

# National Maritime Museum Annual Report and Accounts 2021-2022

Presented to Parliament pursuant to Section 9 (8) of the  
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 2022**

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## i MUSEUM BACKGROUND

The National Maritime Museum was founded by Act of Parliament in 1934. It comprises the Royal Observatory Greenwich (ROG), the Queen's House, the clipper ship *Cutty Sark*, the Prince Philip Maritime Collections Centre, the Brass Foundry and the Caird Library. The collective brand name for the sites is Royal Museums Greenwich or RMG. The sites are usually open 362 days a year but in 2021-22 we were only able to re-open our sites fully from mid May following the national lockdowns. Despite the closures and the ongoing Covid-19 pandemic we welcomed some 920,000 visitors and 11.5 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 and operates under the Board of Trustees, the Director, and an Executive. 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*.

The Museum's total revenue in 2021-22 constituted funding from the taxpayer via Grant-in-Aid plus an additional Covid support package through the Department for Digital, Culture, Media and Sport. Funding from our self-generated trading activity, donations and sponsorship was significantly curtailed due to closure of our sites for the early part of the year and the ongoing effects of the pandemic.

### **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, 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, and established the Peter Harrison Planetarium, London's only planetarium.

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

In 2012 Her Majesty The Queen reopened the fully conserved Cutty Sark to the public. In July 2015 the ship was generously donated as a gift by the Trustees of the Cutty Sark Trust to the national maritime collection held by the Museum.

The Prince Philip Maritime Collections Centre (PPMCC), completed in 2017, consolidated and upgraded the collections storage and conservation functions on the Museum's Kidbrooke site near the main campus in Greenwich. It marked a great step forward in the Museum's ability to store, preserve, conserve and make the national collection accessible to the public.

The Museum's collection comprises more than 3 million items. There are some 45 thousand three dimensional objects – which include ship models, scientific and navigational instruments, and instruments for time-keeping and astronomy. There are around 75 thousand oil paintings and prints and drawings and over 2 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. Primary Aims and Values**

Over the course of the next four years our primary aims and values are to:

### **1. Deliver ROG "First Light" – marking the 350<sup>th</sup> anniversary of celestial observation**

- *Deliver an inspiring visitor experience at ROG with new and refurbished gallery spaces and outdoor experiences – a place of 'awe and wonder' which combines the concepts of 'Time and Space'*
- *Transform physical and intellectual access by integrating the historic buildings and collections with the modern astronomy offer and excellent visitor facilities, in a single unified site*

### **2. Give people a reason to visit NOW**

- *Create a calendar of engaging, memorable and meaningful experiences that people want to share and that encourage repeat visitation*
- *Interrogate the past thoroughly, to revitalise and to better understand our present, encourage and host conversations around different perspectives and divided memories of history*

### **3. Engage with the environmental challenges facing our future**

- *Raise the level of consciousness around climate change and sustainable living*
- *Increase the environmental sustainability of our sites and buildings*

- Ensure our ways of working meet our values around sustainability, integrating our approach to reducing human impact on climate change through all our activities; be an advocate for change in the museum sector

#### **4. Increase the relevance of our collections for our audiences**

- Fulfil our social purpose and responsibility as a national museum by responding to issues that are important to our visitors and stakeholders; be brave and bold, relevant, inclusive, ethical, informed, expert, for everyone to feel welcome
- Use the collections, sites and themes and pursue opportunities for research to meet the needs of audiences in supporting skills, knowledge and an understanding of the world around them

#### **5. Maximise opportunities offered by digital technology**

- Develop our approach to digital, ensuring projects consider digital opportunities at inception
- Use digital technology to build our reach and reputation, extending engagement with our collections both at home and internationally
- Ensure our digital systems are fit for purpose to enable greater staff efficiency and smoother customer experience

#### **6. Run a high performing organisation**

- Empower and develop our staff, through coaching and Continuous Performance Management, supporting a proactive and flexible approach to everything we do; share expertise across the museum, encouraging a respectful, collaborative and inclusive working culture
- Ensure financial sustainability with adequate resources to meet our needs

#### **7. Care for our collections & buildings**

- Fulfil our statutory obligations in caring for our collections and buildings, providing curatorial and conservation expertise
- Ensure our collections, stories and expertise are accessible to as wide an audience as possible, on site, in store, online

#### **Charting Our Course**

The visualisation of our content strategy is shown overleaf in pictorial form in *Charting our Course* and can be seen in more detail on the [RMG website](#). It will direct the ways in which we connect our collections with our communities and our programmes, providing a filter to determine what we choose to do and helping us to work more efficiently together.

The content strategy visualisation is divided into four sections: what we do/social function; who we are/RMG sites; why we're here/social purpose; guiding concepts; our relevance/how we'll know if we're successful.

In reviewing and setting Museum's aims, objectives and strategic plans, the Trustees have had due regard for the Charity Commission's guidance on public benefit guidance (in accordance with section 17 of the Charities Act 2011).

# CHARTING OUR COURSE

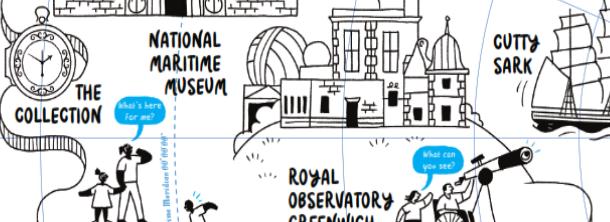
## WHO WE ARE

WE ARE A COLLECTION OF DIVERSE SITES WITH UNIQUE IDENTITIES, OVERLAPPING INTERESTS AND A COMMON PURPOSE TO CONNECT THE PAST TO THE PRESENT AND SHAPE OUR FUTURE.

EXPLORERS OF TIME, SPACE, PLACE, BELONGING.



THE COLLECTION



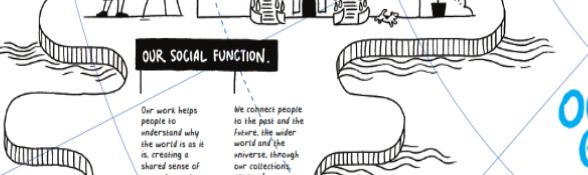
CUTTY SARK



ROYAL OBSERVATORY GREENWICH



QUEEN'S HOUSE



OUR SOCIAL FUNCTION.



Our work helps people to understand why the world is as it is, creating a shared sense of place, belonging and community, while also respecting and representing diversity and individuality.



It connects people to the past and the future, the wider world and the world through our collections, research, programmes, digital offer and buildings.

## OUR GUIDING CONCEPTS

Our guiding concepts underpin and inform how we will seek to tackle various collection and subject themes.

ADVERSITY  
ADAPTABILITY  
HABITABILITY  
CREATIVITY  
PRACTICALITY  
INGENUITY  
COMMUNITY  
IDENTITY

Introducing our island  
Exploring our histories  
What we start and who makes it all happen



Help us to explore big ideas and specific stories.

## WHY WE'RE HERE



Investigating worlds, crossing boundaries, bridging cultures, creating connections.

Social Purpose

We are places for dialogue, debate, learning, connection, collection, creativity, sensible understanding - and fun!

Come and look closer!

WE SERVE COMMUNITIES OF PLACE, NEED, IDENTITY AND INTEREST, WORKING AS A PROGRESSIVE NATIONAL INSTITUTION TO BE:

BLACK LIVES MATTER

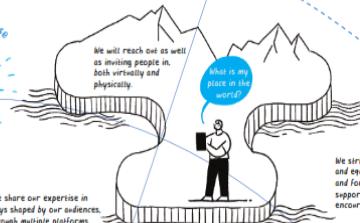
OOD

How can I steer my course?

TELL THE TRUTH

— We support skills development, critical thinking, knowledge and understanding

Brave and bold  
Relevant  
Inclusive  
Active listeners  
Collaborative  
Proactive  
Creative  
Ethical  
Informed and expert  
Honesty



We will reach out as well as inviting people in, both virtually and physically.

What is my place in the world?

We strive to foster inclusion and equality, to be a place of and for opportunity, to support wellbeing and to encourage active citizens.

## OUR RELEVANCE TO YOU



People are consulted in the development of new programmes, galleries and exhibitions to ensure we are useful, meaningful and relevant.

We too...

And so...

This is...

It's very good to see...

There's so much here!

Stakeholders represent a greater diversity of people and feel connected.

Our collections are used to the fullest of their potential to explore a wide range of historical subjects and contemporary issues.

Learning about the past... and shaping the future!

A place for us...

...and shaping the future!

## 1. CHAIRMAN'S FOREWORD

Following a very difficult period, lasting the best part of the past two years, I am delighted to say that we are beginning to see some promising signs of recovery. Visitors are demonstrating they are keen to come back and as restrictions on foreign travel have lifted in recent months, we are starting to welcome people from overseas once more.

Whilst we are optimistic that the outlook is improving, the reduction in visitors from the pre-pandemic peak of 2.76 million to just under 1 million in 2021-22 means that the situation will continue to be challenging over the coming year. The Director and his team are working on innovative and sustainable solutions to meet these challenges. It is clear that whilst funding remains tight, the Museum must continue to invest in our public offer, our estate and our people. To this end Trustees have just approved a Four Year Plan which sets out ambitious plans for our visitors, our collections, our historic sites and our digital development. One of the main priorities moving forward is the redevelopment of the Royal Observatory, which is in need of modernisation. Trustees are also delighted that the Museum's plans include engagement with the environmental challenges facing us.

I would like to thank the Trustees, all of whom give their time voluntarily, for the great support they provide to the Museum, particularly during these challenging times. We resumed in person Board meetings in July 2021 having continued to meet virtually throughout the pandemic. In March this year Joyce Bridges CBE and Eric Reynolds completed their second terms as Trustees. We were particularly grateful to them both for accepting our invitation to extend their terms for a further six months and for continuing to serve as critical friends as we await the arrival of new Trustees. On behalf of the Board of Trustees, the Executive and all the staff, I would like to thank them for their invaluable service to the Museum.

Finally, my fellow Trustees and I would like to thank the staff and volunteers who continue to make Royal Museums Greenwich a fascinating and welcoming place to visit. I am always heartened to read feedback from our visitors, which is overwhelmingly positive and, in particular, very complimentary about the welcome and exceptional service they receive from our staff. Whilst we were all grateful for the benefits digital technology offered us during the pandemic, after more than a year confined to our homes, it is the connection with people we have missed and we very much look forward to sharing our stories, our unique buildings and collections once more.

Admiral Sir Mark Stanhope GCB OBE DL Chairman of the Board of Trustees  
June 2022

## 2. DIRECTOR'S STATEMENT

After one of the most challenging years in the history of the Museum in 2020-21, this year we have started to see the green shoots of recovery. Visitors are returning and we are delighted to welcome them back.

However, the economic and social uncertainties we are witnessing will mean that a return to our large on-site visitor numbers of the past will take longer than first envisaged. Whilst this will mean that our financial position will be tight, we cannot stand still and we must, with prudence, invest in our programmes so that people continue to visit, tell their friends and come back time and again. We shall build relationships through active, quality engagement, and qualitative evaluation.

At RMG we have learned much over the last two years: how to respond quickly to challenges; how to work more flexibly and provide innovative programming for our audiences using the opportunities offered by digital technology; how our visitors are ready to come back to our sites in great numbers when we offer them exciting opportunities; how to communicate more effectively with each other and the public; how to support and build resilience.

Highlights from the past year have included:

- *Tudors to Windsors: British Royal Portraits* in collaboration with the National Portrait Gallery opened in May enabling visitors to come face to face with the kings and queens who have shaped British history for hundreds of years
- *Summer of Play* ran throughout August; a series of playful activities for families inside and outside the museum
- *International Day for the Remembrance of the Slave Trade and its Abolition* in August in collaboration with the Caribbean Social Forum, culminating in a powerful Emancipation Ceremony on the Thames where rose petals were scattered in an act of remembrance
- *Heritage Open Day* in September at PPMCC; a week of store tours and online activities
- Our annual highly acclaimed *Astronomy Photographer of the Year* opened onsite in October together with a strong online presence
- *Ice Worlds Festival* from 28-30 October in conjunction with the British Antarctic Survey held to celebrate the departure of the RRS Sir David Attenborough on its maiden voyage from Greenwich, and on the eve of the COP26 climate convention in Glasgow was hugely popular, welcoming in total 24,000 visitors over the weekend
- Our annual Diwali celebrations saw around 3,000 visitors enjoying a programme of workshops, performances and a lantern parade to draw the day to a close
- The *Queen's House Ice Rink* again proved a popular diversion for visitors over the Christmas period attracting over 70,000 skaters
- *Lunar New Year 22* was celebrated on the last weekend in January in collaboration with several local community groups and received a record of just under 11,000 visitors.

We are now looking forward to the year ahead with our exhibition *Canaletto's Venice Revisited* open in our Special Exhibitions Gallery until September 2022; *Woburn Treasures* and *Faces of a Queen* exhibitions continuing in the Queen's House also until the autumn; our new *Cutty Sark Rig Climb Experience* which opened in April 2022; and as our work to revitalise the Royal Observatory commences in earnest.

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

The following section is a review of the activities and achievements of 2021-22 and contains only a selection of the Museum's work over the year, arranged in line with our primary aims and values as set out in the RMG Plan.

#### **Our Venues**

- All sites re-opened to the public on 17 May 2021 and a gradual return to normal services has resumed over the course of the year.
- RMG partnered with Smartify to develop new audio guides for ROG, Cutty Sark, Queen's House and NMM. Following its launch in May and the subsequent addition of BSL, visitor feedback has been very positive.
- A new Front of House uniform launched in March, proving popular with staff and public.

We delivered the following programmes, activities and resources:

#### Royal Observatory Greenwich

- Virtual Planetarium and astronomy related sessions included: *Space Queries and Theories*; *Solar System discovery*; *Charting our Solar System and Out of this World*; *Mars workshops*; *Stellar Encounters*; Cantonese, Greek, Welsh Bilingual Families shows; *Holiday to Space, Astronomy and Islam* plus a Ramadan video and *Chinese Astronomy Online*
- The Planetarium reopened in April with pre-recorded shows *One Day on Mars*, *Phantom Universe* and *Ted's Space Adventure*. Live shows from June included *Sky Tonight* and *Meet the Neighbours*
- *AstronoMay* - our Twitter event showcased astronomy activities, facts and educational videos
- Online courses - Introduction to Astronomy; Introduction to Astrophotography; GCSE Astronomy for Adults; Introduction to Astrophysics; Foundation of Astrophysics - continued to run to a remote audience
- We ran specialist courses on the Futurelearn platform including our new *Astronomy and Space Physics: Teaching Secondary Science course plus*; *Our Solar System and Beyond: Teaching Primary Science*; and *Become a Better Presenter: Improve Your Public Speaking Skills*, with now over 18,000 learners across the globe for the presenter course
- The *Astronomy Photographer of the Year* (APY) exhibition continues to be popular with visitors. With applicants from across the world it also attracts a significant amount of media coverage
- Numerous astronomy news stories on topics including: meteor showers; Partial solar eclipse; NASA's helicopter flight to Mars and the successful SpaceX test flight; NASA's Venus missions; stargazing; Planetary Opposition; time travel in space
- The ROG astronomers took part in a collaboration with Fun Kids Radio culminating in the Fun Kids' Mission Transmission Guinness World Record attempt at the Royal Observatory.

#### National Maritime Museum Galleries

- The *Ahoy!* gallery continued to be popular with young families. Capacity changed several times during the year in line with government guidelines and visitor feedback
- Under 5's *Play Outdoors Tuesdays*; *Discover Sundays* for older families
- The Youth Programme ran: *Saturday Art Club*, ages 13-16; *Young creatives – Making Landmarks*, mapping activities project, ages 15-18

- *Rivers of the World* programme: six Greenwich secondary schools visited the Museum to see their artwork on display and participate in an arts trail
- Ghanaian Artist in residence Serge Attukwei Clottey, joined the Museum for two weeks in September, exploring personal and political narratives rooted in histories of trade and migration
- Picture Yourself, October 2021: NMM and Speakers Trust delivered a CPD teacher event showing how teachers and pupils can use heritage to inspire public speaking
- All Aboard - a series of arts reminiscence workshops inspired by the travel journal collection at NMM and led by Age Exchange for people living with dementia
- Welcome and Wellbeing Days: for Lewisham resettled families from Syria and Afghanistan to introduce them to the NMM with fun, creative, workshops
- Approximately 3,000 people attended our Family Fun Weekends, providing families with a day out in an immersive historical setting
- A programme of events and lectures for *Woburn Treasures* and *Faces of a Queen* exhibitions was extended to September 2022
- The *Tudors to Windsors* exhibition opened in the Special Exhibitions Gallery on 28 May until 31 October and surpassed 20,000 visitors during its run. #TudorsToWindsors closing weeks saw strong engagement, two videos achieved over 900,000 organic (non-paid) views
- *Canaletto's Venice Revisited* exhibition opened to the public on 1 April and runs to 25 September 2022. *Canaletto Inspires*: an outline programme of events will launch in spring 2022 running throughout the summer to engage a wide range of visitors in an Italian festival which connects to the exhibition themes of art, architecture, culture, climate change and mass tourism. #CanalettoRevisited campaign saw 95,000 impressions ahead of opening.

