during the year	60	87	15	-
Disposals	0	-	0	0
At 31 March 2020	<hr/> 296	<hr/> 459	<hr/> 47	<hr/> 802
<b>Net Book Value at 31 March 2020</b>	<b>210</b>	<b>41</b>	<b>25</b>	<b>24</b>
Net Book Value at 31 March 2019	178	128	38	-
				346

Historic expenditure on some in-use assets have not been reclassified as these assets are of insignificant net book value. All new Intangible Assets are considered to have a useful life of 4 years.

#### **11 Capital Expenditure Commitments**

	<b>2020 £'000</b>	<b>2019 £'000</b>
Contracted for but not provided in the accounts	827	837

The commitments relate to the ship enrichment programme and estates capital works.

## **12 Heritage Assets**

The FRS102 Standard requires that where information on cost or value is available, heritage assets should be reported in the balance sheet separately from other tangible assets. However where this information is not available, and cannot be obtained at a cost which is commensurate with the benefit to users of the financial statements, the assets will not be recognised in the balance sheet.

In the opinion of the Trustees, reliable information on cost or valuation of the collection held at 31 March 2020 is not available for the Museum's collections owing to lack of information on purchase cost, the lack of comparable market value, the diverse nature of the collections and the volume of items held. As the costs of carrying out such a valuation far exceeds the benefits to the users of the accounts, the collections pre March 2001, are not reported in the balance sheet.

### **The NMM Collections**

The Museum has the most important holdings in the world related to the history of Britain at sea, including maritime art (both British and 17th-century Dutch), cartography, manuscripts including official public records, ship models and plans, scientific and navigational instruments, instruments for time-keeping and astronomy (based at the Observatory).

Its portraits' collection is only exceeded in size by the National Portrait Gallery's and its holdings related to Nelson and Cook, among many other individuals, are unrivalled. It has the world's largest maritime historical reference library (100,000 volumes) including books dating back to the 15th century.

Overall the total collection comprises some 3 million items (this figure includes material not catalogued in Mimsy XG database such as the Library working collection, manuscripts, post 1900 charts and historic photographic prints) sub-divided into 25 collection categories: Archaeology, Applied and Decorative Arts, Coins, Medals and Heraldry, Ethnography, Relics and Antiquities, Tools and Ship Equipment, Cartography, Fine Arts, Science and Technology, Weapons and Ordnance, Photographs and Film, Ship Plans and Technical Records, Boats and Ship Models, Caird Library and archive.

The following provides an approximation of the spread and extent of collections:-

- 100,000 books
- 397,500 items in the Manuscripts Collection
- 90,000 sea charts
- 4,000 oil paintings
- 70,000 prints and drawings
- 1 million Ship Plans
- Up to 1 million Historic Photographs
- 280,000 negatives
- 44,500 3D objects: Including small craft, ship models, coins and medals, decorative art, figureheads, relics, horological instruments, uniforms, weapons etc.

The Museum's collections are used to illustrate for everyone the importance of the sea, ships, time and the stars and their relationship to people, which is interpreted through four major research areas: maritime and decorative art; maritime science and technology, maritime and world history, and the history of maritime Greenwich.

### **Structure for the Management and Care of the Collections**

The NMM has in place a comprehensive framework of policies and procedures for the management and care of its collections assets.

The primary requirements of managing the collections are undertaken by the three departments: Collections Management; Conservation & Preservation, Research & Information.

The day-to-day activities of these departments are shaped by the NMM's statutory responsibilities, strategic priorities and Government initiatives that underpin these.

#### ***Collections Management Department; comprising Registration, Documentation & Audit and Storage & Movement.***

The department is responsible for managing loans in and out of the Museum and transporting, installing and decanting collections on display and in temporary exhibitions.

The Department underpins the Museum's core remit to look after its collections and provide responsible stewardship, through acquisitions, documentation and audit programmes, management of collections information, management of collections stores and collections security programmes.

The department also provides expertise in support of the Museum's key capital projects.

*The Registration* section is responsible for managing processes, risk and logistics for loans and the acquisition of collection objects and other cultural artefacts, upholding standards and public accountability and advising on relevant applicable law and the regulatory environment.

*The Documentation and Audit* section is responsible for the inventory and audit activities across collections, leading on collection disposal, management of the collections databases, provision of documentation advice, guidelines and provision of documentation management and support for key Museum projects.

*The Storage and Movement* section is responsible for planning, scheduling and managing the movement of collections across sites and to other organisations and for installing exhibitions and displays across the Museum. It is also responsible for managing the Museum's offsite and on-site storage facilities and for the planning and implementation of stores' projects.

#### ***Conservation and Preservation Department***

The main purpose of the Conservation and Preservation Department is to care for the collections, ensure they are suitable for display and that they can be handled safely. Most of their work is related to reducing the risk of damage to objects, extending their life expectancy whilst ensuring they can be accessed and enjoyed.

#### ***Policies governing the management and collections care activities***

The NMM maintains a suite of policies which combine to create a Collections Management Manual in order to ensure continuity of practice and standardisation of procedure and policies, and ensure we have a centralised location for all policies and procedures relating to collections management and documentation.

Acquisitions and disposals are made in accordance with the principles detailed in the NMM's Collections Development Policy which can be accessed via the link [www.rmg.co.uk/sites/default/files/Collection\\_Development\\_Policy\\_2012-2017.pdf](http://www.rmg.co.uk/sites/default/files/Collection_Development_Policy_2012-2017.pdf).

