

**Cavalcade of Costume Limited**

**(A Charitable Company Limited by Guarantee)**

trading as

**Blandford Fashion Museum**

**Annual Report and Financial Statements**

for the year ending

**31<sup>st</sup> December 2022**

Registered Charity Number: 1052471

Company Registration Number: 3135360

# Report of the Board of Directors

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## Reference and Administration Information

Charity Name:	Cavalcade of Costume
Trading Name:	The Blandford Fashion Museum (wef 1 January 2009)
Charity Registration Number:	10524171
Company Registration Number:	3135360
Registered Office:	Lime Tree House The Plocks Blandford Forum Dorset DT11 7AA
Telephone:	01258 453005
Website:	<a href="https://www.blandfordfashionmuseum.co.uk">https://www.blandfordfashionmuseum.co.uk</a>
Email address:	<a href="mailto:fashionmuseumblandford@gmail.com">fashionmuseumblandford@gmail.com</a>
Board of Trustees:	Mr David Sims (Chair until May 2022) Dr Helen Margaret Walter (Chair wef 2022 & Treasurer pro tem) Assoc. Prof. Rebecca Pride (Deputy Chair wef 2022) Mr Murray Sims – Treasurer (until Aug. 2022) Mrs Stella Walker Mrs Jean Longley Ms Brianna Oliver Ms Kathryn Reed (Company Secretary wef 2022)  Ex officio: Cllr Rosemary Holmes – Blandford Town Council Cllr Emily Bray – Blandford Town Council
Management Team	Ms Kathryn Reed – Administrator (until Nov 2022) Ms Katie Godman-Sinclair – Operations Manager (from Nov 2022) Mrs Stella Walker – Curator & Head of Costume & Display Mrs Valerie McKinley – Deputy Administrator (until mid-2022) then joint Tea Room Manager Mrs Kate Hughes – Tea Room Manager Mrs Michelle Corben – Tea Room Rostering Mrs Jean Longley – Group Booking Secretary Mrs Lynn Dean – Friends Secretary Mrs Rosemary England – Education Officer Mr Tony Davidson – House Maintenance & Safety

Primary Bankers: National Westminster Bank  
25 Market Place  
Blandford Forum  
Dorset  
DT11 7AQ

Other Accounts held with: Barclays Bank, Blandford  
Nationwide, Blandford  
CCLA, London

Solicitors: Blanchards Bailey  
Stour Park  
Blandford Forum  
Dorset  
DT11 9LQ



## Introduction

The directors present their annual report for the Year ended 31<sup>st</sup> December 2022. As Cavalcade of Costume Ltd is a registered charity and company, this statutory Directors' report serves as the Trustees' Annual Report.

This was our first full year without any Covid-19 lockdowns, and we are pleased to report that visitors have returned to the museum, with visitor numbers climbing back up, and a return to group visits and educational programmes. This was very much helped by our stalwart volunteers, who picked up the reins and continued to give both their time and effort to stewarding, helping out in the tea-room, and encouraging visitors. We could not manage without our amazing volunteers, and it is entirely due to them that we have been able almost to 'pick up where we left off' after two years of uncertainty and disruption.

This was also the year in which, thanks both to generous donations and a series of very successful grant applications, we initiated and completed Phase 2 of the refurbishment of the exterior building. This vital work has secured for the moment the integrity of the building and ensured it continues to remain a viable home for our collection. Phase 3 of the building work, which contains some less urgent updates to the fabric of the building, will be explored as part of a larger strategic plan for the museum's future, which was rigorously discussed by the Board in 2022 and which is outlined in more detail below.

One of the biggest changes at the museum in 2022 has been a change in the way the day-to-day running of the museum is organised. Following the decision of Murray Sims and Kathryn Reed to step back, respectively, from the Treasurer and Administrator positions in 2022, the Board of Trustees decided that the time had come to merge some of the financial and administrative duties into an 'Operations Manager' position, to be filled on a fixed-term contract basis for an initial period of 12 months. In November 2022 we therefore welcomed Katie Godman-Sinclair to the museum, and this has so far proved to be a very successful appointment.

As Chair, I wish to thank both Murray and Kathryn for their work in shepherding the museum through the Covid-19 pandemic, and their tireless work for the organisation's benefit in both the governance and financial fields. It is largely thanks to Kathryn that our grant applications have been so successful in recent years, and to Murray that our finances have been in such good order. We are delighted that Kathryn has agreed to join us on the Board of Trustees.