#### *Cutty Sark*

- Digital talks and tours included: *A Nice Cuppa; history of tea* series; *Up She Rises* exploring the new lease of life for sea shanties in response to lockdown
- The lifelong connection the Duke of Edinburgh shared with RMG and the *Cutty Sark*, in particular, received significant press coverage in April 2021
- In July we hosted the annual youth takeover and invited young people to 'Come Spill the Tea' with us on Cutty Sark for conversation on diversity, community and equality
- *Cutty Sark Toddler Time*
- Actor performances resumed at *Cutty Sark* at weekends and throughout the school holidays proving enormously popular with visitors
- The new *Cutty Sark* Figurehead (Nannie) was completed and received good press coverage. The new Nannie is based on drawings by Hercules Linton, the original designer of the *Cutty Sark* and reflects the beauty of the original ship designs and celebrates the art of ship's carving
- Our new *Cutty Sark* Rig Climb opened in April 2022 and received extensive media coverage. #RigClimb - dedicated video assets supported the launch of this new experience.

## Queen's House

- The Arts Team prepared a revised programme of events and lectures for *Woburn Treasures* and *Faces of a Queen* exhibitions which were extended to September 2022
- The Queen's House Ice Rink cemented itself as the highlight of Greenwich's festive calendar attracting over 70,000 skaters. Online it was only just behind the main NMM home page in terms of page views and it also attracted approximately 80 items of media coverage.

## Prince Philip Maritime Collections Centre

- A week of store tours and online activities, culminated in the annual Heritage Open Day, Saturday 18 September at PPMCC, providing an opportunity to showcase community artwork
- A series of *Behind the Scenes* tours at PPMCC for adults and families
- PPMCC's weekly *SENSory Social Club* for SEND 14+.

## ***Our Supporters***

See section 9 for a full list of our supporters in 2021-22.

## Members

We had a strong programme of Member events including Member Private Views of *Astronomy Photographer of the Year* and *Tudors to Windsors*. In March we ran a Members week of events, dedicated to Space themes. Events were well received and we plan to repeat this format in the future.

## Corporate Partnerships

These included: Five-year support from V Group agreed; arrival of HMM's donation of the model of the HMM Algeciras to the collection; confirmation of two new corporate members, Meantime & Diageo; renewal of ING's membership; launch of Infinix Mobile's support of the Annie Maunder Astrographic Telescope; launch of Liberty Specialty Market's support of *Astronomy Photographer of the Year*; Celestron continued with their donation of a telescope to the Young APY prize.

## Patrons

Renewals to the Patrons Circle continued to be high and we gained several new Patrons this year. The programme of events for Patrons was well-received with a mix of digital and in person events:

- In July, Patrons joined the Director for 'Maritime Art on the Loggia' at the Queen's House, an exclusive tour with the Senior Curator of World and Maritime History
- In September, we launched the new Autumn/Winter season of events with 'Patrons Open House' at the National Maritime Museum. Patrons were encouraged to invite friends and contacts to hear more about RMG
- In advance of the van de Velde 350<sup>th</sup> anniversary, we welcomed Patrons to the Queen's House to the 'Conservation in Action' experience with the artists' epic painting *The Royal Visit to the Fleet* in focus
- In December, we joined the Scheepvaartmuseum in Amsterdam for an online curatorial tour of their own van de Velde exhibition.

## **ROG "First Light"**

The renovation and reimagining of the ROG, and its offer, for the occasion of its 350<sup>th</sup> Anniversary, has long been an ambition of the Museum. The project, however, only really started in earnest this last year, with the establishment of a project organisation and a short statement of objectives. This was built on to create, through a series of workshops, a concept document that explored the possibilities for routing visitors across the site and focusing on key elements of its story. A brief was then drawn for an architectural competition to select a project architect.

The architectural competition review was judged and early in the new year was awarded to Jamie Fobert Architects. The artist Katie Paterson was also commissioned to design a work that would inspire and inform the project which will be reviewed by the project board in the coming months.

A series of workshops have been conducted to examine storytelling and scene setting for delivering key messages around the collection, the history of the site and the Universe. These will be used initially to shape the design brief tender for Flamsteed Apartments and Galleries and longer term for the rest of the narrative across the whole site.

A group of critical friends has been established, to support public awareness of the project, support fundraising and help shape content. Two of the Galleries were renovated this year – the Octagon Room in Flamsteed House and the Great Equatorial Telescope room. These are both now open to the public.

## ***Giving people a reason to visit NOW***

Creating a calendar of engaging, memorable and meaningful experiences that people want to share and that encourage repeat visitation:

- *Summer of Play*: throughout August a series of activities for families inside and outside the Museum with the Garden Games proving very popular
- Candlelight concerts welcomed over 2,000 guests to RMG grounds over the summer
- *International Day for the Remembrance of the Slave Trade and its Abolition*, 23 August, culminated in a powerful Emancipation Ceremony where staff and visitors scattered rose petals in the Thames in an act of remembrance
- The *All at Sea-Seafarer Wellbeing and Mental Health; Past, Present and Future* conference was held in June, with over 100 delegates attending
- A Sea Shanty Festival on Cutty Sark in November attracted 887 attendees
- *Ice-Worlds Festival* – led by the Lloyd's Register Foundation Senior Curator: Contemporary Maritime took place in late October. Supported by the curatorial team through gallery tours and an object in focus activity, we welcomed 24,000 visitors to the National Maritime Museum. Working with British Antarctic Survey scientists we created a series of 12 films relating to polar science and the environment to share over the coming year to continue profiling these themes and help build new audiences. The event received approximately 4,270 pieces across national, regional, local and international broadcast, print, online and social media
- In December, we held an online conference *Arctic Photography, Film Exploration and the Archive Conference*, led by Senior Curator: Maritime Technologies, in partnership with one of our Caird Fellows
- *Maritime History and Culture Seminars*, convened by the Curator of World History and Cultures, now held online. These long-standing seminars reach an ever-larger international audience with an average of 80 attendees per seminar

- Our annual Diwali celebrations saw around 3,000 visitors enjoying a programme of workshops, performances and a lantern parade
- Autumn 2021 saw the *Royal Visit to the Fleet* being conserved in the van de Velde studio, Queen's House. This Conservation in Action programme gave visitors an opportunity to talk to conservators and understand the processes involved in caring for our collections. In addition to the continuing partnership with the Courtauld on the *Royal Visit to the Fleet* painting, we were also successful in obtaining a Getty grant to support the digitisation of the van de Velde drawings collection
- On 29 January we welcomed 10,934 visitors for our Lunar New Year celebrations
- In February 250 people attended *Fierce Queens: Secrets of the Deep* in the Queen's House for a night of performances, tours, treasure hunts.

### ***Engaging with the environmental challenges facing our future***

This year we have undertaken a comprehensive storage review, with an initial focus on re-housing collections internally at PPMCC aiming for a reduction of commercial storage. A review of material off-site in commercial storage at Wroughton took place and informed an initial rationalisation of non-collection materials. We also developed a workflow for *Cutty Sark* material rationalisation to safeguard the key materials but which enable us to make informed, sustainable decisions on the bulk of the material remaining from the fire and not used or needed for the repair or future maintenance.

We launched our Christmas retail range in October, themed around 'conscious gifting', including artisan handmade ceramics, textiles and homewares, with a focus on UK-made and low carbon options. New children's ranges *Epic Explorers* and *Our Ocean Our Planet* for the summer holidays focused on outdoor activities, creative play and educational books and toys.

Exposure: #LivesAtSea provided topical content to share around COP26 supporting our sustainability and environmental ambitions.

### ***Increasing the relevance of our expertise and collections to our audiences***

#### **Content Collections and Research**

Five working groups have been established, with cross-museum teams generating exhibition ideas and supporting the development of projects that will fulfil RMG's strategic goals and ensure that the content strategy and vision of 'Charting Our Course' are embedded in all our work from inception:

- Oceans (two groups) – one focusing on the ocean environment and sustainability, the other on human interactions with the ocean, sea lives and ships
- Creativity – art and architecture – beautiful places for beautiful things
- Society – power and identity
- Universe – time, place and space

We have developed a new approach for the *Cutty Sark* Forum which will see the ship act as the central meeting point of stakeholders in the *Cutty Sark*, the local community and the wider Port of London.

The installation of Shackleton's sledge in the Polar Worlds gallery resulted in significant amounts of visitor engagement, particularly as just a few weeks earlier the discovery of the *Endurance* shipwreck proved a helpful talking point.

Through broadcast media the NMM curatorial team shared their expertise on subjects including dazzle camouflage, daylight saving time; *HMS Ark Royal*; Britain's use of the Gregorian calendar; Harrison's H4 clock; time-balls; polar exploration; establishment of the Greenwich Meridian; Shackleton; *SS Great Eastern*; female pirates.

#### Research grant projects

- RMG was awarded one of the REACH Collaborative Doctoral Partnership Consortium with '*Home from home? Constructions of identity and the British warship interior, 1880-1939*' using our plans and historic photographs collection to analyse how warships, as institutional spaces, shaped personnel and perceptions of age, class, race and gender within and beyond the maritime world
- *Observatory Sites and Networks since 1780*: Commencing in September 2021, for this AHRC-funded 'Network Grant' led by RMG, researchers shared links between ROG and other historic observatories, establishing a network of researchers
- *Exchange: Community-Led Collections Research*: this one-year AHRC-funded pilot commenced late September 2021. Its aim is to develop methodologies for community participatory research by diaspora communities. It is jointly led by RMG and National Museums Scotland, with seven regional museum partners and their community groups, including National Museum of the Royal Navy, Tyne and Wear Archives and Museums, *ss Great Britain* Trust, and Museum of the Home
- *Unpath'd Waters: Marine and Maritime Collections in the UK* launched in November. This major multi-partner 'Discovery Project' (under the auspices of the 5-year UKRI-AHRC research programme 'Towards a National Collection') will harness innovative IT technologies to link archaeology and marine collections across the UK
- *Engaging Crowds: Citizen Research and Heritage Data at Scale* (a UKRI-AHRC 'Towards a National Collection Foundational project) commenced this year. Working with The National Archives, Zooniverse and Royal Botanical Gardens Edinburgh, it involves the public curation and transcription of the Dreadnought Seamen's Hospital records.

Seven Caird Fellowship candidates were chosen this year with topics including:

- *Material Culture of Women's Naval Uniform 1917-56*
- *Curating Archives: Black Feminist Pasts, Presents and Futures at Royal Museums Greenwich*
- *The Greenwich Pensioner as a Contested Identity*
- *Poetry and propaganda in Restoration maritime journals*
- *An account of the role of temperance periodicals in shaping the gendered identity of Royal Navy sailors in nineteenth-century British culture*
- *Global Relations: Sailors and the Maritime Imagination, 1830-1915*.

Published titles this year include:

- *About Time Too*
- *The Solar System: A Cosmic Adventure*
- *Flag Waves*
- *Reviews of the Night Sky Almanac 2022*
- *Future of the Universe*
- *The Queen's House Souvenir Guide*
- *ROG Illuminates: Space Exploration; Black Holes; The Sun; The Universe; Northern Lights*
- *Astronomy Photographer of the Year: Collection 10*
- *Night Sky Almanac 2022*
- *The Astronomy Puzzle Book*

- *From Shore to Ocean Floor.*

### **Maximising opportunities offered by digital technology**

Projects included:

- We commenced a collaboration with 'One by One' from Leicester University, the aim of which is to get RMG to a common baseline on digital, from where it can make informed decisions on the future implementation of digital across the organisation. Throughout January 2022 several 'Digital Maturity Mapping' sessions took place facilitated by One by One, to establish RMG's existing digital resource, before identifying co-ordinated opportunities for development, and aspirational priorities for RMG's digital approach moving forward
- Our Collections project to digitise 230,000 historic photographs negatives began in February 2022. We are planning to start with a small release of the high-quality digital images through RMG's social media channels and website to build interest in the long-term engagement, public curation and co-production project to enhance the catalogue for these images and by so doing make them available online for a global audience
- The digitisation of the Waterline Collection
- Adam Matthew *Life at Sea* digital project
- A timelapse video of the conservation works on the Willem van de Velde the Younger's artwork *A Royal Visit to the Fleet*
- Commissioning several 3D models using photogrammetry

Website:

- The growth in online visitors continued. The draw of the Ice Worlds festival and the opportunities it offered for online engagement helped make October the biggest month on record for rmg.co.uk. More than 1 million users visited the site in a single month for the first time, more than double the number of visitors in October 2019.
- On rmg.co.uk there was a marked rise in stargazing interest, with explanatory pages on meteor showers, the phases of the Moon and Venus among the highest traffic pages on the site
- The new licensing website ([images.rmg.co.uk](https://images.rmg.co.uk)) launched in May. Clients can search, license and instantly download film footage and high-quality images of our sites and collections, astrophotography, rare maritime footage and contemporary drone clips of Greenwich
- Instagram Stories helped us bring 'Conversation in Action' online. Members of the public were encouraged to ask questions, which curators answered in short films.

### **Caring for our collections and buildings**

Estates and collections projects this year include:

- Full refurbishment of the Octagon Room
- Refurbishment of the architecture, interpretation and operational elements of the Great Equatorial Telescope
- Upgrade of external lighting
- Refurbishment of NMM Control Room and security systems
- External redecoration of the Queen's House South facade and NMM's South, South West and West facades were completed
- Auto CAD surveys of all buildings were undertaken addressing the void of accurate, electronic site plans

- The changing places toilet opened in the Sammy Ofer Wing, making RMG more accessible for SEN school groups and members in our community who need the facility
- A multi faith room opened for use by the staff and our visitors
- The project to conserve the *The Burning of the Royal James at the Battle of Solebay* tapestry, garnered excellent support, particularly from Trusts. The tapestry will be displayed in the Queen's House as part of the van de Velde 350 celebrations in 2023. The initial conservation phase included a deep clean and detailed conservation assessment to inform the phase two works required for display and long-term preservation. We began fundraising in June 2021 and funds raised included a significant grant from the US based Stockman Family Foundation (a new donor to the Museum), the Behrens Foundation and a gift from the American Friends of RMG. In February we launched an Art Happens crowdfunding campaign with the Art Fund. Working with colleagues in the press and marketing teams of the Museum we raised our £15,000 target before the end of the first day of the campaign, breaking all records of any previous campaign the Art Fund have run. Looking strategically and beyond the income, the campaign brought new donors to RMG with whom we look forward to building strong relationships. The fundraising campaign #SaveSolebay resulted in over fifty pieces of coverage
- In February, the Spanish Ensign was filmed in a BBC history series with David Olusoga. This provided the opportunity to display it over several days and, crucially, to roll it on to a retaining roller for the first time since it has been in our care from the 1930s. Previously the ensign was folded, contributing to its degradation. The new system gives us more flexibility with future use of the object, particularly around Trafalgar Day in October.

## RMG Management Agreement Performance Indicators at Year end 2021-22

Management Agreement Performance Indicator	2020-21	2021-22
Number of visits to the Museum	111,082	921,516
Total amount of charitable giving <sup>1</sup>	£1,326,613	£2,180,057
Ratio of charitable giving to grant-in-aid	5.5%	9.1%
Number of unique website visits	7,655,120	11,591,153
Visits by children under 16	30,865	219,085
Number of overseas visits	2,597 (All sites except QH)	25,674
Number of facilitated and self-directed visits to the Museum by visitors under 18 in formal education	0 on site; 12,528 online	32,692 onsite; 15,905 online
Number of instances of visitors under 18 participating in on site organised activities	2291 on site; 14,662 online	53,960 onsite; 1568 online
% of visitors who would recommend a visit	90%(All sites except QH))	81%
Admissions income (net of VAT)	£429,204	£2,475,236
Net profit from trading subsidiary	£Nil	£721,184
Number of UK loan venues	46	50

<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	2017-18	2018-19	2019-20	2020-21	2021-22
Total Grant-in-Aid (GiA)	£15.8m	£15.7m	£16.6m	£19.8m	£21.7m
All other incoming resources	£17.4m	£16.2m	£16.7m	£6.2m	£8.8m
FTE employees	504	513	500	502	426
Visits	2.560m	2.654m	2.760m	111,082	921,516
Website visits	4.442m	5.689m	7.100m	7.655m	11.591m

### Efficiency Ratios

Total Users <sup>2</sup>	7.005m	8.345m	9.844m	7.766m	12.513m
Total Users per FTE	13,899	16,267	19,688	15,470	29,373
Total GiA £ per User	£2.26	£1.88	£1.68	£2.55	£1.73
Revenue GiA £ per User	£1.97	£1.63	£1.41	£2.06	£1.46
Total GiA £ per Visit	£6.17	£5.90	£6.00	£178.55	£23.55
Revenue GiA £ per Visit	£5.39	£5.12	£5.01	£144.21	£19.79

<sup>2</sup> comprises visits, website visits

## 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 fifteenth report compiled under that guidance. Further details may be found at <https://www.gov.uk/government/publications/public-sector-annual-reports-sustainability-reporting-guidance-2021-to-2022>

### **Summary of Performance**

The Museum has made the significant step of committing to a new Sustainability Manager role this year. This role gives further focus and momentum to our sustainability drive. This role has been appointed and the relevant person will commence at the end of June 2022.

The Museum has for a number of years had 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.

Considerable reductions in energy usage came from switching off plant as a result of the enforced closure of the Museum during the pandemic and the learning from this opportunity continues to drive further trials. The Museum's Display Energy Certificates (DECS) still reflect the high energy usage reality in running a museum and galleries.