The NMM has rigorous acquisition and disposal processes in accordance with the legal and ethical framework required to meet recognised professional standards. Recommendations for acquisition are made by the Collections Development Committee to the Museum Director, and where appropriate, to the Board of Trustees, depending on the financial value, sensitivity or significance of the potential acquisition. Disposals follow the same process with the difference that all are considered by the Board of Trustees and all disposals other than duplicates require consent from the Secretary of State for Digital, Culture, Media and Sport.

The NMM undertakes to catalogue Object, Archive and Library collections in accordance with National and International standards. These are outlined in the Museum's Collections Management Manual.

#### ***Collections Auditing***

The rolling NMM Collections Auditing Programme forms an important part of the Museum's ongoing risk management programme with results informing a range of other management strategies including knowledge management, security and staff training.

Staff undertake a physical inspection of objects against their locations and match these results to those on our Museum databases, and through this monitor the location controls in place within the Museum sites. This process also allows staff to check the basic catalogue information on these objects or add record photographs.

Audits are prioritised according to known risks and business needs.

The NMM also has a suite of policies governing the conservation and preservation of collections including a Conservation Policy, Lighting Policy, Environmental Preservation Policy and an integrated approach to managing insects and pests (IPM).

#### ***Collections Care and Storage***

##### **Storage Estate:**

The National Maritime Museum has a large and varied collections storage estate which includes a number of offsite facilities; the Prince Philip Maritime Collections Centre, Kidbrooke and the Brass Foundry. In addition we have collections held at the No.1 Smithery, Chatham Historic Dockyard Trust (a partnership with CHDT and the Imperial War Museum), and large objects in commercial storage at the Science Museum Store at Wroughton, Gander & White and Cadogan Tate. Onsite stores include the SOW Archive and

The operations of the stores are managed by the Collections Management team in collaboration with Conservation, Curatorial and Estates colleagues and through the quarterly Stores Management meetings. No.1 Smithery Quarterly Management Board meetings are held, chaired by the Head of Collections Management.

##### **Prioritised Approach to Collections Care:**

The NMM conducts a biannual collections store survey to identify and prioritise areas for improvement. This is coupled with weekly gallery inspections and one collection survey per year in a particular area. The data from these surveys informs strategies for collections care.

In addition to the three survey/inspection programmes outlined above the NMM has an active programme for identifying and monitoring vulnerable objects; many of these contain hazardous materials. Quarterly Hazards Group Meetings are held chaired by the Head of Conservation

##### **Provision of suitable building conditions:**

The Museum's buildings provide adequate protection in terms of their condition and design to ensure the safe keeping of the collection.

The Museum's various buildings and grounds are managed by the in-house Estates Department. The annual planned maintenance programme is informed by the quadrennial condition survey carried out by independent Mechanical & Electrical Engineering (M&E) and Building & Civil Engineering (B&CE) consultants.

An ongoing maintenance plan is prepared and with this overview the next year's budget is determined. This allows annual flexibility which may be necessary due to changed priorities or a changed financial climate informed by a longer term strategy.

Day-to-day maintenance issues are dealt with on an ongoing basis to ensure the buildings do not fall into disrepair or require more major and costly intervention.

#### **Loans**

##### ***Loans Out Policy***

Although the Museum is only able to display a small proportion of its collections at Greenwich at any one time, it is committed to making it accessible to the widest audience. Every year the NMM contributes high-quality objects to exhibitions and displays in Britain and abroad through its extensive loans programme. The Museum lends material to an increasing variety of borrowers such as museums and galleries, government and public buildings, corporate institutions.

Loan requests are assessed by the Registration Section and by the Loans Committee. The factors that are taken into consideration are timeliness, internal use for requested objects, conflicting loan requests, condition of objects and suitability for travel, availability of resources to prepare the loan and how the loan improves access to the collection.

#### **Financial Information on Acquisition of Heritage Assets - Charity & Group**

	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Cost or Valuation:					
As at 1 April	16,128	17,426	100,485	100,644	100,991
Collection Addition -	295	9,530	14	240	235
Collection Addition - Donated	1,003	73,529	145	107	297
As at 31 March	17,426	100,485	100,644	100,991	101,523

Collection additions (donated) of £107,290 included rare books, diaries and papers, ship models, marine chronometers and watches.

##### ***Cutty Sark***

Cutty Sark was acquired for the National Maritime Museum Collection at nil value from the Trustees of the Cutty Sark Trust in 2015. The cost of carrying out a valuation far exceeds the benefit to the users of the accounts and the asset is therefore not recognised in the Accounts.

### **13 Investments**

#### **Quoted Investments**

	<b>Group</b>	<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Market value at 1 April 2019	4,350	5,048	4,350
Additions	1,223	330	1,223
Disposal Proceeds	(1,169)	(1,176)	(1,169)
Gain/(Loss) on Disposal	-	63	-
Net Gain/(Loss) on revaluation	(389)	85	(389)
<b>Market value at 31 March 2020</b>	<b>4,015</b>	<b>4,350</b>	<b>4,015</b>
Historical cost as at 31 March 2020	1,972	1,918	1,972
<b>Unquoted Investments:</b>			
Cost as at 31 March 2020	-	-	500
<b>Total Investments</b>	<b>4,015</b>	<b>4,350</b>	<b>4,515</b>
			<b>4,850</b>

The unquoted investment is in the trading subsidiary, National Maritime Museum Enterprises Limited - a company registered in England and Wales. The authorised, issued share capital consists of 500,000 £1 ordinary shares of which the Museum owns 100%.