## Governing Document

Cavalcade of Costume Ltd was incorporated by guarantee on 7 December 1995. It has no share capital and is a registered charity. It is a no-for-profit, incorporated charity. Members of the Board of Trustees are the Directors of the company. The guarantee of each member is limited to £10.

The governing document is the Articles of Association of the company. In accordance with the minutes of the previous AGM, the revised Articles (drawn up in conjunction with our solicitors, Blanchards Bailey) were lodged with the Charity Commission in July 2022. These supersede the previous Memorandum and Articles, drawn up in 1995.

## Accreditation

Full Registration status under the Museum Registration Scheme administered by the Council for Museums, Archives and Libraries was achieved in 2000. This was superseded by Accreditation status in 2010. The Accreditation Scheme is administered by Arts Council England and the museum was re-accredited with Full Accreditation Status on June 25<sup>th</sup> 2015. This indicates that the museum is maintaining nationally agreed standards on how it is managed, what services it offers, and how it cares for its collections, and is a key metric for obtaining grant funding. A review of our Accreditation was scheduled to take place in 2021, but was delayed as a result of the Covid-19 pandemic. We now expect the review to take place in 2023.

## Governance and Policy

This year, in accordance with the work commenced in 2021, Murray Sims, in his role as Company Secretary, and Kathryn Reed, continued to review the governance documents of the museum. The following documents were debated and accepted by the Board and authorised by way of formal Board Resolutions in 2022:

1. Control of On-line Payments – a matrix of levels of authority for payment of invoices
2. Conflict of Interest Management
3. Reimbursement of Trustee Expenses
4. Financial Reserves Policy

Additional work has been undertaken on Environmental, Privacy and Data Protection policies and on our Members' Register.

In addition to this, the Board has considered quite carefully from a governance perspective the ring-fencing of certain funding for conservation, and the balance between investment funds and available capital. This is discussed in more detail in the financial report.

## Board of Directors (Trustees)

The Board of Directors has overall responsibility for ensuring the effective and efficient operation of the organisation within charity law and the objects of the charitable company.

The Board met five times during the year to review the activities and finances of the company. This included two Extraordinary meetings to discuss in detail the strategy paper regarding the long-term future of the museum, and the changes in administration occasioned by the resignation of Mr Murray Sims. These are discussed in more detail in the 'Strategy' and 'Administration' sections below.

The Board uses its discretion to select and invite appropriate people to become new Board Members. In 2022 we were delighted to welcome Mrs Kathryn Reed as a member of the Board. In addition, she has taken on the role of Company Secretary.

We were sad to lose from the Board in 2022 Mr David Strong and Mr Murray Sims, both of whom had served as Treasurer for the museum, with Mr Strong going on to Chair the Board. They stepped back in May 2022 and August 2022 respectively, and the Board would like to thank both of them for their service.



## Risk Management

The Board of Directors continue to assess the major risks to which the company is exposed, in particular those relating to the operations and finances of the company, and reviews its systems to ensure that they mitigate exposure to the major risks. This includes, in the current climate, the risks posed by inflationary pressures.

## Forward Business Plan and Strategy Paper

Following on the Forward Plan, created in 2020, the Board of Trustees have examined in more depth the ongoing sustainability of the museum from a business perspective, and debated a number of detailed measures, including a number of different options for the future of Lime Tree House. The Strategy Paper was the subject of an Extraordinary General Meeting in March 2022, the conclusions of which were as follows:

There was a general agreement that a proactive strategy had to be pursued to secure the long-term future of the museum, and that working groups should be formed to pursue the following two scenarios:

1. A large-scale grant application, possibly to the Heritage Lottery fund, for a remodelling/redesign of the museum's interior to solve some of the accessibility and long-term infrastructure issues, and to make the museum more sustainable. As part of this, the working group would give further consideration to resourcing the application, and the possibility that we would require the help of professional fundraisers.
2. A partnership model, with the museum entering into a resource-sharing arrangement with another local heritage organisation, which would allow us to minimise some costs.

These working groups report back to the Board in September and it was decided that initially, the grant option was the preferred course of action and partnerships should be put on hold while this was further explored in 2023.