In 2020 the Sustainability 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 were considered and action plans have been drawn up. The Estates and Facilities Management team came up with a Decarbonisation and Energy Efficiency Programme to capture and evaluate future options and projects and this work, drawing on planned prioritised maintenance, the energy efficiency survey and recommendations made in display energy certificates will stand the Museum in good stead either for future funding bids or prioritisation of funding from core grants.

On 1<sup>st</sup> April 2021 the Museum switched to a "Blue for Business" zero carbon tariff for its mains electricity supply. This move was a very significant step in our drive to reduce carbon usage.

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, our highly successful collaboration with British Antarctic Survey

(BAS) for the *Polar Worlds* Festival and the *Canaletto's Venice Revisited* major Exhibition.

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.

Key recent areas of progress have included:

- By installing new equipment on the Cutty Sark cooling system we have been able to save an estimated 35% on our electrical usage on the ship. This equates to an estimated saving of 339,645.32 kwh of electricity saved per year. This is comparable to 31 average households' yearly electricity usage.
- During this financial year we are upgrading 15 of our air handling units (AHUs). This will involve replacing our existing fans to far more efficient "EC" fans. Using this type of fan will reduce the amount of waste from consumables (Belts, grease, etc.) and save an estimated 407,725 kwh across the estate per year.
- After many investigations and rising water bills it was decided to replace the aged water main from Greenwich Park's Blackheath Gate to the ROG. This involved replacing over 600m of pipework but the work has saved an estimated 6000m<sup>3</sup> of water per year.
- A drinking water point has been installed by the Jubilee Gate leading to Greenwich Park. The drinking water point is free to use and will enable visitors to fill up their own reusable water bottles.
- Working closely with the Collections Management team and building on the knowledge gained during the lockdown closures, we are trialing different energy saving strategies at the Museum. This has included carrying out tests on the archive spaces. These tests have been positive, and we are hoping to continue the work across the rest of the museum over time with an aim to reduce the amount of running hours on air conditioning units across site.
- The flushing of the ROG heating & cooling systems has commenced, and we are improving the water quality to increase performance and efficiency of these systems.
- A lighting survey has been completed to identify areas where LED lighting improvement can be implemented. The A5 Spur at Kidbrooke received a full LED upgrade and similar upgrades will be programmed in for the other spurs and elsewhere across the estate.
- The lights in the Sammy Ofer Wing café which were previously uncontrolled are now controlled by photo sensors and will remain off when space has natural light of 304 lux or more.
- The water rill lighting has been upgraded to better quality LED strips giving better quality of lighting and reduced maintenance costs.
- An upgrade of emergency lighting across all sites has taken place. Outdated fittings have now been replaced with a more efficient lighting which not only provides better emergency light cover but also lower maintenance costs.
- Both Switchboard panels in the basement of the East Wing were deemed beyond their life expectancy. The old panels were replaced as part of a major upgrade project and this now give us the ability to meter every circuit and monitor energy consumption by plant and in particular areas of the Museum.
- The ROG chillers were nearing the end of their life; they provide cooling to the ROG South & Planetarium and these have been replaced with more efficient versions. This

includes the system using a refrigerant with less global warming potential than older versions.

- When tendering the Mechanical and Electrical Service contract we made the implementation of sustainability related innovations a priority, and the progress of initiatives is closely monitored at specific innovations meetings. As part of their commitment towards sustainability Vertex provided a fully electric vehicle.
- The Museum's shift to a hybrid, remote working model has resulted in a significant drop in paper usage and staff commuting mileage.

Area	2021-22 Performance	
	Actual	Target
Greenhouse Gas emissions* (Scopes 1, 2 and 3 Business Travel excluding international air travel)	792 tonnes of CO2 equivalent	<3,000 tonnes of CO2 equivalent
Estate Energy*	Consumption	9.521 million kWh
	Expenditure	£778,727
Estate Waste*	Consumption	148.66 tonnes
	Expenditure	£36,955
Estate Water**	Consumption	31,866 m <sup>3</sup>
	Expenditure	£44,630

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

\*significant decrease due to switch to zero carbon tariff and decarbonisation initiatives.

\*\*the major water leak at the Royal Observatory was repaired but subsequently the entire replacement of the water main was carried out which was completed in April 2021. In addition, there is an issue with retrospective billing, also replicated at the Cutty Sark. Both issues are now resolved.

In addition, the ice rink installed over the Christmas period consumed 128 tonnes (2020-21 7.8 tonnes) of CO2 equivalent. The build and de-rig of the Ice Infrastructure 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 (PPMCC) 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 or so. 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.

There is a focus on the sustainability requirements of the ROG 350 project. This was a focus when the architectural team was appointed and will continue to be so throughout the project.

Once in post (June 2022) the new Sustainability Manager will review, and update, our Sustainability Strategy and Action Plan.

## **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.

CO<sub>2</sub> dropped significantly from 1<sup>st</sup> April 2022 following the shift to EDF's zero carbon "Blue for Business" tariff. This allows a new baseline to be established.

The UK government Department for Business, Energy and Industrial Strategy (BEIS) is conducting a programme of work to assess the feasibility, costs and benefits of using 100% hydrogen in the existing natural gas network. National Maritime Museum has been shortlisted to participate in a study of existing gas installations, which will help BEIS understand the diversity of gas users across the country.

## **Resource usage and 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. Staff have suggested and therefore greatly co-operated in recycling programmes within offices and catering outlets. The Museum recycled garden waste this year by composting 2.42 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.

## **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. Shower and toilet facilities in the Park Row Wing were modernised recently 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.

Conditions within Neptune Court are far from ideal for both collections and visitors and a major project to improve the conditions within the significant space will commence should our bid to DCMS be approved. A feasibility study will identify the most sustainable approaches to achieve the required improvements.

## **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. RMG was the first National Museum to receive this award.

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. Large volumes of rainwater around the Sammy Ofer Wing are drained from hard surfaces and stored within an underground tank.

The Museum as a matter of policy does not irrigate its lawns allowing nature to take its course and save on water consumption. Some irrigation has been required this year to help establish the areas of returfed and seeded lawns required following the Ice Rink operation.

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 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, 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. A volunteer team is now in place to help establish and maintain a community garden on site in line with our community learning programme.

### **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. More than 200 members of staff were enabled for homeworking during the pandemic. Copying and paper usage were drastically reduced as a consequence. Hybrid working continues to be in place.

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. The same office furniture as the Museum was used 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 have had a very positive impact overall in time.

In the Endeavour galleries, which was our most recent large scale capital project, 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-use 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.

The Sustainable Development Group normally 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. This built on 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) 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**

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

Plans for our future direction had already started prior to the pandemic but the events of 2020–21, the continuing instability due to conflict in Europe and the threat to our society from climate change mean that we must continue with an agile approach but ensure continuity and coherence in remaining constant to our fundamental values and content themes.

Our RMG Plan 2022-26, approved by Trustees in May 2022, sets out for our colleagues and our stakeholders our primary aims and values and specific objectives which will help us to rebuild and grow our audiences. An overview of the plan is provided below.

### **1. *Deliver ROG "First Light" – marking the 350<sup>th</sup> anniversary of celestial observation***

The 350<sup>th</sup> anniversary of observing the wonders of the night sky at the ROG in 2026 offers us an opportunity to make it a place of 'awe and wonder' a 'must see' London attraction for the UK and international visitor; revitalising our displays, rethinking the stories we tell and improving the visitor journey. Our visitors will see, hear and feel the wondrous, curious immensity of the universe and of our shared existence in it.

**The ROG project is key to our recovery.**

### **2. *Give people a reason to visit NOW***

We will deliver and promote a dynamic year-round programme of 'must see' activities, festivals, events and displays designed to give people a compelling reason to visit; to enjoy social and cultural experiences and to foster longer term connections and relationships with us. We will adopt a diverse, layered approach to engage and grow our local and national communities in face-to-face conversations around our key themes, sites and collections. Taking the opportunity of national/international initiatives and anniversaries related to our collections enables us to maximize the promotion of our activities, extend an invitation to targeted audiences and broaden our ability to deliver through collaborations and partnerships.

We will underpin programmes with consultations to remain relevant and useful and to enable the audience to shape the activities. Partnerships will increase our expertise to interrogate shared histories and stories for us to continue to increase our appeal and our understanding of audience needs and interests. To retain and grow our audiences we must continue to understand the influencing needs and resulting choices made by our visitors, to align activities and activate meaningful relationship building. The purpose of activity is to bring people to our physical and digital sites, to gain knowledge and skills, for an enjoyable social experience and to support a better understanding of heritage, identity, and place. Analysis of cross museum visitor data and feedback will create a responsive and strategic approach to removing barriers, increasing repeat visits, improving our offer and making RMG a destination visit for local, national and international visitors.

### **3. *Engage with the environmental challenges facing our future***

The Intergovernmental Panel on Climate Change identified human activity as the root cause for the rising trend in global temperatures. Humans need to reduce the activities causing climate change or find a way of doing them with less impact on the environment. As the damage is collateral to the pursuit of individual or corporate benefit, but the consequences are experienced by the globally shared common property of clean water, air and atmosphere, any action will inevitably require change

socially, economically and culturally, as much as technologically. Those changes need framing in the cultural context of the past as it brought us to this point.

These are areas in which a museum has a major role at the centre of the nation's values and identity and can speak to how changes in human activity affect others both near and far. Our purpose is not to find solutions or offer advice but to reframe dialogue in a wider discussion to inspire changed conversations.

The Museum as an organisation also needs to address its own activities and their environmental impact and to look more widely at museum practice and certification.

#### **4. Increase the relevance of our collections for our audiences**

##### **Content, Collections and Research**

Five new working groups feed into the main Content Strategy Group, with cross-museum teams tasked with developing content, ideas and stories, sharing existing relevant activity and supporting the development of projects that will fulfil RMG's strategic goals:

- Oceans (two groups) – one focusing on the ocean environment and sustainability, the other on human interactions with the ocean, sea lives and ships
- Creativity – art and architecture
- Society – power and identity
- Universe – time, place and space

In addition we will cultivate and champion a broad and inclusive community research culture beyond the Museum, bringing diverse voices and under-researched histories to the fore. We will leverage and enhance RMG's status as an Independent Research Organisation (IRO). Through cultivation of relevant networks, we aim to develop new collections-related partnerships with international, national and local museums, Higher Education Institutions and community partners, with a view to developing new research projects aligned with our strategic priorities.

RMG is a grant awarding body through our Caird Fellowships and research Internships; we will ensure that their work links to our values, aims, collections and content themes and that their research builds useful content for RMG.

##### **NMM Galleries Our Ocean Our Planet: Ocean, People, Vessels**

The Galleries of the NMM will be tied together more effectively if we activate the space in Neptune Court and the Great Map to bring a memorable large scale, 'Ocean' moment to the visitor. If correctly presented, this will open the way to understanding vessels and life at sea as currently expressed in our galleries. This can only be done through collaboration as RMG has no 'Ocean' offer today in the teaching of Oceanography or Navigation. Collaborators will be offered broadcast and exhibition opportunities through accessing our sites and being visible to our audiences. We are now working to make improvements to the Neptune Court roof which shall provide an opportunity to re-imagine our Ocean moment.

On 'People' we will engage with diverse London communities to reflect our commitment to history broadened by multiple perspectives. We will use our collection to draw out how the Royal and Merchant Navies connected the world, globalised trade and so shaped a modern British society with huge cultural and ethnic diversity.

As we emerge from the pandemic, our focus over the life of this plan shall be less on large scale temporary exhibitions and more on high impact events, smaller projects and updating our permanent galleries. This does not mean that we won't have an exciting and changing programme.

#### **The Queen's House Art and Architecture**

We shall continue to deliver a dynamic, inspiring, changing programme of displays in the Queen's House. Within the next 4 years, we will aim to grow, build and attract an arts loving audience through creative activities and innovative partnerships to raise awareness of the Queen's House. Commercial events will deliver financial support but in future the focus will be to carefully balance with continuous public access.

#### **Cutty Sark**

We want the *Cutty Sark* to develop as a skills and knowledge base, a landmark for local history and an anchor story for the great river port, London. It should become the access point to understanding how trade drove exploration and globalisation. Using new technology to experience seafaring in the days of sail is important to build engagement. To this end live events, character actors, virtual reality experiences and climbing the rigging are all being developed to deliver this deeper engagement to tell the stories about the ship's history.

### **5. Maximise opportunities offered by digital technology**

The pandemic forced a rapid acceleration of our digital competence and output, enabling home working and the delivery of online programming in short order. However, we recognise that we have much further to travel in developing our expertise in this area and we should start by acknowledging that 'digital' means different things to different people. It can be as simple as what we present on our website; how we engage with audiences through social media channels; the digital offer in our galleries; our IT infrastructure and our different organisational software systems.

Whilst we want to attract people back to our physical sites, we must also continue to develop our digital competency and in so doing increase our reach to those unable to visit. We want to involve our audiences in the co-curation of some of our largely inaccessible collections. We want to ensure the customer journey when booking events and programmes is as streamlined as possible and we want to maximise staff efficiency by providing reliable systems and infrastructure.

### **6. Run a high performing organisation**

The Museum will be more effective if it has a real time overview of all work in progress, so to deliver this increase in visibility and transparency we have implemented some key management changes:

Activity Trackers: Significant and cross museum projects, and some strands of rolling activity, will have an Activity Tracker, available to all staff, providing an overview of major activities. Activity Trackers will increase the visibility of work in progress and so allow the Museum's committees and managers to ensure that projects and other major activities align with, and build on, past work whilst delivering an ambitious future. Projects and opportunities that are not in budget that can be activated and delivered as funding become identifiable - either from general funds or from funds raised specifically

for the purpose. Work on the Activity Trackers commenced Autumn/Winter 2021-22 and should be available by Summer 2022.

**Visitor Experience:** The 'Hub and Spoke' model puts the General Managers of our public sites at the centre with all departments feeding into and from this 'hub' as they represent our visitors in the design and management of our offer to the visiting public.

**Management forums:** Significant work has been undertaken to de-bottleneck some of our lines of management and control with the aim of reducing cost, shortening our lines of communication and encouraging an engaged, active and more collaborative approach. The Strategy Delivery Group and Operational Delivery Groups are now in place to gain oversight and authorise our activities.

**Developing staff:** We have introduced a Continuous Performance Management framework to ensure objectives remain relevant. We aim to create a coaching approach from the Senior Leadership team to increase trust and autonomy across the management teams.

**Financial sustainability:** In addition to our Grant in Aid, we shall continue our work to generate funds from our income generating activities (e.g.: admissions, catering, retail, events, filming, image licensing) to support our public programming.

## **7. *Care for our collections & buildings***

Alongside all of the priorities outlined above is of course our core responsibility set out in the National Maritime Acts, 1934 and 1989 to care for the national maritime collection and our historic buildings on behalf of the public. We shall continue our work in rationalising our collections and storage as set out above and, aside from the major plans to transform the ROG, our work to maintain our estate is forever ongoing. Having received confirmation in May 2022 of additional capital funding from DCMS, we are also planning a number of projects to enhance our estate, most notably we shall be working to replace the fabric of the Neptune Court roof and in so doing improve the environmental conditions of that area.

## 6. WORKFORCE AND EMPLOYMENT

### People and Culture Department

The department is responsible for organisational development; pay and reward; equity, diversity, and inclusion; training and development; resourcing; employee relations; wellbeing; and our volunteer programmes.

In the past year, the Human Resources department has transitioned into the People & Culture team to recognise their move from a transactional and administrative function to become a progressive people focused team with an emphasis on diversity and inclusion, wellbeing, continuous performance management, and developing automated/digitised systems.

After the voluntary and compulsory redundancy programmes, our workforce reduced to an average of 527 employees (591 in 2020-21) with a resignation turnover rate of 22.59% during the year (7.47% in 2020-21, with the main reason for leaving being 'pay' and 'lack of progression opportunities'. No staff engagement survey was conducted in the period.

In 2021-22 the average number of days lost per employee through short term sick absence was 2.37 days whilst the average number of days lost per employee through long term (over 28 days) sick absence was 1.71 days. The average number of days lost per employee through total sickness (long and short term combined) was 4.08 days. (Prior year figures not available).

During 2021/2022, the following initiatives were developed or introduced:

- Introduced 'Wellbeing Champions' – a group of proactive employees who develop and promote wellbeing activities and benefits.
- Successful completion of a reverse mentoring scheme, involving members of 'The Collective' (RMG's BAME staff group) and members of the senior leadership team.
- Welcomed back our onsite volunteers after the Covid closures of their programmes.
- Increased our volunteers by 50% to 379.
- Developed and launched a new volunteer management database, Better Impact.
- Introduced salary sacrifice for our main pension scheme.
- Created a one-off annual leave buy back scheme which approximately 85 people signed up to.
- All managers took part in management training run by an external trainer and introduced bespoke training programmes on wellbeing, cultural competency and performance management.
- Implemented a new appraisal system, Continuous Performance Management, which involves managers have regular meaningful conversations with their staff to keep agile goals on track.

### Employment policies

Employee support is structured around employee relations and administration, training and development, pay and benefits, wellbeing, diversity and inclusion, and volunteer programme management.

As part of our recruitment policy, the following paragraph is now added to every job vacancy advert as part of the Disability Confident Scheme:

Diversity and inclusion is integral to our work at Royal Museums Greenwich, as we are a museum for everyone. We want to foster a spirit of inclusion, collaborative working, innovation, and valuing people as individuals whose lives have been shaped by different experiences. This is why we welcome applications from everyone. We also actively work with disability confident scheme and ask that you let us know if there are any adjustments you need during the interview process.