### **14 Financial Risk Management**

FRS102, Financial Instruments, requires disclosure of the role which financial instruments have had during the year, in creating or changing the risks the Museum faces in undertaking its activities.

The majority of financial instruments relate to contracts to buy non-financial items in line with the Museum's expected purchase and usage requirements and the Museum is therefore exposed to little credit, liquidity or market risk.

<b>Financial Assets</b>	<b>Total</b>	<b>Floating</b>	<b>Fixed</b>	<b>Assets</b>	<b>Weighted</b>	<b>Weighted</b>
		<b>Financial</b>	<b>Financial</b>	<b>Earning</b>	<b>Average</b>	<b>Average</b>
		<b>Assets</b>	<b>Assets</b>	<b>Earnings</b>	<b>Fixed Int</b>	<b>Period for</b>
		<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>Rate</b>	<b>Which Rate</b>
Year ended 31 March 2020 - Sterling	12,656	8,641	-	4,015	0.0%	3 Months
Year ended 31 March 2019 - Sterling	11,880	7,530	-	4,350	0.0%	3 Months

The interest rate on floating financial assets is determined by the bank and market conditions.

#### **Reconciliation to the Balance Sheet**

		<b>2020</b>	<b>2019</b>
		<b>£'000</b>	<b>£'000</b>
Cash	Floating Financial Assets	8,641	7,530
Investments (Current Assets)	Fixed Financial Assets	-	-
Investments (Fixed Assets)	Assets Earning Equity Return	4,015	4,350
<b>Total</b>		<b>12,656</b>	<b>11,880</b>

#### **Liquidity Risk**

The National Maritime Museum receives a large proportion of its operating income by way of Grant in Aid and as a result there is little exposure to liquidity risk. This is managed through the reserves policies as established by the Trustees.

The Museum has sufficient investments, designated funds and unrestricted funds to cover its current liabilities.

#### **Credit Risk**

The Museum is exposed to credit risk of £557,168 of trade debtors. This risk is not considered significant as major customers are familiar to the Museum. Bad and doubtful debts are provided for on an individual basis. Write offs in the year for bad debts amounted to £2,111 (£2,709 - 2018-19).

The Museum is exposed to credit risk of £1,164,560 of Accrued Grant Income. The risk is not considered significant as the donors are all established foundations, charities and public bodies. The remainder of the Museum's activity is funded by self-generated income and funds given for restricted purposes such as capital projects. Projects are only progressed when income is certain.

Cash is held by the Museum's bankers. The Museum has not suffered any loss in relation to cash held by bankers.

#### **Foreign Currency Risk**

The National Maritime Museum has low material exposure to foreign currency risk because no material transactions are carried out in foreign currencies.

#### **Investment Income Risk**

The National Maritime Museum has a Loan from DCMS repayable over 25 years and all cash deposits are for terms of up to four months.

The museum has no exposure to interest rate risk on its financial liabilities as the interest rate on the DCMS loan is fixed for the entire repayment period. Its financial assets are held in fixed term deposit accounts with maturity of one month or less, or in funds or assets that can be readily traded, and so have no fixed interest rate.

### **15 Stock**

	<b>Group</b>	<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Goods for resale	418	435	84
			76

## 16 Debtors

### **Amounts falling due within one year**

	<b>Group</b>	<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Trade debtors	557	412	343
Amount owed by subsidiary	-	-	1,438
Prepayments	186	315	186
Taxation (VAT)	453	119	453
Accrued income	17	14	17
Accrued Grant income	947	1,577	947
Other debtors	60	52	28
Balance falling due within one year	2,220	2,489	3,412

### **Amounts falling due after one year**

Accrued Grant Income	218	326	218	326
Balance falling due after one year	218	326	218	326
<b>Total</b>	<b>2,438</b>	<b>2,815</b>	<b>3,630</b>	<b>4,288</b>

Accrued Grant income includes £747,060 of income due from restricted grant funding for specific projects to be undertaken by the Museum in 2020-21 and future years.

Other debtors includes £1,000 of unpresented credit card income (£18,355 - 2018-19).

## 17 Creditors

### **Amounts falling due within one year**

	<b>Group</b>	<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Trade creditors	251	179	249
Other creditors	172	142	44
DCMS Loan and Interest	329	332	329
Taxation and social security	337	284	280
Accruals	2,160	2,308	2,113
Deferred income	387	359	18
Balance falling due within one year	3,636	3,604	3,033

### **Balance falling due after one year**

DCMS Loan and Interest	5,124	5,368	5,124	5,368
Balance falling due after one year	5,124	5,368	5,124	5,368
<b>Total</b>	<b>8,760</b>	<b>8,972</b>	<b>8,157</b>	<b>8,505</b>

During 2015-16 DCMS approved a loan to the Museum totalling £6,100,000 towards the development of the Prince Philip Maritime Collections Centre. The first repayment on the loan was due and paid in April 2017 and regular payments are made each year. Interest is being accrued at an indicative rate of 1.02%.

The movement on the deferred income account is as follows:

	<b>Group</b>	<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Deferred income at 1 April	359	322	65
Released in year	(359)	(322)	(65)
Deferred in year	387	359	18
Deferred income at 31 March	387	359	18

## 18 Operating Leases

As at 31 March 2020 the Museum had obligations under non-cancellable operating leases which are due as follows:

	<b>Group</b>	<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
<b>Buildings</b>			
- Within one year	80	117	80
- In the second to fifth year	307	315	307
- After five years	740	820	740
<b>Total</b>	<b>1,127</b>	<b>1,252</b>	<b>1,252</b>
<b>Other</b>			
- Within one year	8	8	8
- In the second to fifth year	-	5	-
- After five years	-	-	-
<b>Total</b>	<b>8</b>	<b>13</b>	<b>8</b>

<b><u>19.a Statement of Funds - Group</u></b>	<b>Balance 2019 £'000</b>	<b>Income £'000</b>	<b>Expendi- ture £'000</b>	<b>Gains/ (Losses) £'000</b>	<b>Transfers £'000</b>	<b>Balance 31 March 2020 £'000</b>
<b>General Funds</b>	3,041	23,228	(23,995)	-	832	3,106
<b>Designated Funds</b>						
Tangible & Intangible Asset Fund	13,387	-	(2,919)	-	1,689	12,157
Designated Capital	-	2,725	-	-	(2,725)	-
Designated Acquisitions Fund	103	-	-	-	(19)	84
Cutty Sark Preservation Fund No. 2	466	-	-	-	150	616
Caird Fund	1,261	17	(46)	(80)	-	1,152
Development Fund	1,875	57	(18)	(257)	1,600	3,257
No. 3 Trust Fund	624	3	(6)	(15)	-	606
Trading Funds	59	5,424	(3,686)	-	(1,438)	359
<b>Total Designated Funds</b>	17,775	8,226	(6,675)	(352)	(743)	18,231
<b>Total Unrestricted Funds</b>	20,816	31,454	(30,670)	(352)	89	21,337
<b>Restricted Funds</b>						
<b>Restricted Income Funds</b>						
Acquisitions Fund	27	-	-	-	-	27
Special Purpose Funds	-	441	(349)	-	(92)	-
Cutty Sark Preservation Fund	667	604	0	-	(5)	1,266
Endeavour Galleries Fund	1,640	241	(283)	-	(1,598)	-
National Historic Ships UK Fund	350	9	(415)	-	215	159
Activities Fund	871	219	(336)	-	(12)	742
No. 3 Trust Fund - Sackler Research Fellowships	-	-	-	-	163	163
No. 3 Trust Fund - Sackler Caird Fund	39	1	(1)	(4)	-	35
No. 3 Trust Fund - Anderson Fund	74	-	-	-	-	74
No. 3 Trust Fund - Bosanquet Fund	5	-	-	-	-	5
	3,673	1,515	(1,384)	(4)	(1,329)	2,471
<b>Restricted Asset Funds</b>						
Land and Buildings Fund (Incl. Cutty Sark Canopy)	99,375	-	(3,568)	-	1,168	96,975
Revaluation Reserve	70,471	-	-	13,521	-	83,992
Collections Capital Fund, Heritage Assets	100,991	297	-	-	235	101,523
	270,837	297	(3,568)	13,521	1,403	282,490
<b>Total Restricted Funds including Revaluation Reserve</b>	274,510	1,812	(4,952)	13,517	74	284,961
<b>Endowment Funds</b>						
The Caird Fund	516	7	(20)	(33)	-	470
The Sackler Fund	163	-	-	-	(163)	-
<b>Total Endowment Funds</b>	679	7	(20)	(33)	(163)	470
<b>Total Funds</b>	296,005	33,273	(35,642)	13,132	-	306,768

<b><u>19.b Statement of Funds - Charity</u></b>	<b>Balance 2019 £'000</b>	<b>Income £'000</b>	<b>Expendi- ture £'000</b>	<b>Gains/ (Losses) £'000</b>	<b>Transfers £'000</b>	<b>Balance 31 March 2020 £'000</b>
General Funds (Group)	3,041	23,228	(23,995)	-	832	3,106
Total Designated Funds (Group)	17,775	8,226	(6,675)	(352)	(743)	18,231
Less: Trading Funds	(59)	(3,541)	3,443	-	-	(157)
<b>Total Designated Funds (Charity)</b>	17,716	4,685	(3,232)	(352)	(743)	18,074
Total Restricted Funds including Revaluation Reserve (Group)	274,510	1,812	(4,952)	13,517	74	284,961
Less: Trading Funds	-	(202)	-	-	-	(202)
<b>Total Restricted Funds Revaluation Reserve (Charity)</b>	274,510	1,610	(4,952)	13,517	74	284,759
Total Endowment Funds	679	7	(20)	(33)	(163)	470
<b>Total Funds</b>	295,946	29,530	(32,199)	13,132	-	306,409

Transfers are made each year from Designated Capital funds to the Land & Building Fund and Tangible Assets Fund in respect of certain capital assets acquired.

Funds of £1,598k have been transferred from the Endeavour Galleries Fund to Tangible Assets Funds in respect of assets acquired on completion of the Endeavour Galleries project.

Funds of £163k were transferred from Endowments to Restricted as agreed with the original donors of the Sackler Fund.

Funds of £1,438k have been transferred from trading funds to General Funds and the development funds as giftaid profits.

**General Funds** - the general funds consist of the accumulated surplus or deficit on the Statement of Financial Activities. The amount available for use at the discretion of the Trustees in the furtherance of the general objectives of the museum is detailed in Note 20.

**Designated Funds** - a collection of Funds which have been set aside at the discretion of the Trustees for specific purposes:

The Tangible & Intangible Asset Fund represents the value of the fixed assets (excluding land and buildings) plus subsequent additions at cost. The Tangible Assets Fund movement mainly provides designated Capital reserves for spend on Fixed assets for the year.