#### Staff Diversity Statistics

- RMG is a member of the Employer's Network for Equality & Inclusion (ENEI). Our current TIDE survey results have shown that we have an employee inclusion rate of 47% (2019/20: 22%)
- Gender Pay Gap mean: -1.33% and median: -14.9% (2020/21: -0.9% / -9.0%)
- Female employees: 59.37% (2020/21: 58%)
- Female Executive Board employees: 33.33% (2020/21: 50%)
- Black, Asian and Minority Ethnicity employees: 19.26% (2020/21: 16%)
- LGBTQI+ employees 11.38% (2020/21: 8%)
- Employees who have declared a disability: 8.93% (2020/21: 5%)
- Employee ages: 16-17 0.53%, 9.11% (5%) 18-24, 52.36% (50%) 25-44, 32.92% (34%) 45-64, 5.08% (7%) 65 and over.

During 2020/21, RMG utilised the Furlough scheme. In January 2021, this was as high as 440 employees being flexibly furloughed, and at its lowest point in August to October 2020 288 employees being flexibly furloughed. During 2021/22, use of the Furlough scheme reduced from 406 employees in April 2021 to 9 employees in September 2021 when use of the scheme ceased entirely.

#### **Volunteers**

During 2021/22 our team of volunteers comprised an average of 274, contributing 8,620 volunteer hours.

#### **Organisational Communication**

Communication over the past year has had to be flexible and reactive to the changing situation. The information has been shared via emails, and telephone calls for staff who do not have internet access at home. Communication and feedback methods over the past year have included:

- All staff Director update presentations, with Q&A sessions
- Virtual team meetings and one-to-ones
- Email updates from HR and the Executive Directors
- Wellbeing updates
- Virtual social activities
- Pulse surveys on wellbeing, equity & diversity, and return to work
- The Collective consultation (staff BAME network)
- Disability Advisory Group consultation (staff group)
- Volunteer virtual coffee mornings
- Trade Union consultation

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

Regulation 8 Information to be published

#### Table 1 Relevant union officials

What was the total number of your 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	5.38

Table 2 Percentage of time spent on facility time

How many of your employees who were relevant union officials employed during the relevant period 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%	0
1-50%	6
51%-99%	0
100%	0

Table 3 Percentage of pay bill spent on facility time

Provide the figures requested in the first column of the table below to determine the percentage of your 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	£10,853.84
Provide the total pay bill	£14,527,454
Provide the percentage of the total pay bill	0.07%

Table 4 Paid trade union activities

As a percentage of total paid facility time hours, how many hours were spent 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 calculated as:</i> <i>(total hours spent on paid trade union activities by relevant union officials during the relevant period ÷ total paid facility time hours) x 100</i>	2.96%
--	-------

## **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 of Directors receives a quarterly 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 Manager. The Business & Operations Director attends the Quarterly Health & Safety Committee to ensure oversight at an Executive level. 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 CEO (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 CEO and the Senior Executives annually against the objectives of the organisation, receives independent data on market comparators and other matters and then decides in the case of the Senior Executives the level of pay they should receive and recommends to the Chairman of Trustees in the case of the CEO, Royal Museums Greenwich the appropriate level of pay.

The Committee also considers any matter relating to employees as the CEO 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  
Jeremy Penn

Ex officio Officer: Paddy Rodgers, (CEO)  
Secretary: Charlotte Cowan, (Head of People & Culture)

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 CEO and the Head of People & Culture attend twice annual meetings of the Committee. No individual is present when their remuneration or performance is being discussed.

### Service Contracts

The CEO and Senior Executives have permanent employment contracts: the notice period is six months for the CEO, 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. Pension contributions on behalf of the directors are made to a defined contribution scheme. As of 1 July 2021 no Director or Senior Executive was a member of the Civil Service Pension Scheme.

The following information is subject to audit.

### Executives' Remuneration

The salary and pension entitlements set out below include gross salary, 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	2021-22 all figures £k				2020-21 all figures £k			
	Salary	Performance payment	Pension benefits (to nearest £1k)*	Total	Salary	Performance payment	Pension benefits (to nearest £1k)*	Total
Andy Bodle, Director Operations and Human Resources (until 30 June 2021)	20-25 80-85 FTE	-	-3**	15-20	80-85	0-5	13	95-100
Kate Seeckts, Director, Development & Marketing (until 31 December 2021)	80-85 95-100 FTE	-	-	80-85	80-85	0-5	-	85-90
Eleanor Harris, Director, Enterprises & Visitor Experience (until 31 July 2020)	-	-	-	-	45-50 80-85 FTE	-	-	45-50
Chris Walker, Executive Business & Operations Director	105-110	-	-	105-110	95-100	0-5	-	95-100
Gail Symington, Executive Creative Director	90-95	-	-	90-95	75-80	0-5	-	75-80
Paddy Rodgers, CEO & Accounting Officer	145-150	-	-	145-150	135-140	0-5	-	140-145

\* 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. \*\*The pension will increase from one year to the next by virtue of any pay rise during the year. Where there is a small or no pay rise, the increase in pension is not sufficient to offset the inflation increase – that is, in real terms, the pension value can reduce, hence the negative values

There were no benefits in kind.

For 2021-22 total payments to Key Management Personnel amounted to £484,930 (£576,400 in 2020-21) including bonuses and other payments.

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

The banded remuneration of the highest-paid director in the National Maritime Museum in the financial year 2021-22 was £145-150,000 (2020-21, £140-145,000).

This was 8.6 times (2020-21, 8.2 times) the lower quartile remuneration of the workforce, which was £17,465 (2020-21, £17,357).

This was 7.2 times (2020-21, 6.9 times) the median remuneration of the workforce, which was £20,818 (2020-21, £20,440).

This was 5.3 times (2020-21, 4.9 times) the upper quartile remuneration of the workforce, which was £28,500 (2020-21, £29,218).

In 2021-22, nil (2020-21, nil) employees received remuneration in excess of the highest-paid director. Remuneration ranged from £0 to £150,000 (2020-21, £0 to £145,000).

In 2021-22, the percentage change in the highest paid director's salary was 6.7%.

In 2021-22, the percentage change in the highest paid director's performance pay and bonuses was -100%.

In 2021-22, for employees of the National Maritime Museum taken as a whole, the average percentage change from the previous financial year of salary was 20.04%. In 2021-22, the average percentage change from the previous financial year of performance pay and bonuses was -98.01%. (Note that performance pay was withdrawn from all contracts during March-June 2021 which impacted base pay levels).

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.

	Accrued pension at pension age as at 31/03/22	Real increase in pension and related lump sum at pension age	CETV at 31/3/22	CETV at 31/3/21	Real increase /(decrease) in CETV funded by employer	Employer contribution to group personal pension
	£'000	£'000	£'000	£'000	£'000	Nearest £1,000
Andy Bodle	40-45 plus lump sum of 130-135	0-2.5 plus a lump sum of 0-2.5	1044	1038	-3*	-
Kate Seeckts	-	-	-	-	-	7
Chris Walker	-	-	-	-	-	11
Gail Symington	-	-	-	-	-	9
Paddy Rodgers	-	-	-	-	-	4

**\*The pension will increase from one year to the next by virtue of any pay rise during the year. Where there is a small or no pay rise, the increase in pension is not sufficient to offset the inflation increase – that is, in real terms, the pension value can reduce, hence the negative values**

## 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.

## Reporting on Civil Service and other compensation schemes - exit packages

Exit package and cost band	Number of compulsory redundancies	Number of other departures agreed	2021/22	2020/21
< £10,000	2	0	2	17
£10,001 to £25,000	1	0	1	19
£25,001 to £50,000	0	0	0	5
£50,001 to £100,000	0	0	0	0
£100,001 to £150,000	0	0	0	0
£150,001 to £200,000	0	0	0	0
£200,001 and higher	0	0	0	0
<b>Total number of exit packages</b>	<b>3</b>	<b>0</b>	<b>3</b>	<b>41</b>
	Cost of compulsory redundancies (by band) £'000	Cost of other departures agreed (by band) £'000	Total cost of exit packages (by band) £'000	2020/21 Total cost of exit packages (by band) £'000
< £10,000	12	0	12	70
£10,001 to £25,000	14	0	14	309
£25,001 to £50,000	0	0	0	141
£50,001 to £100,000	0	0	0	0
£100,001 to £150,000	0	0	0	0
£150,001 to £200,000	0	0	0	0
£200,001 and higher	0	0	0	0
<b>Total cost of exit packages in £'000</b>	<b>26</b>	<b>0</b>	<b>26</b>	<b>520</b>

3 members of staff received a statutory redundancy payment. In 2020-21 there was 1 departure under the terms of the Civil Service Compensation Scheme. 2 members of staff received a statutory redundancy payment. 38 members of staff received an enhanced redundancy payment.

Admiral Sir Mark Stanhope  
Chairman of the Board of Trustees  
12 July 2022

Paddy Rodgers  
CEO and Accounting Officer

## **8. REFERENCE AND ADMINISTRATIVE DETAILS**

Chairman of the Board of Trustees:  
Admiral Sir Mark Stanhope GCB OBE DL

CEO 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 2021-22 the Board of Trustees comprised:

Admiral Sir Mark Stanhope, GCB, OBE, DL

Dr Fiona Butcher

Joyce Bridges, CBE (until 11 March 2022)

Dr Helen Czerski

Professor Julian Dowdeswell

Alastair Marsh

Jeremy Penn

Eric Reynolds (until 11 March 2022)

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

### **The Executive**

During 2021-22 members of the Executive were:

Paddy Rodgers	CEO and Accounting Officer
Andy Bodle	Director, Operations and Human Resources (until July 2021)
Kate Seeckts	Director, Development (until November 2021)
Gail Symington	Executive Creative Director
Chris Walker	Executive Business & Operations Director

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 all members of the senior leadership team.

**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

## 9. SUPPORTERS OF ROYAL MUSEUMS GREENWICH 2021-22

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And others that wish to remain anonymous

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And others wish to remain anonymous

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Nigel Squibb and Lesley Mansfield  
Kathryn Uhde  
Dr Anthony Watson CBE  
David M. Wells\*  
Julia Wykeham-Martin  
And others that wish to remain anonymous

### **Legacies and bequests**

Peter Anderson  
Patricia Crimmin  
Olive Winifred Mary Denyer  
John Duchar  
Commander George Greaves  
Elisabeth Hoban  
Marilyn Peterson  
Elisabeth Rowell

### **In Memoriam Gift**

The Matthews Family in loving memory of Mr Stephen Matthews

### **Honorary Commodores**

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C. Richard Carlson  
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Professor Martin Daunton  
Sir Stephen Deuchar  
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Marine Society and Sea Cadets  
Rowan Mersh  
Sir Tom Phillips KCMG

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

## 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 £3.5m to £30.6m. The Museum received an increased Grant in Aid of £1.9m 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 £21.7m, Grant in Aid represented 71% of total income with the balance generated through the Museum's fundraising and commercial activities, but also includes £0.5m in Job Retention Scheme support.

Donations and grants received this year totalled £2.2m, an increase of £0.9m over last year, and included amounts from the American Friends of Royal Museums Greenwich, legacies and generous support for the appeal for the restoration of the Solebay Tapestry. Gifts in Kind amounted to £0.05m, a decrease of £1m compared to last year.

Other Trading Activities amounted to £4m, an increase on last year of £2.9m.

The Membership scheme generated £0.4m, an increase of £0.2m over the previous year.

Expenditure in the year was £32.8m an increase of £4.2m. A large portion of this increase was related to the costs of increased trading activity.

Total staff costs were £13.8m and represented 42% of total expenditure (2020-21: 54.3%). Staff numbers decreased by 46, due to a planned redundancy programme in response to the pandemic.

### **Covid 19**

The financial impact of Covid-19 on the NMM business has been substantial and the museum did not reopen until the end of the first quarter of 21-22. Attendance has gradually increased over the year, although still fall short of visitor numbers prior to the pandemic.

Future visitor numbers remain uncertain, but it seems unlikely that numbers will return to recent levels before 2023/24, although early signs are promising. In order to address this longer term uncertainty, NMM has instituted a fundamental review of its business model and the resulting Corporate Plan is described at the beginning of this report.

### **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 of £0.7m reflected the higher commercial activity due to the reopening of the museum.

At the end of the year £0.7m 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 £317.0m the Museum has unrestricted reserves of £21.7m, of which £18.7m are designated and £3.0m are free reserves (i.e. 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 in a normal year 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 2022 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 in line with the policy.

## Reserves at 31 March 2022

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	95.5
Surplus on revaluation of land and buildings representing the difference between cost/valuation and revaluation at 31st March 2020	96.7
Funds representing assets acquired by way of gifts/donations or use of the Museum's core grant in aid	103.1
Restricted or Designated funds for a specific project or purpose in the future	16.6
Restricted or Designated Funds set aside for the future preservation of the Cutty Sark	2.1
Unrestricted (free) reserves over which there are no restrictions or specific future spending intentions	3.0
<b>TOTAL</b>	<b>317</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 £70k was £6k better than last year. Equity investments totalled £5.2m at year end, an increase of £0.2m due to improved trading conditions during the year; additionally the Museum holds £13.1m 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 full revaluation of the estate was carried out at year end by external valuers, Gerald Eve, Chartered Surveyors. There was a increase in the net book value of the land and buildings of £12.7m (of which the revaluation accounted for £11.7m) to £194.2m.

Note 10a gives full details of the Museum's Tangible Fixed Assets which stand at £203.2m at year end.

### **Heritage Assets**

During the year the Museum purchased Heritage Assets worth £288k and received donations of gifts in kind valued at £52k.

### **External Audit**

Under statute, the Comptroller & Auditor General is the principal auditor of the Museum's consolidated accounts for the year 2021-22 which are audited by the National Audit Office on behalf of the Comptroller & Auditor General. Total audit fees for the group were £69,150, comprising £54,000 for the consolidated accounts audited by the National Audit Office and £15,150 for NMME audited by Haysmacintyre LLP.

### **Payment of Creditors**

The Museum paid 87% (2020-21: 81%) of its suppliers within 30 days. Suppliers are paid in accordance with their contractual terms unless there is a dispute.

### **Going Concern**

The accounts are prepared on the going concern basis as the Trustees have concluded that the museum is able to meet its liabilities as they fall due for the foreseeable future. In reaching the conclusion on the ability of the museum to remain a going concern, the Trustees have carefully considered the financial impact of events in the macro-economic environment and the commitment received from DCMS to continue to provide additional funding to the museum. This commitment, alongside an assessment of the liquidity of assets held and the level of general funds, have given assurance to the Trustees that it is reasonable to assume the museum is able to continue to operate for the coming 12 months from the date of certification of these financial statements.

Future visitor numbers remain uncertain, but it seems unlikely that numbers will return to recent levels before 2023/24, although early signs are promising. In order to address this longer term uncertainty, NMM has instituted a fundamental review of its business model and the resulting Corporate Plan is described at the beginning of this report.

Admiral Sir Mark Stanhope  
Chairman  
12 July 2022

Paddy Rodgers  
Director and Accounting Officer

## **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.

Admiral Sir Mark Stanhope  
Chairman of the Board of Trustees  
12 July 2022

Paddy Rodgers  
Director and Accounting Officer

\* 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 and develop appropriate management responses to those risks including maintaining 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 CEO 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 CEO 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 (No. 1901478). 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 2021-22**

As a non-executive board, the Trustees are collectively responsible for the management and control of the Museum. In 2021-22, the Trustees contributed their voluntary service to the public's benefit at six Board meetings and 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						
Admiral Sir Mark Stanhope	2nd	01.02.2015	31.01.2023	5/5	4/4	3/3
<b>Trustees in order of first appointment</b>						
Joyce Bridges	2nd	12.09.2013	11.03.2022	4/4	2/2	3/3
Eric Reynolds	2nd	12.09.2013	11.03.2022	4/4		
Jeremy Penn	2nd	01.02.2015	31.01.2023	4/5		5/5
Dr Fiona Butcher	1st	03.09.2018	02.09.2022	5/5	4/4	
Dr Helen Czerski	1st	03.09.2018	02.09.2022	5/5		
Prof. Julian Dowdeswell	1st	03.09.2018	02.09.2022	4/5		
Alastair Marsh	1st	03.12.2018	02.12.2022	3/5	4/4	

\* 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 all members of the senior leadership team.

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 2021-22. Related party transactions are declared and recorded within the Annual Accounts in note 23.

## **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). 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 an appointed member of the current Trustee Board, shortlist and interview the 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 2021-22, Trustees Joyce Bridges and Eric Reynolds stood down after eight and a half years. The process to appoint new Trustees, from whom a new Chair will be elected by the Board, is underway.

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 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 2021-22 the Board's Committee structure was:**

### **Audit Committee**

This Committee 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.

## **1.8 The work of the Trustee Board in 2021-22**

In 2021-22 the significant work of the Board and its committees included:

- frequent assessment and re-appraisal of the 2021-22 budget and the Museum's financial position as the Covid-19 pandemic continued to significantly affect income
- scrutiny of the budget for 2022-23
- active engagement and support for the management's plans for re-opening of the Museum in May 2021
- ongoing support for the Nominations Committee in the recruitment process for new Trustees and reappointment of current Trustees
- approval, in accordance with the agreed criteria and procedures, of transfers of items out from the collection
- the establishment of a working group of Trustees from RMG and Old Royal Naval College on the potential for collaboration between the two organisations resulting in a Master Services Agreement
- the adoption of the annual report from National Historic Ships UK
- support for the Museum's plans for widening community engagement
- support for the payment of the London Living Wage to all RMG staff
- approval of the RMG Plan 2022-26

The minutes of Trustee Board meetings are available at <https://www.rmg.co.uk/about-us/trustee-board-minutes>. The Board has received no ministerial directions.