The Designated Capital Fund represents funding received from DCMS for Capital Expenditure. The fund movement provides for the transfer of the capital Grant in Aid received which has been used for the purchase of tangible assets during the year.

The Designated Acquisitions Fund, the Trustees recognise that the availability of potential new acquisitions for the collection is unpredictable. Accordingly, funds allocated to acquisitions but unspent in the year are credited to a designated fund for future purchases of collection objects when they become available.

Cutty Sark Preservation Fund No. 2, the Trustees have decided to designate £150,000 in the year to put towards the long term conservation of the ship less costs charged to the fund in year.

The Caird Fund is available for use at the discretion of the Trustees for the purpose and benefit of the Museum.

The Development Fund is designated for development projects at the Museum.

The No.3 Trust Fund (except to the extent that funds are endowment or restricted) is for the purpose and benefit of the Museum at the discretion of the Trustees.

Trading Funds represent the value of reserves held in the Museum's trading subsidiary. The transfer of the trading funds represent the transfer of the profit as Gift Aid to the Charity.

**Restricted Funds** - These funds are subject to specific restrictions imposed by the donor, by the purpose of an appeal or are received for a specific purpose. They consist mainly of the following:

The Acquisitions Fund represents grants and donations received by the museum for specific future heritage asset purchases.

Special Purpose Funds represent grants and donations received by the Museum for specific purposes.

Cutty Sark Preservation Fund includes the transfer of cash funds from the Cutty Sark Trust, the Cutty Sark 150 and Nannie restoration appeals of which is held as a restricted fund for the conservation of the ship *Cutty Sark*.

The Endeavour Galleries Fund represents donations and grants raised for the Endeavour Galleries capital works project.

The Altazimuth Conservation Fund represents donations and grants raised for the Altazimuth Pavilion capital works project.

The National Historic Ships UK Fund supports research, publications, training, recording and similar activities relating to the preservation of historic vessels. This fund includes a grant from HLF for a two year Shipshape Heritage Training Partnership programme.

The Activities Fund represents grants raised for activities based around the Endeavour Galleries, both the Armada and Stubbs acquisitions, Maritime Impacts project, Royal Visit to The Fleet Conservation, MA Collect Project and the Cutty Sark Theatre.

The Sackler Caird Fund (part of the No.3 Trust Fund) was established to support a research fellowship in areas directly related to the Museum's collections or in particular related subjects.

The Anderson Fund (part of the No.3 Trust Fund) supports a fellowship in naval and maritime history.

The Bosanquet Fund (part of the No.3 Trust Fund) provides funding for the purchase of library books.

The Land and Buildings Fund represents the value of the land and buildings on transfer from the Secretary of State for the Environment to the Trustees of the Museum, the incorporation of the Royal Observatory, Greenwich partly in 1999 and fully in 2004, plus subsequent additions at cost, less depreciation for the year and net of the outstanding loan balance owed to DCMS. The Land and Buildings Fund movement provides for a transfer for additions of land and buildings paid for from the Designated General Fund.

The Revaluation Reserve represents the difference between the original cost and valuation of the land and buildings at year end.

The Collections Capital Fund represents assets either donated or purchased for the Museum's collection and is the value of capitalised heritage assets at the point of accession. The Collections Capital Fund movement provides for the relocation of the purchase of Heritage Assets from the General Fund.

**Endowment Funds** - These comprise funds donated on condition that the capital value of the donation is held in perpetuity, or in the case of expendable endowment, for the long term.

The Caird Fund is a capital sum the income of which is to be used for the purpose and benefit of the Museum and is a permanent endowment.

The Sackler Fund (part of the No.3 Trust Fund) is a capital sum which is used to support a research fellowship in areas directly relating to the history of astronomy and navigational sciences. This has now been transferred to Restricted Funds in agreement with the original donors.

**20 Statement of fund commitments as at 31 March 2020**

	<b>Group</b>		<b>Charity</b>	
	<b>2020</b>	<b>2019</b>	<b>2020</b>	<b>2019</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
<b>Funds available for spending at Trustee's discretion:</b>				
General Income Funds	3,106	3,041	3,106	3,041
Designated funds (excluding NMM Enterprises Ltd & Asset Funds)	5,715	4,329	5,715	4,329
	8,821	7,370	8,821	7,370
<b>Funds raised for specific purposes:</b>				
Restricted Income Funds	2,471	3,673	2,471	3,673
<b>Total Funds available for spending</b>	<b>11,292</b>	<b>11,043</b>	<b>11,292</b>	<b>11,043</b>
<b>Funds not available for Trustee's spending</b>				
Designated funds - share capital of NMM Enterprises Ltd	359	59	-	-
Endowment Funds	470	679	470	679
Land and Buildings Fund (Incl. Cutty Sark Canopy)	96,975	99,375	96,975	99,375
Revaluation Reserve	83,992	70,471	83,992	70,471
Collections Capital Fund, Heritage Assets	101,523	100,991	101,523	100,991
Tangible & Intangible Asset Fund	12,157	13,387	12,157	13,387
<b>Total Funds not available for spending</b>	<b>295,476</b>	<b>284,962</b>	<b>295,117</b>	<b>284,903</b>
<b>Total Funds in Balance Sheet</b>	<b>306,768</b>	<b>296,005</b>	<b>306,409</b>	<b>295,946</b>

**21.a Analysis of Group Net Assets between Funds**

<b>Fund balances at 31 March 2020 are represented by:</b>
Heritage Assets
Tangible Fixed assets
Intangible Assets
Investments
Current assets
Debtors: Amounts falling due after one year
Creditors: Amounts falling due within one year
Creditors: Amounts falling due after one year

	<b>Unrestrict-</b>			<b>Endow-</b>	<b>Total</b>
	<b>Unrestricted</b>	<b>Desig-</b>	<b>General</b>		
	<b>Funds</b>	<b>Funds</b>	<b>Restrict-ed</b>	<b>Funds</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
<b>Group Net Assets</b>	<b>18,231</b>	<b>3,106</b>	<b>284,961</b>	<b>470</b>	<b>306,768</b>

Unrealised gains and losses detailed below have been included in the fund balances.

**Reconciliation of movements  
in unrealised gains on land and buildings:**

	<b>Unrestrict-</b>	<b>Endow-</b>	<b>Total</b>
	<b>ted</b>	<b>ment</b>	
	<b>Funds</b>	<b>Funds</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Unrealised gains at 1 April 2019		70,471	70,471
Net gain arising on revaluation		13,521	13,521
Unrealised gains at 31 March 2020		83,992	83,992

**Reconciliation of movements  
in unrealised gains on investments:**

	<b>Unrestrict-</b>	<b>Endow-</b>	<b>Total</b>
	<b>ted</b>	<b>ment</b>	
	<b>Funds</b>	<b>Funds</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Unrealised gains at 1 April 2019	2,075	24	2,241
Net gains arising on revaluations	(352)	(4)	(389)
Unrealised gains at 31 March 2020	1,723	20	1,852

**21.b Analysis of Charity Net Assets between Funds**

<b>Fund balances at 31 March 2020 are represented by:</b>
Heritage Assets
Tangible Fixed assets
Intangible Assets
Investments
Current assets
Debtors: Amounts falling due after one year
Creditors: Amounts falling due within one year
Creditors: Amounts falling due after one year

	<b>Unrestrict-</b>			<b>Endow-</b>	<b>Total</b>
	<b>Unrestricted</b>	<b>Desig-</b>	<b>General</b>		
	<b>Funds</b>	<b>Funds</b>	<b>Restrict-ed</b>	<b>Funds</b>	<b>2020</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
<b>Charity Net Assets</b>	<b>17,872</b>	<b>3,106</b>	<b>284,961</b>	<b>470</b>	<b>306,409</b>

**22 Reconciliation of net incoming resources to net cash inflow from operating activities**

		<b>2020</b> <b>£'000</b>	<b>2019</b> <b>£'000</b>
Net (expenditure)/income for the reporting period (as per the statement of financial activities)		(2,758)	(1,058)
Adjustments for:			
Donated Objects	<b>Note 2</b>	(297)	(107)
Depreciation & amortisation charges	<b>Note 10a &amp; b</b>	6,474	6,331
(Gains)/losses on investments		389	(149)
Investment income	<b>Note 5</b>	(109)	(85)
(Increase)/Decrease in stock	<b>Note 15</b>	17	(39)
(Increase)/Decrease in debtors	<b>Note 16</b>	377	3,036
Increase/(Decrease) in creditors	<b>Note 17</b>	(212)	202
Cash inflows from new borrowing	<b>Note 17</b>	-	-
Repayments of borrowing	<b>Note 17</b>	329	332
Loss on Disposal of Fixed Assets & Intangible Assets	<b>Note 10</b>	12	19
Net cash inflow from operating activities		<u>4,222</u>	<u>8,482</u>

**Reconciliation of increase in cash to movement in net funds**

		<b>2020</b> <b>£'000</b>	<b>2019</b> <b>£'000</b>
Increase/(Decrease) in cash in the period		1,111	3,895
Increase/(Decrease) in liquid resources in the period		-	(512)
Change in net funds resulting from cash flows		<u>1,111</u>	<u>3,383</u>
Net funds at 1 April 2019		7,530	4,147
Net funds at 31 March 2020		<u>8,641</u>	<u>7,530</u>

**23 Analysis of net funds**

	<b>NMM</b> <b>£'000</b>	<b>Trusts</b> <b>£'000</b>	<b>Charity</b> <b>£'000</b>	<b>NMME</b> <b>£'000</b>	<b>2020</b> <b>Group</b> <b>£'000</b>	<b>2019</b> <b>Group</b> <b>£'000</b>
Held at Commercial Banks	4,212	2,096	6,308	2,317	8,625	7,514
Petty Cash	-	-	-	-	-	-
Cash in Hand	13	-	13	3	16	16
	<u>4,225</u>	<u>2,096</u>	<u>6,321</u>	<u>2,320</u>	<u>8,641</u>	<u>7,530</u>
Liquid resources - Short Term Deposit	-	-	-	-	-	-
<b>Net funds</b>	<b>4,225</b>	<b>2,096</b>	<b>6,321</b>	<b>2,320</b>	<b>8,641</b>	<b>7,530</b>

**24 Related party transactions**

The National Maritime Museum is a Non-Departmental Public Body whose parent department is the Department for Digital, Culture, Media and Sport.

**a) The Department for Digital, Culture, Media and Sport**

The Department for Digital, Culture, Media and Sport is regarded as a related party. During the year the Museum had a number of transactions in the normal course of business and at full arm's length with the Department. There were no outstanding balances at the end of the year.