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

The Board reviewed formally its performance at its November 2020 meeting, three years after its last assessment. 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. The Board will review updated guidance regarding the Board effectiveness and Appraisal issued, by DCMS in April 2022, at its meeting in July 2022.

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

The minutes from the Audit Committees are circulated to Trustees prior to the Board 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 2021-22 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 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 where due and the remainder are in the course of implementation. There were no matters of Health and Safety to bring specifically to the Board in 2021-22 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 February 2021 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 can be found here [Museum policies | Royal Museums Greenwich \(rmg.co.uk\)](https://www.rmg.co.uk/policies)

#### *The Audit Committee*

The Audit Committee members are Trustees Alastair Marsh (Chair), Admiral Sir Mark Stanhope, Joyce Bridges CBE (until March 2022) and Dr Fiona Butcher.

### **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 RMG Strategic and Operational Development Groups review financial performance against these targets each month.

Results of progress against non-financial targets are usually provided by the Strategic Development Group in the form of presentations at the quarterly Board meetings.

Visitor feedback-The Head of Commerce provides an overview of Visitor comments at each Board meeting.

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 2021-22 the internal audit reporting work encompassed:

1. HR Controls and IR35 compliance
2. Online Customer Data and Privacy
3. Change Programme
4. Finance System review

Of these four reviews, three were rated green / amber (HR controls and IR35 compliance, Online Customer Data and Privacy and Finance System Review) and one was not rated as it was a piece of advisory work on the Change Programme.

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 2021-22 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 2021-22 year, the Head of Internal Audit reported that:

**There is some risk that management's objectives may not be fully achieved. Improvements are required in those areas to enhance the adequacy and / or effectiveness of governance, risk management and internal control.**

This is a 'level 2' rating of four rating levels, the second highest rating. This is a slight decline from the level 1 given in the prior year driven by the number of medium level recommendations and the changes in structure which have led to some delays in audits during the year.

## **6. External Audit**

The external audit of the 2021-22 accounts of National Maritime Museum Enterprises Limited was carried out by Haysmacintyre. The consolidated accounts of the Museum are audited 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 2022 and up to the date of this report.

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

### **8.1 Scope of Responsibility**

The Accounting Officer (the CEO) 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 CEO and the Directors with the support of the Senior Leadership Team and is structured to ensure delivery of the primary aims and values laid down in the RMG Plan, Management Agreement with DCMS and the respective performance agreements of 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. In a normal year, 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 Directors monitor 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. We have recently introduced a system of Continuous Performance Appraisal to replace annual appraisals, aiming to provide staff with more agile performance objectives and more frequent discussions with managers. 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 Directors completed a formal annual Assurance Report, sighted by the Audit Committee, certifying that, during the 2021-22 Financial Year, the systems of internal control used within their areas of responsibility had been sound and had been followed. In particular, the Directors confirmed that they had undertaken an assessment of controls against each of the Government Functional Standards and complies with each of the mandatory requirements in a way that meets business needs and priorities. We have also complied with the latest HM Treasury Notice regarding sanctions against Russia.

## **8.2 External engagement**

In line with the Management Agreement, normally the CEO and the Executive Business and Operations Director conduct periodic Engagement meetings with senior officers from DCMS to discuss progress against Key Performance Indicators and significant activities at the Museum.

## **8.3 Risk Management**

The Museum views risk management and internal control systems as an active part of its management processes and operates a comprehensive system of risk identification, assessment, addressing, reviewing and reporting. Systems have been in place for the year under review and up to the date of approval of the annual report and accounts.

### *Risk Policy*

The Museum's Risk Management Policy recognises that the Trustees, together with the RMG senior leadership team, 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, within the Audit Committee, review the strategic risk register both for content and ability of 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. 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 Directors 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 2021-22 this work identified the following principal risks for both the charity and its subsidiary: the sustainability of the financial operating model as we emerge from a global pandemic; theft, vandalism or loss of the collections; fire, cyber-crime and the impact of the cost of living crisis. This year we also acknowledged the risk that deterioration of our public offer would have in continuing to attract visitors if not addressed.

The financial sustainability risk has until the pandemic been 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. In 2021-22, the Museum continued to feel the effects of the pandemic and our income streams, although showing signs of a gradual recovery as the year went on, were significantly behind pre-pandemic levels. The emergency Covid support package from Government and the furlough scheme which continued for the first half of the year helped address the shortfall in income.

The risks from theft, fire and cybercrime 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 2010 the Museum adopted an Information Security Policy, 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 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 2021-22 and has made no such report to the Information Commissioner's Office.

The Museum is working towards the HM Government framework, Minimum Cyber Security Standard. The Audit Committee receive regular progress reports from the Head of IT on this matter.

### **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.

### **11. Parliamentary Accountability and Audit Report**

The information in this report is subject to audit.

Regularity of Expenditure – The Museum has considered all of its activities during the year and confirm they are in accordance with the legislation authorising them.

The Museum incurred no losses, special payments or gifts totalling more than £300,000 in the year.

Contingencies and Liabilities – none to disclose under IAS 37.

Long term expenditure trends – refer to the performance analysis section of our Performance Report for details of our performance to date.

Alastair Marsh  
Trustee and Chair of the Audit Committee  
12 July 2022

Paddy Rodgers  
Director and Accounting Officer

### **13. 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 and its Group for the year ended 31 March 2022 under the Museums and Galleries Act 1992.

The financial statements comprise: the National Maritime Museum and its Group's:

- Balance sheet as at 31 March 2022;
- Statement of Financial Activities, Consolidated Statement of Cash Flows; and
- the related notes including the significant accounting policies.

The financial reporting framework that has been applied in the preparation of the Group financial statements is applicable law and United Kingdom accounting standards including Financial Reporting Standards (FRS) 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In my opinion, the financial statements:

- give a true and fair view of the state of the National Maritime Museum and its Group's affairs as at 31 March 2022 and its net expenditure for the year then ended;
- have been properly prepared in accordance with the Museums and Galleries Act 1992 and Secretary of State directions issued thereunder.

#### **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 for opinions**

I conducted my audit in accordance with International Standards on Auditing (UK) (ISAs UK), applicable law 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 2019*. I have also elected to apply the ethical standards relevant to listed entities. I am independent of the National Maritime Museum and its Group in accordance with the ethical requirements that are relevant to my audit of 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**

In auditing the financial statements, I have concluded that the National Maritime Museum and its Group's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work I have performed, I have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the National Maritime Museum and its Group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

My responsibilities and the responsibilities of the Trustees and Accounting Officer with respect to going concern are described in the relevant sections of this certificate.

## **Other Information**

The other information comprises information included in the Annual Report, but does not include the financial statements nor my auditor's certificate and report. The Trustees and Accounting Officer are responsible for the other information.

My opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in my certificate, 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 I identify such material inconsistencies or apparent material misstatements, I am required to determine whether this gives rise to a material misstatement in the financial statements themselves. 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 part of the Remuneration and Staff Report to be audited has been properly prepared in accordance with Secretary of State directions issued under the Museums and Galleries Act 1992.

In my opinion, based on the work undertaken in the course of the audit:

- those parts of the Annual Report subject to audit have been properly prepared in accordance with Secretary of State directions issued under the Museums and Galleries Act 1992; and
- the information given in the Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements and is in accordance with the applicable legal requirements.

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

In the light of the knowledge and understanding of the National Maritime Museum and its Group and its environment obtained in the course of the audit, I have not identified material misstatements in the Annual Report,

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

- I have not received all of the information and explanations I require for my audit; or
- adequate accounting records have not been kept by the National Maritime Museum 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 Annual Report, subject to audit are not in agreement with the accounting records and returns; or
- certain disclosures of remuneration specified by the Charities Act 2011 have not been made or parts of the Remuneration and Staff Report to be audited is not in agreement with the accounting records and returns; or
- the Governance Statement does not reflect compliance with HM Treasury's guidance.

### **Responsibilities of the Trustees and Accounting Officer for the financial statements**

As explained more fully in the Statement of the Responsibilities of the Board of Trustees and the Director as Accounting Officer, the Trustees and the Accounting Officer are responsible for:

- the preparation of the financial statements in accordance with the applicable financial reporting framework and for being satisfied that they give a true and fair view;
- internal controls as the Trustees and the Accounting Officer determines are necessary to enable the preparation of financial statement to be free from material misstatement, whether due to fraud or error; and
- assessing the National Maritime Museum and its Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees and the Accounting Officer either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

### **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 Museum and Galleries Act 1992.

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

- **Extent to which the audit was considered capable of detecting non-compliance with laws and regulations including fraud**

I design procedures in line with my responsibilities, outlined above, to detect material misstatements in respect of non-compliance with laws and regulations, including fraud. The extent to which my procedures are capable of detecting non-compliance with laws and regulations, including fraud is detailed below.

- **Identifying and assessing potential risks related to non-compliance with laws and regulations, including fraud**

In identifying and assessing risks of material misstatement in respect of non-compliance with laws and regulations, including fraud, we considered the following:

- the nature of the sector, control environment and operational performance including the design of the National Maritime Museum and its Group's accounting policies.
- Inquiring of management, the National Maritime Museum's head of internal audit and those charged with governance, including obtaining and reviewing supporting documentation relating to the National Maritime Museum and its Group's policies and procedures relating to:
  - identifying, evaluating and complying with laws and regulations and whether they were aware of any instances of non-compliance;
  - detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud; and
  - the internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations including the National Maritime Museum and its Group's controls relating to its compliance with the Museums and Galleries Act 1992, the National Maritime Museum Acts 1934 and 1989, Charities Act 2011 and Managing Public Money;
- discussing among the engagement team including significant component audit teams and involving relevant internal specialists, including land and building valuation specialists, regarding how and where fraud might occur in the financial statements and any potential indicators of fraud.

As a result of these procedures, I considered the opportunities and incentives that may exist within the National Maritime Museum and its Group for fraud and identified the greatest potential for fraud in the following areas: revenue recognition, posting of unusual journals, complex transactions and bias in management estimates. In common with all audits under ISAs (UK), I am also required to perform specific procedures to respond to the risk of management override of controls.

I also obtained an understanding of the National Maritime Museum and Group's framework of authority as well as other legal and regulatory frameworks in which the National Maritime Museum and Group operates, focusing on those laws and regulations that had a direct effect on material amounts and disclosures in the financial statements or that had a fundamental effect on the operations of the National Maritime Museum and its Group. The key laws and regulations I considered in this context included, Museum and Galleries Act 1992, the National Maritime Museum Acts 1934 and 1989, the Charities Act 2011, Managing Public Money, employment law, pensions legislation and tax legislation.

- **Audit response to identified risk**

As a result of performing the above, the procedures I implemented to respond to identified risks included the following:

- reviewing the financial statement disclosures and testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described above as having direct effect on the financial statements;
- enquiring of management, the Audit Committee and legal counsel concerning actual and potential litigation and claims;
- reading and reviewing minutes of meetings of those charged with governance and the Board and internal audit reports;
- in addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business;
- in addressing the risk of fraud through revenue recognition, evaluating the design and implementation of controls; testing income to corroborating evidence; assessing the completeness of revenue streams; and testing the appropriateness of significant estimates made at year-end; and
- in addressing the risk of misstatement in land and building valuation, evaluating the design and implementation of controls; assessing the competence, objectivity and independence of valuers; testing the inputs and methodology used in the valuation; and evaluating the outputs of the valuation.

I also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members including internal specialists and significant component audit teams and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

A further description of my responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of my certificate.

- **Other auditor's responsibilities**

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.

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.

## **Report**

I have no observations to make on these financial statements.

**Gareth Davies**

**Comptroller and Auditor General**

National Audit Office

157-197 Buckingham Palace Road

Victoria

London

SW1W 9SP

**Date 14 July 2022**

**Consolidated Group Statement of Financial Activities**  
**For the year ended 31 March 2022**

		Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000	Restated* Total 2021 £'000
<b>Income and Endowments</b>						
<b>Donations and Legacies</b>						
- Grant in Aid		21,744	-	-	21,744	19,834
- Other		426	824	-	1,250	2,192
<b>Total Donations and Legacies</b>	<b>2.a</b>	<b>22,170</b>	<b>824</b>	<b>-</b>	<b>22,994</b>	<b>22,026</b>
<b>Other Trading Activities</b>						
- Trading Income	<b>3</b>	<b>3,410</b>	<b>-</b>	<b>-</b>	<b>3,410</b>	<b>841</b>
- Other	<b>4</b>	<b>625</b>	<b>5</b>	<b>-</b>	<b>630</b>	<b>291</b>
<b>Total Other Trading Activities</b>		<b>4,035</b>	<b>5</b>	<b>-</b>	<b>4,040</b>	<b>1,132</b>
<b>Income from Investments</b>	<b>5</b>	<b>63</b>	<b>1</b>	<b>6</b>	<b>70</b>	<b>64</b>
<b>Income from Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences	<b>6a</b>	<b>2,475</b>	<b>-</b>	<b>-</b>	<b>2,475</b>	<b>573</b>
Valuing our Heritage, caring for and developing our unique collection	<b>6a</b>	<b>321</b>	<b>-</b>	<b>-</b>	<b>321</b>	<b>204</b>
Extending our Reputation, reach and impact	<b>6a</b>	<b>203</b>	<b>-</b>	<b>-</b>	<b>203</b>	<b>99</b>
Job Retention Scheme	<b>6b</b>	<b>-</b>	<b>483</b>	<b>-</b>	<b>483</b>	<b>3,025</b>
<b>Total Income from Charitable Activities</b>	<b>6</b>	<b>2,999</b>	<b>483</b>	<b>-</b>	<b>3,482</b>	<b>3,901</b>
<b>Total Income and Endowments</b>		<b>29,267</b>	<b>1,313</b>	<b>6</b>	<b>30,586</b>	<b>27,122</b>
<b>Expenditure</b>						
<b>Expenditure on Raising Funds</b>						
Costs of Raising Donations and Legacies		453	-	-	453	481
Costs of Other Trading Activities						
- Trading Costs	<b>3</b>	<b>2,530</b>	<b>-</b>	<b>-</b>	<b>2,530</b>	<b>1,159</b>
- Cost of Activities for Generating Funds, other		3,323	-	-	3,323	3,126
Total Cost of Other Trading Activities	<b>7</b>	<b>5,853</b>	<b>-</b>	<b>-</b>	<b>5,853</b>	<b>4,285</b>
<b>Total Expenditure on Raising Funds</b>		<b>6,306</b>	<b>-</b>	<b>-</b>	<b>6,306</b>	<b>4,766</b>
Investment Management Costs		72	1	3	76	55
<b>Expenditure on Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		5,565	224	-	5,789	5,246
Valuing our Heritage, caring for and developing our unique collection		13,056	4,416	-	17,472	16,338
Extending our Reputation, reach and impact		2,912	198	-	3,110	2,191
<b>Total Expenditure</b>	<b>7</b>	<b>27,911</b>	<b>4,839</b>	<b>3</b>	<b>32,753</b>	<b>28,596</b>
Net Gains on Investments	<b>13</b>	<b>300</b>	<b>6</b>	<b>52</b>	<b>358</b>	<b>827</b>
<b>Net Income/(Expenditure)</b>		<b>1,656</b>	<b>(3,520)</b>	<b>55</b>	<b>(1,809)</b>	<b>(647)</b>
<b>Transfers</b>						
Transfers between funds	<b>19.a</b>	<b>(1,663)</b>	<b>1,663</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net (Expenditure)/Income before other Recognised Gains and Losses</b>		<b>(7)</b>	<b>(1,857)</b>	<b>55</b>	<b>(1,809)</b>	<b>(647)</b>
<b>Other Recognised Gains and Losses</b>						
Gains/(Losses) on Revaluation of Fixed Assets	<b>10.a</b>	<b>-</b>	<b>15,226</b>	<b>-</b>	<b>15,226</b>	<b>(2,547)</b>
<b>Total Net Movement in Funds</b>	<b>9</b>	<b>(7)</b>	<b>13,369</b>	<b>55</b>	<b>13,417</b>	<b>(3,194)</b>
<b>Reconciliation of Funds</b>						
Funds balance brought forward at 1 April 2021		21,739	281,290	545	303,574	306,768
<b>Funds balance at 31 March 2022</b>	<b>19.a</b>	<b>21,732</b>	<b>294,659</b>	<b>600</b>	<b>316,991</b>	<b>303,574</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.