	<b>2020</b> <b>£'000</b>	<b>2019</b> <b>£'000</b>
Grant in Aid received	13,815	13,795
Capital Grant in Aid received	2,725	1,725
Capital Grant in Aid received - Restricted	58	350
Total received from DCMS	<b>Note 2</b>	<u>16,598</u>
		<u>15,870</u>

**b) The Heritage Lottery Fund**

The National Maritime Museum received lottery grants from the Heritage Lottery Fund in the year of £Nil (£Nil - 2019). The HLF shares the same parent Department (DCMS) and is therefore a related party. There was an outstanding balance of £428,368 (£1,278,430 - 2019) of accrued grants at the end of the year.

	<b>2020</b> <b>£'000</b>	<b>2019</b> <b>£'000</b>
Restricted Grants received from the Heritage Lottery Fund	<b>Note 2</b>	-
Capital Grants received from the Heritage Lottery Fund		-
<b>Total Heritage Lottery Grants</b>		-

**c) The Trustees, Staff and Other Related Parties**

During the year the National Maritime Museum has had various material transactions with other entities, as set out below:

<b>Related Party</b>	<b>Nature of Relationship</b>	<b>Value of income received during the year</b>	<b>Value of expenditure during the year</b>	<b>Nature of transaction</b>
		<b>£'000</b>	<b>£'000</b>	
Royal Museums Greenwich Foundation	Jeremy Penn, Trustee for the related party, served as Trustee during the year.	-	893	Grants made to the Foundation
Royal Museums Greenwich Foundation	Jeremy Penn, Trustee for the related party, served as Trustee during the year.	6	-	Grants received & supplies/services
Royal Borough of Greenwich Destination Management Company	E Harris, Director for the related party, served as a Director during the year.	100	-	Income from admissions tickets
Royal Borough of Greenwich Destination Management Company	E Harris, Director for the related party, served as a Director during the year.	-	63	Costs in relation to destination marketing
BBC	C Marlow, a family member is an editorial	5	-	Income received from a broadcast
National Museum of the Royal Navy	H Cunliffe, Member of the related party, served as a senior manager during the year.	-	2	Costs in relation to disbursements for research fellow
Trinity College London	F Butcher, Director and Company secretary for the related party, served as a Trustee during	-	2	Costs in relation to venue hire
	"	110	960	

At the year end there is a debtor balance of £435,000 with the Lloyds Register Foundation (A Marsh, a director of the Lloyds Register Group served as a Trustee during the year).

At the year end there is a creditor balance of £1,250,000 with the above related parties.

There were additional related party transactions conducted with various parties which fall below our materiality threshold (£1,000). These transactions resulted in income of £1,941 and expenditure of £293.

Additional information on key management remuneration is provided in the Remuneration Report on page 32.

**25 Contingent Liabilities**

The Museum had no contingent liabilities at the year end.

**26 Post Balance Sheet Events**

As a result of the COVID-19 pandemic and the ongoing and evolving measures taken in response by governments both in the UK and overseas, some of the Group's activities have had to cease temporarily for certain periods subsequent to the year end. This has included closure of the Museum to the public from mid-March to late August, and again from early November. To mitigate the financial impact, the Group has utilised the government's Job Retention Scheme alongside the Group's own reserves, while, on demonstration of need, the Museum is also eligible to receive further funding from the government in addition to the previously-agreed grant-in-aid for 2020-21. The post-year end impact of COVID-19 is not considered to be an adjusting event.

The financial statements were authorised for issue by the Trustees and Accounting Officer on the date they were certified by the Comptroller and Auditor General.

**27 Control of the Consolidated Entities**

The charity accounts consist of the National Maritime Museum. The consolidated group accounts consist of the National Maritime Museum and the results of a trading subsidiary, National Maritime Museum Enterprises Limited. The Museum controls NMME through ownership of 100% of its issued share capital. Monitoring of the performances of NMME is undertaken by the Trustees of the National Maritime Museum through quarterly Trustee Board, and Audit Committee meetings. Day to day control is operated through the financial and management arrangements of the executive offices of the Museum. Accountability is to the Trustees of the Museum and to the Department for Digital, Culture, Media and Sport.

The Royal Museums Greenwich Foundation is a separate charitable company, run by its own board of Trustees and therefore is not consolidated into the Museum's accounts.