\* Details of the restatement and prior year comparatives are shown in note 27 and 28

*The notes on pages 66 to 83 form part of these accounts.*

**Museum Statement of Financial Activities**  
For the year ended 31 March 2022

		Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000	Restated* Total 2021 £'000
<b>Income and Endowments</b>						
<b>Donations and Legacies</b>						
- Grant in Aid	2.a	21,744	-	-	21,744	19,834
- Other	2.a	426	824	-	1,250	2,192
- Gift Aid NMME		721	-	-	721	-
<b>Total Donations and Legacies</b>		22,892	824	-	23,715	22,026
<b>Other Trading Activities</b>						
- Other		670	5	-	675	298
- Recharges NMME		159	-	-	159	(179)
<b>Total Other Trading Activities</b>		829	5	-	834	119
<b>Income from Investments</b>		63	1	6	70	63
<b>Income from Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		2,475	-	-	2,475	573
Valuing our Heritage, caring for and developing our unique collection		321	-	-	321	204
Extending our Reputation, reach and impact		203	-	-	203	99
Job Retention Scheme		-	483	-	483	3,025
<b>Total Income from Charitable Activities</b>	6	2,999	483	-	3,482	3,901
<b>Total Income and Endowments</b>		26,782	1,313	6	28,101	26,108
<b>Expenditure</b>						
<b>Expenditure on Raising Funds</b>						
Costs of Raising Donations and Legacies		453	-	-	453	481
Costs of Other Trading Activities						
- Cost of Activities for Generating Funds, other		3,368	-	-	3,368	3,133
Total Cost of Other Trading Activities		3,368	-	-	3,368	3,133
<b>Total Expenditure on Raising Funds</b>		3,820	-	-	3,820	3,614
<b>Investment Management Costs</b>		72	1	3	76	55
<b>Expenditure on Charitable Activities</b>						
Putting Visitors First and creating inspiring experiences		5,565	224	-	5,789	5,246
Valuing our Heritage, caring for and developing our unique collection		13,056	4,416	-	17,472	16,338
Extending our Reputation, reach and impact		2,912	198	-	3,110	2,191
<b>Total Expenditure</b>		25,426	4,838	3	30,268	27,444
Net Gains on Investments	13	300	6	52	358	827
<b>Net Income/(Expenditure)</b>		1,656	(3,519)	55	(1,809)	(509)
<b>Transfers</b>						
Transfers between funds	19.b	(1,663)	1,663	-	-	-
<b>Net (Expenditure)/Income before other Recognised Gains and Losses</b>		(7)	(1,856)	55	(1,809)	(509)
<b>Other Recognised Gains and Losses</b>						
Gains/(Losses) on Revaluation of Fixed Assets	10.a	-	15,226	-	15,226	(2,547)
<b>Total Net Movement in Funds</b>	9	(7)	13,369	55	13,417	(3,056)
<b>Reconciliation of Funds</b>						
Funds balance brought forward at 1 April 2021		21,720	281,088	545	303,353	306,409
<b>Funds balance at 31 March 2022</b>	19.b	21,713	294,457	600	316,770	303,353

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.

\* Details of the restatement and prior year comparatives are shown in note 27 and 28

*The notes on pages 66 to 83 form part of these accounts.*

**Group and Museum Balance Sheets as at 31 March 2022**

	Note	Group			Museum		
		2022 £'000	2021 Restated* £'000	2020 £'000	2022 £'000	2021 Restated* £'000	2020 £'000
<b>Fixed Assets</b>							
Tangible Fixed Assets	10.a	<b>203,181</b>	191,728	198,193	<b>203,181</b>	191,728	198,193
Intangible Fixed Assets	10.b	<b>262</b>	258	300	<b>262</b>	258	300
Heritage Assets	12	<b>103,129</b>	102,789	101,523	<b>103,129</b>	102,789	101,523
Investments	13	<b>5,210</b>	4,959	4,015	<b>5,710</b>	5,459	4,515
		<b>311,782</b>	299,734	304,031	<b>312,282</b>	300,234	304,531
<b>Current assets</b>							
Stock	15	<b>378</b>	462	418	<b>146</b>	156	84
Debtors: Amounts falling due within one year	16	<b>1,546</b>	1,705	2,220	<b>2,109</b>	1,697	3,412
Cash at bank and in hand	22	<b>14,487</b>	10,010	8,641	<b>13,069</b>	9,207	6,321
		<b>16,411</b>	12,177	11,279	<b>15,324</b>	11,060	9,817
<b>Current liabilities</b>							
Creditors: Amounts falling due within one year	17	<b>(6,616)</b>	(3,557)	(3,636)	<b>(6,250)</b>	(3,161)	(3,033)
<b>Net current assets</b>		<b>9,795</b>	8,620	7,643	<b>9,074</b>	7,899	6,784
Debtors: Amounts falling due after one year	16	<b>50</b>	100	218	<b>50</b>	100	218
<b>Total assets less current liabilities</b>		<b>321,627</b>	308,454	311,892	<b>321,406</b>	308,233	311,533
Creditors: Amounts falling due after one year	17	<b>(4,636)</b>	(4,880)	(5,124)	<b>(4,636)</b>	(4,880)	(5,124)
<b>Net Assets</b>		<b>316,991</b>	303,574	306,768	<b>316,770</b>	303,353	306,409

	19	Group			Museum		
		2022 £'000	2021 Restated £'000	2020 £'000	2022 £'000	2021 Restated £'000	2020 £'000
<b>Income Funds</b>							
<b>Restricted funds:</b>							
Revaluation Reserve		<b>96,671</b>	81,445	83,992	<b>96,671</b>	81,445	83,992
Other Restricted Funds		<b>197,988</b>	199,845	200,969	<b>197,786</b>	199,643	200,767
Total Restricted Funds		<b>294,659</b>	281,290	284,961	<b>294,457</b>	281,088	284,759
<b>Unrestricted funds:</b>							
Designated Funds		<b>18,699</b>	18,737	18,231	<b>18,680</b>	18,718	18,074
General Funds		<b>3,033</b>	3,002	3,106	<b>3,033</b>	3,002	3,106
Total Unrestricted Funds		<b>21,732</b>	21,739	21,337	<b>21,713</b>	21,720	21,180
<b>Capital Funds</b>							
Endowment Funds		<b>600</b>	545	470	<b>600</b>	545	470
Total Endowment Funds		<b>600</b>	545	470	<b>600</b>	545	470
<b>Total Funds</b>		<b>316,991</b>	303,574	306,768	<b>316,770</b>	303,353	306,409

\* Details of the restatement and prior year comparatives are shown in note 27 and 28

Admiral Sir Mark Stanhope, Chairman of the Trustees

12-Jul-22

Paddy Rodgers, Director and Accounting Officer

12-Jul-22

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 66 to 83 form part of these accounts.*

**Consolidated Cash Flow Statement**  
For the year ended 31 March 2022

Statement of Cash Flows	Note	2022 £'000	2021 £'000
<b>Cash flows from operating activities:</b>			
Net cash provided by operating activities	a	7,524	4,648
<b>Cash flows from investing activities:</b>			
Returns on investments (dividends and interest)	5	70	64
Purchase of property, plant and equipment	10	(2,615)	(2,698)
Purchase of Heritage Assets	12	(288)	(204)
Purchase of investments	13	(1,204)	(1,412)
Proceeds from sale of investments	13	1,311	1,295
Net cash used in investing activities		(2,726)	(2,955)
<b>Increase in cash and cash equivalents</b>		<u>4,798</u>	<u>1,693</u>
<b>Cash flows from financing activities:</b>			
Repayments of borrowing	17	(321)	(325)
Net cash used in financing activities		(321)	(325)
<b>Increase in cash and cash equivalents</b>		<u>4,477</u>	<u>1,368</u>

<b>a) Reconciliation of net income to net cash inflow from operating activities</b>		2022 £'000	2021 £'000	Restated
Net (expenditure)/income for the reporting period (as per the statement of financial activities)		(1,809)	(1,705)	
Adjustments for:				
Donated Objects	2	(52)	(4)	
Depreciation & amortisation charges	10a	6,224	6,497	
Amortisation Charges	10b	158	157	
(Gains) on investments		(358)	(827)	
Investment income	5	(70)	(64)	
(Increase)/Decrease in stock	15	84	(44)	
Decrease in debtors	16	210	633	
Increase/(Decrease) in creditors	17	2,814	(323)	
Repayments of borrowing	17	321	325	
Loss on Disposal of Fixed Assets & Intangible Assets	10	2	3	
<b>Net cash inflow from operating activities</b>		<u>7,524</u>	<u>4,648</u>	

<b>b) Reconciliation of net cash flow to movement in net funds</b>		2022 £'000	2021 £'000
Increase in cash in the period		4,477	1,369
Change in net funds resulting from cash flows		4,477	1,369
Net funds at 1 April 2021	22	10,010	8,641
Net funds at 31 March 2022	22	<u>14,487</u>	<u>10,010</u>

<b>c) Analysis of net funds and statement of net debt</b>		Balance 2021 £'000	Cash Flows	Balance 2022 £'000
Cash at bank and in hand	22	10,010	4,477	<b>14,487</b>
Loans falling due within one year	17	(244)	-	(244)
Loans falling due after more than one year	17	(4,636)	244	(4,392)
<b>Total net funds</b>		<u>5,130</u>	<u>4,721</u>	<u>9,851</u>

All cash at bank is held in commercial bank accounts and no overdraft facility is in place.

The Museum has taken an exemption from producing a separate cash flow statement.

*The notes on pages 66 to 83 form part of these accounts.*

**Notes to the Consolidated Accounts  
For the year ended 31 March 2022**

**1 Accounting Policies**

The financial statements of the museum have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets and with the exception of investments which have been included at market value, and comply with Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP), Government Financial Reporting Manual, applicable accounting standards (FRS102) and the Accounts Direction issued by the Department for Digital, Culture, Media & Sport in 2019 with the consent of Treasury in accordance with the Museums and Galleries Act 1992.

The charity meets the definition of a public benefit entity under Financial Reporting Standard 102 (FRS102). The charity has availed itself of paragraph (3) of Schedule 4 of the Companies Act 2016 and adapted the Companies Act formats to reflect the special nature of the charity's activities.

Consolidated accounts have been prepared which include the museum accounts, the museum's trading subsidiary NMM Enterprises Ltd (registered no. 01901478). The museum Trustees act as Trustees to all the individual funds within the museum accounts. The museum owns the whole of the issued share capital of NMM Enterprises Ltd. The Functional currency is Sterling (£).

These financial statements include a prior year adjustment, for full details of this adjustment see notes 27 and 28.

**Going concern status**

The accounts are prepared on the going concern basis as the Trustees have concluded that the museum is able to meet its liabilities as they fall due for the foreseeable future. In reaching the conclusion on the ability of the museum to remain a going concern, the Trustees have carefully considered the financial impact of events in the macro-economic environment and the commitment received from DCMS to continue to provide additional funding to the museum. This commitment, alongside an assessment of the liquidity of assets held and the level of general funds, have given assurance to the Trustees that it is reasonable to assume the museum is able to continue to operate for the coming 12 months from the date of certification of these financial statements.

**(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 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.

Acquisitions are capitalised at cost. Donated objects are capitalised at their deemed value at the date of donation. This value will be determined by the Keeper of the relevant collection. It is not the museum's policy to revalue items once capitalised. Due to the vast number of items within the museum's collection, and their diverse nature, to undertake valuations with sufficient frequency for them to remain current would incur a disproportionate cost to the museum.

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 2022. 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 2027.

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 and network equipment	4 years
Motor 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 accounting estimates**

In the application of the Museum's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. Estimates and underlying assumptions are reviewed on an ongoing basis are relevant for both the museum and the consolidated entity. There are no accounting judgements in these financial statements.

##### *Amortisation*

The annual amortisation charge for intangible assets is sensitive to changes in the estimated lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually.

##### *Depreciation*

The annual depreciation charge for tangible fixed assets is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually.

##### *Provisions*

Provisions are made for early retirement and severance obligations. These provisions require management's best estimate of the costs that will be incurred based on legislative requirements. In addition, the timing of the cash flows and the discount rates used to establish the new present value of the obligations require management's judgement. the cash flows and the discount rates used to establish the new present value of the obligations require management's judgement.

##### *Valuation of property, plant and equipment*

Property, plant and equipment represents a significant proportion of the Museums balance sheet and therefore the estimates and assumptions made to determine their carrying value and related depreciation are important to the Museums reported financial position and total expenditure. Further information on valuation can be found in Note 10.

##### *Valuation of heritage assets*

Heritage assets are valued in accordance with FRS102 (Heritage Assets). The museum accepts donations of heritage assets which require management to make a judgement on the valuation placed on the specimens donated. Further information on heritage assets can be found on the following page and in 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, the stock is reviewed annually for impairment and obsolescence.

#### **(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 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.

The museum is a charity within the meaning of Par. 1, Sch. 6 of the Finance Act 2010. Accordingly, the museum is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of Part 11 of the Corporation Tax Act or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

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

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

£21,744,000 (£19,834,000 - 2021) of Grant-in-Aid has been received from the Department for Digital, Culture, Media and Sport during the year, this includes COVID-19 resource support of £4,170,000 (£1,950,000 - 2021).

		Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000	Restated Total 2021 £'000
DCMS						
Resource Grant-in-Aid		18,239	-	-	18,239	16,019
Capital Grant-in-Aid		3,505	-	-	3,505	3,815
<b>Total Grant in Aid</b>	<b>Note 24.a</b>	<b>21,744</b>	<b>-</b>	<b>-</b>	<b>21,744</b>	<b>19,834</b>
Donations		426	517	-	943	649
Donations - Capital Projects		-	245	-	245	480
Donated Objects	<b>Note 12</b>	-	52	-	52	1,062
Heritage Lottery Fund	<b>Note 24.b</b>	-	10	-	10	-
<b>Total Donations and Legacies</b>		<b>22,170</b>	<b>824</b>	<b>-</b>	<b>22,994</b>	<b>22,026</b>

Donated objects are artefacts given to the Museum with a value of £51,697 (£1,062,417 - 2021). 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 £244,964 (£479,739 - 2021).

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.

#### **Profit and Loss Account**

	<b>2022 £'000</b>	<b>2021 £'000</b>
Trading income	1,095	311
Cost of sales	(515)	(147)
 Gross profit	 580	 164
Income from other commercial activities	2,315	530
Administrative expenses	(2,174)	(1,228)
 Operating profit / (loss)	 721	 (534)
Interest receivable and similar income	-	1
 Profit /(loss) on ordinary activities before taxation	 721	 (533)
Tax on profit on ordinary activities	-	57
 Profit / (loss) on ordinary activities after taxation	 721	 (476)

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

During the year NMME received £63,808 (£535,728 - 2021) of Job Retention Scheme funds from HMRC for some staff as they were put on furlough or flexible furlough because of coronavirus (COVID-19)

Administrative expenses include charges of £158,757 (£158,756 - 2021) from the Museum.

Profit on ordinary activities after taxation of £721,184 (Loss £470,850 - 2021) 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.

#### **Balance Sheet**

	<b>2022 £'000</b>	<b>2021 £'000</b>
Current assets	1,806	1,118
Current liabilities	(1,085)	(397)
 Total current assets less current liabilities	 721	 721
 <b>Capital and Reserves</b>	  <b>2022 £'000</b>	  <b>2021 £'000</b>
Called-up equity share capital	500	500
Profit and loss account	221	221
  <b>721</b>	  <b>721</b>	  <b>721</b>

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

	<b>2022 £'000</b>	<b>2021 £'000</b>
Trading income	1,095	311
Income from other commercial activities	2,315	530
 Trading income per SOFA	 3,410	 841
Administrative expenses & cost of sales	2,689	1,318
Intercompany transactions	(159)	(159)
 Trading costs per SOFA	 2,530	 1,159
Investment income	-	1
Investment income included within SOFA	-	1

#### **4 Activities for Generating Funds, Other - Museum & Group**

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

	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Funds £'000</b>	<b>2022 £'000</b>	<b>2021 £'000</b>
Conferences & Event Attendance	1	-	-	1	1
Membership	432	-	-	432	194
Publications	82	3	-	85	77
Licence Fee	-	-	-	-	-
Miscellaneous Other	112	-	-	112	19
 <b>628</b>	 <b>3</b>	 <b>-</b>	 <b>630</b>	 <b>291</b>	

#### **5 Investment Income**

Investment income is made up as follows:

	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>2022 £'000</b>	<b>2021 £'000</b>
Dividends receivable	61	1	6	68	57
Interest receivable - Bank interest	2	-	-	2	7
 <b>63</b>	 <b>1</b>	 <b>6</b>	 <b>70</b>	 <b>64</b>	

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, restricted or an endowment according to the fund in which it is received.

#### **6.a Income from Charitable Activities - Museum & Group**

	<b>Value Our Heritage £'000</b>	<b>Put Visitors First £'000</b>	<b>Extend Our Reputation £'000</b>	<b>Total Funds 2022 £'000</b>	<b>2021 £'000</b>
Income from Charitable Activities include the following:					
Admissions	-	2,475	-	2,475	573
Licensing	187	-	-	187	140
Education and Public Programmes	-	-	195	195	91
Recharges	46	-	-	46	28
Reproductions, Plans & Print Sales	43	-	-	43	16
Research	1	-	2	3	6
Touring Income	-	-	6	6	8
Other	44	-	-	44	14
	<b>321</b>	<b>2,475</b>	<b>203</b>	<b>2,999</b>	<b>876</b>

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

#### **6.b Coronavirus Job Retention Scheme - Charity & Group**

	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2022 £'000</b>	<b>Total 2021 £'000</b>
Coronavirus Job Retention Scheme	-	483	-	483	3,025
<b>Total Coronavirus Job Retention Scheme</b>	<b>-</b>	<b>483</b>	<b>-</b>	<b>483</b>	<b>3,025</b>

During 2021-22 Royal Museums Greenwich utilised the Furlough scheme and claims of £482,994 (£3,024,571 - 2021) were made to HRMC for some of the Museum's staff as they were put on furlough or flexible furlough because of coronavirus (COVID-19).

#### **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.

	<b>Management 2022 %</b>	<b>ICT 2022 %</b>	<b>Management 2021 %</b>	<b>ICT 2021 %</b>
Costs of Raising Donations and Legacies	1.8	2.6	2.1	2.9
Costs of Other Trading Activities	12.5	17.9	18.9	25.8
Investment Management Costs	0.6	0.6	0.6	0.6
Putting Visitors First and creating inspiring experiences	35.0	27.6	31.9	25.3
Valuing our Heritage, caring for and developing our unique collection	37.4	37.7	36.4	35.1
Extending our Reputation, reach and impact	12.7	13.6	10.1	10.3

<b>2022</b>	<b>Direct</b>	<b>Support Cost Allocation / Strengthening our Organisation</b>					<b>Total</b>
		<b>Activities</b>	<b>Directorate £'000</b>	<b>Governance £'000</b>	<b>Finance £'000</b>	<b>HR £'000</b>	
<b>Expenditure on Raising Funds</b>							
Costs of Raising Donations and Legacies	311	14	1	84	10	33	453
Costs of Other Trading Activities	4,868	100	9	581	69	226	5,853
Investment Management Costs	32	5	1	28	3	7	76
<b>Expenditure on Charitable Activities</b>							
Putting Visitors First	3,315	280	26	1,625	194	349	5,789
Valuing our Heritage	14,725	299	28	1,737	207	476	17,472
Extending our Reputation	2,167	102	10	589	70	172	3,110
<b>Total Resources Expended</b>	<b>25,418</b>	<b>800</b>	<b>75</b>	<b>4,644</b>	<b>553</b>	<b>1,263</b>	<b>32,753</b>

<b>2021</b>	<b>Direct</b>	<b>Support Cost Allocation / Strengthening our Organisation</b>					<b>Total</b>
		<b>Activities</b>	<b>Directorate £'000</b>	<b>Governance £'000</b>	<b>Finance £'000</b>	<b>HR £'000</b>	
<b>Expenditure on Raising Funds</b>							
Costs of Raising Donations and Legacies	387	21	2	25	17	29	481
Costs of Other Trading Activities	3,440	190	16	221	156	262	4,285
Investment Management Costs	30	6	1	7	5	6	55
<b>Expenditure on Charitable Activities</b>							
Putting Visitors First	4,004	321	28	372	264	257	5,246
Valuing our Heritage	14,859	366	31	425	301	356	16,338
Extending our Reputation	1,774	102	9	117	84	105	2,191
<b>Total Resources Expended</b>	<b>24,494</b>	<b>1,006</b>	<b>87</b>	<b>1,167</b>	<b>827</b>	<b>1,015</b>	<b>28,596</b>

<b>(a) Staff Costs</b>	<b>2022</b>	<b>2021</b>
	<b>£'000</b>	<b>£'000</b>
Wages and salaries - Permanent Staff	11,395	12,519
Wages and salaries - Agency and Temporary Staff	132	151
Social security costs	1,046	1,137
Pension costs	1,169	1,177
Early retirement and termination costs	25	536
	<b>13,767</b>	<b>15,520</b>

For 2022 total payments to Key Management Personnel amounted to £484,994 (£576,400 in 2021) including bonuses and other payments. No Consultancy Staff were used during the year, therefore no tax assurances were required. During the year claims of £487,530 (£3,024,571 - 2021) were made to HRMC for some of the Museum's staff as they were put on furlough or flexible furlough because of coronavirus (COVID-19)

Volunteers gave the Museum 8,620 hours in 2022 (4781 - 2021). The voluntary effort equates to around £10 per hour given, which on this basis equates to a valued contribution equivalent to £86,200 (£47,810 - 2021). The Volunteer Programme was mostly paused during 2021-22 with some e-volunteering and Cutty Sark Shipkeeping Volunteers continuing to offer their time.

In the year the Group have not engaged any individuals who would fit the definition of being 'highly paid' in the context of off-payroll arrangements.

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

	<b>Temporary Contract &amp; Agency</b>	<b>Staff on Capital Projects</b>	<b>Total 2022</b>	<b>Total 2021</b>
<b>Expenditure on Raising Funds</b>	<b>Staff</b>			
Costs of Raising Donations and Legacies	7	-	7	9
Costs of Other Trading Activities	48	-	48	81
<b>Expenditure on Charitable Activities</b>				
Putting Visitors First	138	-	138	139
Valuing our Heritage	147	-	147	158
Extending our Reputation	41	8	49	44
<b>Administration/Support Costs</b>	<b>37</b>	<b>-</b>	<b>37</b>	<b>41</b>
	<b>418</b>	<b>8</b>	<b>426</b>	<b>472</b>

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:

	<b>2022</b>	<b>2021</b>
£60,000 - £70,000	3	4
£70,001 - £80,000	1	1
£80,001 - £90,000	1	2
£90,001 - £100,000	1	1
£100,001 - £110,000	1	-
£110,001 - £120,000	-	-
£120,001 - £130,000	-	-
£130,001 - £140,000	-	-
£140,001 - £150,000	1	1
	<b>8</b>	<b>9</b>

The eight employees with earnings over £60,000 per annum accrue benefits under the defined contribution scheme. The total employer's contribution was £57,270 (£87,228 - 2021).

#### **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 2016. 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 2022, employers' contributions of £50,420 were payable to the PCSPS (£85,464 - 2021) 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 2022 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.

Employers' contributions at Period 12 of £1,119,488 were paid in 2022 (£1,090,984 - 2021) 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 30.

#### **b) Trustees**

The Trustees neither received nor waived any emoluments during the year (£nil - 2021). Expenses reimbursed (for travel and subsistence) to five Trustees amounted to £nil (£nil - five Trustees 2021).

## 8 Governance

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

include:

External Audit

Internal Audit

Group 2022 £'000	Charity 2022 £'000	Group 2021 £'000	Charity 2021 £'000
54	54	55	55
21	21	21	21

75 75 76 76

The Charity external audit fee of £54,000 (£54,500 - 2021) 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 £15,150 (£16,395 - 2021) have been included within Activities for Generating Funds - Trading Costs.

## 9 Total Net Movement in Funds

Net movement in funds

Net movement in funds includes the following charges:

External Auditors' remuneration - for Museum	54	55
External Auditors' remuneration - for NMME (within Activities for Generating Funds - Trading Costs)	15	16
Lease rental payments on land and buildings	86	80
Lease rental payment - other	5	8
Loss on Disposal of Assets	2	3
Depreciation	6,224	6,497
Amortisation	158	157

## 10.a Tangible Fixed Assets - Museum & Group

	Freehold Land and Buildings £'000	Fixtures & Fittings £'000	Equipment £'000	Computer & Network Equipment £'000	Motor Vehicles £'000	Assets under Construc- tion £'000	Total £'000
Cost or valuation:							
Balance at 1 April 2021	181,495	30,786	6,867	3,961	191	989	224,289
Additions	731	700	215	91	-	716	2,453
Disposals	-	(4,671)	(1,494)	(2,313)	-	-	(8,478)
Transfers Between Asset Class	276	235	210	268	-	(989)	-
Revaluation gain	11,674	-	-	-	-	-	11,674
At 31 March 2022	194,176	27,050	5,798	2,007	191	716	229,938
Accumulated depreciation:							
Balance at 1 April 2021	-	23,004	6,232	3,159	166	-	32,561
Depreciation Charge for the year	3,552	1,882	407	375	8	-	6,224
Disposals	-	(4,671)	(1,492)	(2,313)	-	-	(8,476)
Revaluation gain	(3,552)	-	-	-	-	-	(3,552)
At 31 March 2022	-	20,215	5,147	1,221	174	-	26,757
<b>Net Book Value at 31 March 2022</b>	<b>194,176</b>	<b>6,835</b>	<b>651</b>	<b>786</b>	<b>17</b>	<b>716</b>	<b>203,181</b>
Net Book Value at 31 March 2021	181,495	7,782	635	802	25	989	191,728

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 2022 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 all museum sites. The next full valuation is due to take place for the year ending 31 March 2027.

## 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 2021-22:

	Revaluation £'000
Main site - Land and Buildings	124,816
Royal Observatory - Land and Buildings	21,536
The Brass Foundry - Land and Buildings	1,763
Prince Philip Maritime Collection Centre - Land and Buildings	29,248
Cutty Sark Canopy - Land and Buildings	16,813
	194,176

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 - Museum & Group

	Software Licences £'000	Website £'000	Developed Software £'000	Assets under Construction £'000	Total £'000
Cost or valuation:					
At 1 April 2021	538	607	72	-	1,217
Additions	57	8	97	-	162
Disposals	-	(500)	-	-	(500)
At 31 March 2022	<b>595</b>	<b>116</b>	<b>169</b>	-	<b>879</b>
Amortisation:					
At 1 April 2021	382	517	60	-	959
Provided during the year	102	39	17	-	158
Disposals	-	(500)	-	-	(500)
At 31 March 2022	<b>484</b>	<b>56</b>	<b>77</b>	-	<b>617</b>
<b>Net Book Value at 31 March 2022</b>	<b>111</b>	<b>59</b>	<b>92</b>	-	<b>262</b>
Net Book Value at 31 March 2021	<b>156</b>	<b>90</b>	<b>12</b>	-	<b>258</b>

All new Intangible Assets are considered to have a useful life of 4 years.

#### 11 Capital Expenditure Commitments

Contracted for but not provided in the accounts

	2022 £'000	2021 £'000
Contracted for but not provided in the accounts	1,302	827

The commitments relate to the proposed redevelopment of the Royal Observatory Greenwich and estates capital works.

#### 12 Heritage Assets

FRS102 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 2022 but acquired prior to 31 March 2001 is not available 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 care and management of the NMM collections is the responsibility of the Collections Services department, working collaboratively with the Research & Information, Learning & Interpretation and Exhibitions departments. Collections Services is comprised of four distinct divisions, each led by a Senior Manager reporting to the Head of Department:

- 2D Conservation: including textiles, paper, paintings and frames conservation.
- 3D Conservation: including organic and inorganic object conservation, shipkeeping and preventive conservation.
- Collections Information & Registration: responsible for catalogue maintenance, systems management, remote security, audits, disposals, acquisitions, loans in and out and exhibition registration.
- Collections Logistics: responsible for collections storage and access both on and off site, and Art and Object Handling (AOH).

## Policies governing the management and collections care activities

The NMM has in place a comprehensive framework of policies and procedures for the management and care of its collections assets. This suite of policies, when combined, forms the Collections Management Manual. All policies and procedures are available on the Content Manager platform, alongside their review schedules.

Key examples of these documents include the Collections Development Policy, co-authored with Research & Information; and the Digital Preservation Policy, which governs the institutional approach to the creation, collection and retention of born digital items.

### 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.

### Collections Care and Storage

NMM has a large and varied collections storage estate, including two stores sited away from the main campus but staffed full-time: the Prince Philip Maritime Collections Centre (PPMCC) 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 strongrooms.

### 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 - Museum & Group

Cost or Valuation:	2018 £'000	2019 £'000	2020 £'000	Restated	
				2021 £'000	2022 £'000
As at 1 April	100,485	100,644	100,991	101,523	102,789
Collection Addition - Purchased	14	240	235	204	288
Collection Addition - Donated	145	107	297	1,062	52
As at 31 March	100,644	100,991	101,523	102,789	103,129

Collection additions (donated) of £51,697 included rare books, diaries and papers, ship models, marine chronometers and watches.

Information regarding the restatement can be found at notes 27 and 28.

### 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

Market value at 1 April 2021

Additions

Disposal Proceeds

Gain on Disposal

Net Gain on revaluation

Group 2022 £'000	2021 £'000	Charity	
		2022 £'000	2021 £'000
4,959	4,015	4,959	4,015
1,204	1,412	1,204	1,412
(1,311)	(1,295)	(1,311)	(1,295)
52	-	52	-
306	827	306	827
5,210	4,959	5,210	4,959

#### Market value at 31 March 2022

Historical cost as at 31 March 2022

1,982	2,089	1,982	2,089
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#### Unquoted Investments:

Cost as at 31 March 2022

-	-	500	500
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#### Total Investments

5,210	4,959	5,710	5,459
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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.

### Financial Assets

	Total £'000	Floating Financial Assets £'000	Assets Earning Equity Return £'000	Weighted Average Fixed Int Rate	Weighted Average Period for Which Rate Is Fixed
Year ended 31 March 2022 - Sterling	19,698	14,487	5,210	0.0%	3 Months
Year ended 31 March 2021 - Sterling	14,969	10,010	4,959	0.0%	3 Months

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

### Reconciliation to the Balance Sheet

		2022 £'000	2021 £'000
Cash	Floating Financial Assets	14,487	10,010
Investments (Current Assets)	Fixed Financial Assets	-	-
Investments (Fixed Assets)	Assets Earning Equity Return	5,210	4,959
Total		19,697	14,969

### 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 £133,230 (£48,626 - 2021) 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 £430 (£4,003 - 2021).

The Museum is exposed to credit risk of £460,872 (£533,389 - 2021) 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

	Group 2022 £'000	2021 £'000	Charity 2022 £'000	2021 £'000
Goods for resale	378	462	146	156

There are no differences in the value of inventory and the replacement costs.

### 16 Debtors

#### Amounts falling due within one year

	Group 2022 £'000	2021 £'000	Charity 2022 £'000	2021 £'000
Trade debtors	243	48	133	37
Amount owed by subsidiary	-	-	721	-
Prepayments	228	171	228	171
Taxation (VAT)	554	582	554	582
Accrued income	71	313	28	311
Accrued Grant income	411	433	411	433
Other debtors	39	158	34	163
Balance falling due within one year	1,546	1,705	2,109	1,697

#### Amounts falling due after one year

Accrued Grant Income	50	100	50	100
Balance falling due after one year	50	100	50	100
<b>Total</b>	<b>1,596</b>	<b>1,805</b>	<b>2,159</b>	<b>1,798</b>

Accrued Grant income includes £460,872 (£533,389 - 2021) of income due from restricted grant funding for specific projects to be undertaken by the Museum in 2022-23 and future years.

Other debtors includes £19,730 of unpresented credit card income (£866 - 2021).

## 17 Creditors

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

	<b>Group</b>		<b>Charity</b>	
	<b>2022</b>	<b>2021</b>	<b>2022</b>	<b>2021</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Trade creditors	143	256	139	253
Other creditors	303	178	273	7
DCMS Loan and Interest	321	325	321	325
Taxation and social security	237	263	237	263
Accruals	5,229	2,296	5,201	2,263
Deferred income	383	239	79	50
Balance falling due within one year	6,616	3,557	6,250	3,161

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

DCMS Loan and Interest	4,636	4,880	4,636	4,880
Balance falling due after one year	4,636	4,880	4,636	4,880
<b>Total</b>	<b>11,252</b>	<b>8,437</b>	<b>10,886</b>	<b>8,041</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 amount of £321,860 (£324,703- 2021) includes principal repayment of £244,000 and interest of £76,860 (£80,703 - 2021).

The creditors balance falling due after one year includes an amount of £3,660,000 (£3,904,000- 2021) falling due in more than 5 years

The movement on the deferred income account is as follows:

	<b>Group</b>		<b>Charity</b>	
	<b>2022</b>	<b>2021</b>	<b>2022</b>	<b>2021</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Deferred income at 1 April	239	387	50	18
Released in year	(239)	(387)	(50)	(18)
Deferred in year	383	239	79	50
Deferred income at 31 March	383	239	79	50

## 18 Operating Leases

As at 31 March 2022 the Museum had obligations under non-cancellable operating leases which are due as follows:

### **Buildings**

- Within one year
- In the second to fifth year
- After five years

Total

	<b>Group</b>		<b>Charity</b>	
	<b>2022</b>	<b>2021</b>	<b>2022</b>	<b>2021</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
	86	80	86	80
	320	302	320	302
	641	666	641	666
<b>Total</b>	<b>1,047</b>	<b>1,048</b>	<b>1,047</b>	<b>1,048</b>

### **Other**

- Within one year
- In the second to fifth year
- After five years

Total

	5	8	5	8
	-	-	-	-
	-	-	-	-
<b>Total</b>	<b>5</b>	<b>8</b>	<b>5</b>	<b>8</b>

Other leases include the postage franking machine and hot drink/snack vending machines.