**28.a Prior Year Consolidated Statement of Financial Activities for the year ended 31 March 2019 \***

	Note	Endowmen			Total 2019 £'000
		Unrestricted Funds £'000	Restricted Funds £'000	Funds £'000	
<b>Income and Endowments</b>					
<b>Donations and Legacies</b>					
- Grant in Aid		15,520	350	-	15,870
- Other		182	1,432	-	1,614
<b>Total Donations and Legacies</b>	<b>2.a</b>	<b>15,702</b>	<b>1,782</b>	<b>-</b>	<b>17,484</b>
<b>Other Trading Activities</b>					
- Trading Income	<b>3</b>	4,378	293	-	4,671
- Other	<b>4</b>	1,960	-	-	1,960
<b>Total Other Trading Activities</b>		<b>6,338</b>	<b>293</b>	<b>-</b>	<b>6,631</b>
<b>Income from Investments</b>	<b>5</b>	79	1	5	85
<b>Income from Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		7,318	-	-	7,318
Valuing our Heritage, caring for and developing our unique collection		272	-	-	272
Extending our Reputation, reach and impact		336	-	-	336
<b>Total Income from Charitable Activities</b>	<b>6</b>	<b>7,926</b>	<b>-</b>	<b>-</b>	<b>7,926</b>
<b>Total Income and Endowments</b>		<b>30,045</b>	<b>2,076</b>	<b>5</b>	<b>32,126</b>
<b>Expenditure</b>					
<b>Expenditure on Raising Funds</b>					
Costs of Raising Donations and Legacies		398	-	-	398
Costs of Other Trading Activities					
- Trading Costs	<b>3</b>	2,477	293	-	2,770
- Cost of Activities for Generating Funds, other		5,033	11	-	5,044
Total Cost of Other Trading Activities	<b>7</b>	<b>7,510</b>	<b>304</b>	<b>-</b>	<b>7,814</b>
<b>Total Expenditure on Raising Funds</b>		<b>7,908</b>	<b>304</b>	<b>-</b>	<b>8,212</b>
Investment Management Costs		50	1	3	54
<b>Expenditure on Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		5,107	123	-	5,230
Valuing our Heritage, caring for and developing our unique collection		13,180	4,109	-	17,289
Extending our Reputation, reach and impact		2,359	171	18	2,548
<b>Total Expenditure</b>	<b>7</b>	<b>28,604</b>	<b>4,707</b>	<b>21</b>	<b>33,333</b>
Net Gains/(Losses) on Investments	<b>13</b>	132	2	15	149
<b>Net Income/(Expenditure)</b>		<b>1,572</b>	<b>(2,629)</b>	<b>(1)</b>	<b>(1,058)</b>
<b>Transfers</b>					
Transfers between funds	<b>19.a</b>	2,816	(2,816)	-	-
<b>Net Income/(Expenditure) before other Recognised Gains and Losses</b>		<b>4,388</b>	<b>(5,446)</b>	<b>(1)</b>	<b>(1,058)</b>
<b>Other Recognised Gains and Losses</b>					
Gains/(Losses) on Revaluation of Fixed Assets	<b>10.a</b>	-	2,740	-	2,740
<b>Total Net Movement in Funds</b>	<b>9</b>	<b>4,388</b>	<b>(2,706)</b>	<b>(1)</b>	<b>1,682</b>
<b>Reconciliation of Funds</b>					
Funds balance brought forward at 1 April 2018		16,428	277,215	680	294,323
<b>Funds balance at 31 March 2019</b>	<b>19.a</b>	<b>20,816</b>	<b>274,510</b>	<b>679</b>	<b>296,005</b>

The Consolidated Statement of Financial Activities includes a re-classification of management and IT costs as per note 7 Analysis of total expenditure

**28.b Prior Year Charity Statement of Financial Activities for the year ended 31 March 2019 \***

	Note	Unrestricted Funds £'000	Restricted Funds £'000	Endow-ment Funds £'000	Total 2019 £'000
<b>Donations and Legacies</b>					
- Grant in Aid	2.a	15,520	350	-	15,870
- Other	2.a	182	1,432	-	1,614
- Gift Aid donation from NMME	3	1,739	-	-	1,739
- Recharges NMME		166	-	-	166
<b>Total Donations and Legacies</b>		17,607	1,782	-	19,389
<b>Other Trading Activities</b>					
- Trading Income		-	-	-	-
- Other		2,002	-	-	2,002
<b>Total Other Trading Activities</b>		2,002	-	-	2,002
<b>Income from Investments</b>		75	1	5	81
<b>Income from Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		7,318	-	-	7,318
Valuing our Heritage, caring for and developing our unique collection		272	-	-	272
Extending our Reputation, reach and impact		336	-	-	336
<b>Total Income from Charitable Activities</b>	6	7,926	-	-	7,926
<b>Total Income and Endowments</b>		27,610	1,783	5	29,398
<b>Expenditure</b>					
<b>Expenditure on Raising Funds</b>					
Costs of Raising Donations and Legacies		398	-	-	398
Costs of Other Trading Activities		-	-	-	-
- Trading Costs		5,074	11	-	5,085
- Cost of Activities for Generating Funds, other		5,074	11	-	5,085
Total Cost of Other Trading Activities		5,472	11	-	5,483
<b>Total Expenditure on Raising Funds</b>		5,472	11	-	5,483
<b>Investment Management Costs</b>		51	-	3	54
<b>Expenditure on Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		5,107	123	-	5,230
Valuing our Heritage, caring for and developing our unique collection		13,180	4,109	-	17,289
Extending our Reputation, reach and impact		2,359	171	18	2,548
<b>Total Expenditure</b>		26,170	4,414	21	30,605
Net Gains/(Losses) on Investments	13	132	2	15	149
<b>Net Income/(Expenditure)</b>		1,572	(2,629)	(1)	(1,058)
<b>Transfers</b>					
Transfers between funds	19.b	2,816	(2,816)	-	-
<b>Net Income/(Expenditure) before other Recognised Gains and Losses</b>		4,388	(5,445)	(1)	(1,058)
<b>Other Recognised Gains and Losses</b>					
Gains/(Losses) on Revaluation of Fixed Assets	10.a	-	2,740	-	2,740
<b>Total Net Movement in Funds</b>	9	4,388	(2,705)	(1)	1,682
<b>Reconciliation of Funds</b>					
Funds balance brought forward at 1 April 2018		16,369	277,215	680	294,264
<b>Funds balance at 31 March 2019</b>	19.b	20,757	274,510	679	295,946

The Charity Statement of Financial Activities includes a re-classification of management and IT costs as per note 7 Analysis of total expenditure.

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