<b>19.a Statement of Funds - Group</b>	<b>Balance Restated</b>						<b>Balance 31 March 2022 £'000</b>
		<b>2021 £'000</b>	<b>Income £'000</b>	<b>Expenditure £'000</b>	<b>Gains £'000</b>	<b>Transfers £'000</b>	
<b>General Funds</b>	3,002	22,292	(22,362)	-	101	101	3,033
<b>Designated Funds</b>							
Tangible & Intangible Asset Fund	10,491	-	(2,832)	-	1,608	1,608	9,267
Designated Capital	1,183	3,505	-	-	(2,801)	(2,801)	1,887
Designated Acquisitions Fund	84	-	-	-	-	-	84
Cutty Sark Preservation Fund No. 2	766	-	-	-	150	150	916
Caird Fund	1,334	14	(8)	127	-	-	1,467
Development Fund	4,023	43	(19)	160	-	-	4,207
No. 3 Trust Fund	635	3	(1)	13	-	-	650
Trading Funds	221	3,410	(2,689)	-	(721)	(721)	221
<b>Total Designated Funds</b>	18,737	6,975	(5,549)	300	(1,764)	(1,764)	18,699
<b>Total Unrestricted Funds</b>	21,739	29,267	(27,911)	300	(1,663)	(1,663)	21,732
<b>Restricted Funds</b>							
<b>Restricted Income Funds</b>							
Acquisitions Fund	27	-	-	-	-	-	27
Special Purpose Funds	-	709	(619)	-	(90)	(90)	-
ROG350 Fund	-	150	-	-	-	-	150
Cutty Sark Preservation Fund	1,252	5	(15)	-	(11)	(11)	1,231
National Historic Ships UK Fund	62	17	(262)	-	219	219	36
Activities Fund	589	379	(302)	-	6	6	672
No. 3 Trust Fund - Sackler Research Fellowships	131	-	(77)	-	-	-	54
No. 3 Trust Fund - Sackler Caird Fund	19	-	(5)	3	-	-	17
No. 3 Trust Fund - Anderson Fund	46	1	(7)	3	-	-	43
No. 3 Trust Fund - Bosanquet Fund	5	-	-	-	-	-	5
	2,130	1,261	(1,287)	6	124	124	2,234
<b>Restricted Asset Funds</b>							
Land and Buildings Fund (Incl. Cutty Sark Canopy)	94,926	-	(3,552)	-	1,251	1,251	92,625
Revaluation Reserve	81,445	-	-	15,226	-	-	96,671
Collections Capital Fund, Heritage Assets	102,789	52	-	-	288	288	103,129
	279,160	52	(3,552)	15,226	1,539	1,539	292,425
<b>Total Restricted Funds including Revaluation Reserve</b>	281,290	1,313	(4,839)	15,232	1,663	1,663	294,659
<b>Endowment Funds</b>							
The Caird Fund	545	6	(3)	52	-	-	600
<b>Total Endowment Funds</b>	545	6	(3)	52	-	-	600
<b>Total Funds</b>	303,574	30,586	(32,753)	15,584	-	-	316,991

<b>19.b Statement of Funds - Charity</b>	<b>Balance</b>						<b>Balance 31 March 2022 £'000</b>
		<b>2021 £'000</b>	<b>Income £'000</b>	<b>Expenditure £'000</b>	<b>Gains £'000</b>	<b>Transfers £'000</b>	
General Funds (Group)	3,002	22,292	(22,362)	-	101	101	3,033
Total Designated Funds (Group)	18,737	6,975	(5,551)	300	(1,764)	(1,764)	18,697
Less: Trading Funds	(19)	(2,485)	2,487	-	-	-	(17)
<b>Total Designated Funds (Charity)</b>	18,718	4,490	(3,064)	300	(1,764)	(1,764)	18,680
Total Restricted Funds including Revaluation Reserve (Group)	281,290	1,313	(4,839)	15,232	1,663	1,663	294,659
Less: Trading Funds	(202)	-	-	-	-	-	(202)
<b>Total Restricted Funds Revaluation Reserve (Charity)</b>	281,088	1,313	(4,839)	15,232	1,663	1,663	294,457
Total Endowment Funds	545	6	(3)	52	-	-	600
<b>Total Funds</b>	303,353	28,101	(30,268)	15,584	-	-	316,770

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.

**General Funds** - the general funds consist of the accumulated surplus or deficit in the unrestricted part of 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 which is held as a restricted fund for the conservation of the ship *Cutty Sark*.

The ROG350 Fund represents donations and grants raised for the Royal Observatories capital works projects.

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 Armada acquisition, Maritime Impacts project, AHRC Projects, Royal Visit to The Fleet Conservation, Solebay Tapestry Conservation, Getty Paper Project, Rare Book Digitisation Project, MA Collect Project and the Van Der Velde Exhibition.

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.

**20 Statement of fund commitments as at 31 March 2022**

**Funds available for spending at Trustee's discretion:**

General Income Funds  
Designated funds (excluding NMM Enterprises Ltd & Asset Funds)

	Group 2022 £'000	2021 £'000	Charity 2022 £'000	2021 £'000
General Income Funds	3,033	3,002	3,033	3,002
Designated funds (excluding NMM Enterprises Ltd & Asset Funds)	9,211	8,025	9,211	8,025
	12,244	11,027	12,244	11,027
Funds raised for specific purposes:				
Restricted Income Funds	2,234	2,130	2,234	2,130
<b>Total Funds available for spending</b>	<b>14,478</b>	<b>13,157</b>	<b>14,478</b>	<b>13,157</b>
<b>Funds not available for Trustee's spending</b>				
Designated funds - share capital of NMM Enterprises Ltd	221	221	-	-
Endowment Funds	600	545	600	545
Land and Buildings Fund (Incl. Cutty Sark Canopy)	92,625	94,926	92,625	94,926
Revaluation Reserve	96,671	81,445	96,671	81,445
Collections Capital Fund, Heritage Assets	103,129	102,789	103,129	102,789
Tangible & Intangible Asset Fund	9,267	10,491	9,267	10,491
<b>Total Funds not available for spending</b>	<b>302,513</b>	<b>290,417</b>	<b>302,292</b>	<b>290,196</b>
<b>Total Funds in Balance Sheet</b>	<b>316,991</b>	<b>303,574</b>	<b>316,770</b>	<b>303,353</b>

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

**Fund balances at 31 March 2022 are represented by:**

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

Unrestricted Designated Funds £'000	Unrestricted General Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000
-	-	103,129	-	103,129
9,005	-	194,176	-	203,181
262	-	-	-	262
4,594	-	16	600	5,210
11,454	3,033	1,924	-	16,411
-	-	50	-	50
(6,616)	-	-	-	(6,616)
-	-	(4,636)	-	(4,636)
<b>Group Net Assets</b>	<b>18,699</b>	<b>3,033</b>	<b>294,659</b>	<b>600</b>
				<b>316,991</b>

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

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

Unrealised gains at 1 April 2021  
Net loss arising on revaluation  
Unrealised gains at 31 March 2022

Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000
-	81,445	-	81,445
-	15,226	-	15,226
-	96,671	-	96,671

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

Unrealised gains at 1 April 2020  
Net gains arising on revaluations  
Unrealised gains at 31 March 2021

Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000
2,075	24	142	2,241
253	3	47	303
<b>2,328</b>	<b>27</b>	<b>189</b>	<b>2,544</b>

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

**Fund balances at 31 March 2021 are represented by:**

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

Unrestricted Designated Funds £'000	Unrestricted General Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2022 £'000
-	-	103,129	-	103,129
9,005	-	194,176	-	203,181
262	-	-	-	262
5,094	-	16	600	5,710
10,569	3,033	1,722	-	15,324
-	-	50	-	50
(6,250)	-	-	-	(6,250)
-	-	(4,636)	-	(4,636)
<b>Charity Net Assets</b>	<b>18,680</b>	<b>3,033</b>	<b>294,457</b>	<b>600</b>
				<b>316,770</b>

## 22 Analysis of net funds

	NMM £'000	Trusts £'000	Charity £'000	NMME £'000	2022 Group £'000	2021 Group £'000
Held at Commercial Banks	10,913	2,151	<b>13,064</b>	1,417	<b>14,481</b>	10,003
Petty Cash	1	-	<b>1</b>	-	<b>1</b>	1
Cash in Hand	4	-	<b>4</b>	1	<b>5</b>	6
	10,918	2,151	<b>13,069</b>	1,418	<b>14,487</b>	10,010
Liquid resources - Short Term Deposit	-	-	-	-	-	-
<b>Net funds</b>	<b>10,918</b>	<b>2,151</b>	<b>13,069</b>	<b>1,418</b>	<b>14,487</b>	<b>10,010</b>

## 23 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.

	2022 £'000	2021 £'000
Grant in Aid received	18,239	16,019
Capital Grant in Aid received	3,505	3,815
Capital Grant in Aid received - Restricted	-	-
<b>Total received from DCMS</b>	<b>21,744</b>	<b>19,834</b>

### b) The Heritage Lottery Fund

The National Maritime Museum received lottery grants from the Heritage Lottery Fund in the year of £9,500 (£Nil - 2021). The HLF shares the same parent Department (DCMS) and is therefore a related party. There was an outstanding balance of £Nil (£113,583 - 2021) of accrued grants at the end of the year.

	2022 £'000	2021 £'000
Restricted Grants received from the Heritage Lottery Fund	10	-
Capital Grants received from the Heritage Lottery Fund	-	-
<b>Total Heritage Lottery Grants</b>	<b>10</b>	<b>-</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:

Related Party	Nature of Relationship	Value of income received during the year £'000		Value of expenditure during the year £'000	Nature of transaction
		year £'000	year £'000		
Royal Museums Greenwich Foundation	Jeremy Penn, Trustee for the related party, served as Trustee during the year.	-		3,800	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
				6	3,800

At the year end there is a debtor balance of £94,000 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 £3,800,000 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 £ Nil (£Nil - 2021) and expenditure of £1,298 (£2,606 - 2021).

Additional information on key management remuneration is provided in the Remuneration Report on page 30.

## 24 Contingent Liabilities

The Museum had no contingent liabilities, or remote contingent liabilities at the year end (2021 - £nil).

## **25 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.

## **26 Post Balance Sheet Events**

The Annual Report and Accounts were approved by the Accounting Officer and Trustees on 20 June 2022 and authorised for issue on the date they were certified by the Comptroller and Auditor General

## **27 Prior Year Adjustment**

On 16 December 2020, ownership of assets previously held on long term loan were transferred to the museum. The assets were valued at £1.058 million and this donation should have been recognised in the 2020-21 financial statements. Restating to include the donation has the following effect:

	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2021 £'000</b>
<b>Consolidated Statement of Financial Activities</b>				
Net income/(expenditure) as previously stated (2020-21)	2,031	(4,082)	75	(1,705)
Recognition of donated assets	-	1,058	-	1,058
<b>Net income/(expenditure) restated (2020-21)</b>	<b>2,031</b>	<b>(3,024)</b>	<b>75</b>	<b>(647)</b>

## **Consolidated Balance Sheet**

Funds as previously stated at 31 March 2021	21,739	280,232	545	302,516
Recognition of donated assets	-	1,058	-	1,058
<b>Funds restated at 31 March 2021</b>	<b>21,739</b>	<b>281,290</b>	<b>545</b>	<b>303,574</b>

## **Charity Statement of Financial Activities**

	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2021 £'000</b>
<b>Charity Statement of Financial Activities</b>				
Net income as previously stated (2020-21)	2,440	(4,082)	75	(1,567)
Recognition of donated assets	-	1,058	-	1,058
<b>Net income restated (2020-21)</b>	<b>2,440</b>	<b>(3,024)</b>	<b>75</b>	<b>(509)</b>

## **Charity Balance Sheet**

Funds as previously stated at 31 March 2021	21,720	280,030	545	302,295
Recognition of donated assets	-	1,058	-	1,058
<b>Funds restated at 31 March 2021</b>	<b>21,720</b>	<b>281,088</b>	<b>545</b>	<b>303,353</b>

**28.a Prior Year Consolidated Statement of Financial Activities for the year ended 31 March 2021 restated**

		Unrestricted Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total 2021 £'000
<b>Income and Endowments</b>	<b>Note</b>				
<b>Donations and Legacies</b>					
- Grant in Aid		19,834	-	-	19,834
- Other		410	1,781	-	2,192
<b>Total Donations and Legacies</b>	<b>2.a</b>	<b>20,244</b>	<b>1,781</b>	<b>-</b>	<b>22,026</b>
<b>Other Trading Activities</b>					
- Trading Income	<b>3</b>	841	-	-	841
- Other	<b>4</b>	288	3	-	291
<b>Total Other Trading Activities</b>		<b>1,129</b>	<b>3</b>	<b>-</b>	<b>1,132</b>
<b>Income from Investments</b>	<b>5</b>	58	1	5	64
<b>Income from Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences	<b>6a</b>	573	-	-	573
Valuing our Heritage, caring for and developing our unique collection	<b>6a</b>	204	-	-	204
Extending our Reputation, reach and impact	<b>6a</b>	99	-	-	99
Job Retention Scheme	<b>6b</b>	-	3,025	-	3,025
<b>Total Income from Charitable Activities</b>	<b>6</b>	<b>876</b>	<b>3,025</b>	<b>-</b>	<b>3,901</b>
<b>Total Income and Endowments</b>		<b>22,307</b>	<b>4,810</b>	<b>5</b>	<b>27,122</b>
<b>Expenditure</b>					
<b>Expenditure on Raising Funds</b>					
Costs of Raising Donations and Legacies		481	-	-	481
Costs of Other Trading Activities					
- Trading Costs	<b>3</b>	1,159	-	-	1,159
- Cost of Activities for Generating Funds, other		3,126	-	-	3,126
Total Cost of Other Trading Activities	<b>7</b>	<b>4,285</b>	<b>-</b>	<b>-</b>	<b>4,285</b>
<b>Total Expenditure on Raising Funds</b>		<b>4,766</b>	<b>-</b>	<b>-</b>	<b>4,766</b>
Investment Management Costs		51	1	3	55
<b>Expenditure on Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		3,886	1,360	-	5,246
Valuing our Heritage, caring for and developing our unique collection		10,421	5,917	-	16,338
Extending our Reputation, reach and impact		1,623	568	-	2,191
<b>Total Expenditure</b>	<b>7</b>	<b>20,747</b>	<b>7,846</b>	<b>3</b>	<b>28,596</b>
Net Gains/(Losses) on Investments	<b>13</b>	742	12	73	827
<b>Net Income/(Expenditure)</b>		<b>2,301</b>	<b>(3,024)</b>	<b>75</b>	<b>(647)</b>
<b>Transfers</b>					
Transfers between funds	<b>19.a</b>	(1,900)	1,900	-	-
<b>Net Income/(Expenditure) before other Recognised Gains and Losses</b>		<b>401</b>	<b>(1,124)</b>	<b>75</b>	<b>(647)</b>
<b>Other Recognised Gains and Losses</b>					
Gains/(Losses) on Revaluation of Fixed Assets	<b>10.a</b>	-	(2,547)	-	(2,547)
<b>Total Net Movement in Funds</b>	<b>9</b>	<b>401</b>	<b>(3,671)</b>	<b>75</b>	<b>(3,194)</b>
<b>Reconciliation of Funds</b>					
Funds balance brought forward at 1 April 2020		21,337	284,961	470	306,768
<b>Funds balance at 31 March 2021</b>	<b>19.a</b>	<b>21,739</b>	<b>281,290</b>	<b>545</b>	<b>303,574</b>

<b>28.b Prior Year Charity Statement of Financial Activities for the year ended 31 March 2021 restated</b>					<b>Total 2021</b>
		<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Endowment Funds</b>	
<b>Donations and Legacies</b>					
- Grant in Aid	<b>2.a</b>	19,834	-	-	19,834
- Other	<b>2.a</b>	410	1,781	-	2,192
- Gift Aid donation from NMME	<b>3</b>	-	-	-	-
- Recharges NMME					
<b>Total Donations and Legacies</b>		20,244	1,781	-	22,026
<b>Other Trading Activities</b>					
- Trading Income		-	-	-	-
- Other		295	3	-	298
- Recharges / Gift Aid Adjustment NMME		(179)	-	-	(179)
<b>Total Other Trading Activities</b>		116	3	-	119
<b>Income from Investments</b>		57	1	5	63
<b>Income from Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		573	-	-	573
Valuing our Heritage, caring for and developing our unique collection		204	-	-	204
Extending our Reputation, reach and impact		99	-	-	99
Job Retention Scheme		-	3,025	-	3,025
<b>Total Income from Charitable Activities</b>	<b>6</b>	876	3,025	-	3,901
<b>Total Income and Endowments</b>		21,293	4,810	5	26,108
<b>Expenditure</b>					
<b>Expenditure on Raising Funds</b>					
Costs of Raising Donations and Legacies		481	-	-	481
Costs of Other Trading Activities		-	-	-	-
- Trading Costs		3,133	-	-	3,133
- Cost of Activities for Generating Funds, other		3,133	-	-	3,133
<b>Total Cost of Other Trading Activities</b>		3,614	-	-	3,614
<b>Investment Management Costs</b>		51	1	3	55
<b>Expenditure on Charitable Activities</b>					
Putting Visitors First and creating inspiring experiences		3,886	1,360	-	5,246
Valuing our Heritage, caring for and developing our unique collection		10,421	5,917	-	16,338
Extending our Reputation, reach and impact		1,623	568	-	2,191
<b>Total Expenditure</b>		19,596	7,846	3	27,444
Net Gains/(Losses) on Investments	<b>13</b>	742	12	73	827
<b>Net Income/(Expenditure)</b>		2,440	(3,024)	75	(509)
<b>Transfers</b>					
Transfers between funds	<b>19.b</b>	(1,900)	1,900	-	-
<b>Net Income/(Expenditure) before other Recognised Gains and Losses</b>		540	(1,124)	75	(509)
<b>Other Recognised Gains and Losses</b>					
Gains/(Losses) on Revaluation of Fixed Assets	<b>10.a</b>	-	(2,547)	-	(2,547)
<b>Total Net Movement in Funds</b>	<b>9</b>	540	(3,671)	75	(3,056)
<b>Reconciliation of Funds</b>					
Funds balance brought forward at 1 April 2020		21,180	284,759	470	306,409
<b>Funds balance at 31 March 2021</b>	<b>19.b</b>	21,720	281,088	545	303,353

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