## History and Objectives of Blandford Fashion Museum

The nucleus of the museum's collection is the donated costumes, accessories and artefacts accumulated by the late Mrs Betty Penny and used, by her, to raise money for many charities. In accordance with Mrs Penny's wish for this collection (known as the Cavalcade of Costume collection) to remain intact, Lime Tree House was bought, by a benefactor, to be its permanent home and Cavalcade of Costume Ltd was established as a charity. The museum, now known as Blandford Fashion Museum, was opened in 1996. Lime Tree House is a Grade II\* listed Georgian house built by the Bastard brothers after the town's Great Fire in 1731. The trustees are now responsible for Mrs Penny's collection, together with all the items which have been donated to the museum over the past 25 years. This comprises over 5000 items pertaining to the history of dress and textiles, which range in date from the late eighteenth century to the present day.

The object of the Cavalcade of Costume Ltd is to provide, for the advancement of public education, a museum for the display of costumes, together with, from time to time, other exhibits of items of social history or educational interest.

## Management and Administration

The day-to-day operational management of the Museum has been the responsibility of our able Administrator Kathryn Reed, who has also supported the Trustees as *Minuting Secretary* at trustees' meetings. In 2021 Kathryn made the decision to retire from her role as day-to-day Administrator. At a similar time, our Treasurer Murray Sims, who was also overseeing the day-to-day financial administration at the museum, decided to take on a new role at another local organisation.

In accordance with our usual policy, the museum advertised extensively for volunteers to fill both these positions, with limited success. In consultation with Vicky DeWitt at the Dorset Museum's Association, and through researching how similar small museums run their managements, the Board discovered that many smaller museums are struggling to find volunteers to fill key positions such as these. Reasons for this include a drop in volunteering over the pandemic, and the current cost of living pressures. As a result, museums of similar size to the Blandford Fashion Museum are increasingly making the decision to budget for one part-time paid member of staff. After a detailed study of the feasibility of this in our case, and looking closely at the financial implications, the Board decided at an Extraordinary General meeting in July to advertise for a self-employed Operations Manager for a fixed-term contract of 12 months. This position comprises the following duties:

1. Management of the operational activities, and smooth day-to-day running of the Museum
2. Act as duty manager, when on site at the museum, and as the primary point of contact for any enquiries
3. Coordinate the range of duties required relating to cleaning, maintenance and security within the museum.
4. Ensuring the Museum adheres to its accreditation and charitable status, including management of the re-accreditation process in conjunction with the management team.
5. Volunteer Management - working with the relevant volunteer Heads of Department to ensure that all activities are filled by volunteers to enable the Museum to open in accordance with its advertised schedule. Ensuring volunteers are fully aware of, and trained in, the tasks assigned to them.
6. Collection Management - supporting the Curator in any aspects of the collection management as required.
7. Work with management team to increase visitor footfall and outreach activities
8. Promote the Museum in conjunction with the volunteer management team, through advertising, social media and the Museum's website.
9. Management of the cash and contactless payment monthly income reconciliation and analysis, plus any banking required.
10. Assisting the Museum's Treasurer as required with day to day monitoring of bank accounts, savers accounts and CCLA investments; financial and statutory reporting; preparation of the annual accounts audit; preparation of budgets.
11. Participation on grant application working groups as appropriate in conjunction with Trustees.
12. Act as *Ex officio* member of the Trustees Board where the Museum Operation Manager acts as *Minuting Secretary*.

It should be stressed that this position is not designed to replace our largely volunteer management team, which continues to comprise:



Mrs Valerie McKinlay, as joint Tearoom and Shop Manager  
Mrs Kate Hughes, as joint Tearoom and Shop Manager  
Mrs Rosemary England as Education Officer  
Mrs Michele Corben as Volunteer Co-ordinator  
Mrs Lynn Dean as Friends Secretary  
Mrs Jean Longley as Group Bookings Secretary  
Mrs Stella Walker as Curator and Collections Manager

They have all made substantial contributions over the course of 2022 in getting us back to 'business as usual' post-pandemic, and have all spearheaded developments in their respective departments.

## Volunteers

The unsung heroes of any heritage organisation are almost always their volunteers, and we are so grateful for the support and dedication of our team of volunteers stewards and tea-room staff, who all have a crucial role to play in keeping the museum open and encouraging our visitors. Alongside volunteers who work on a regular basis in the museum, we also have those who help on specific projects, such as our Heritage Volunteers group and those who come in to help with the displays over the Christmas closure, and the total number of volunteers associated with the museum is over 50.

We are very pleased that, even in a climate where, as mentioned above, volunteering as sector is experiencing many pressures, our volunteer numbers have remained strong and we pride ourselves in the fact that our volunteers are able to engage actively with the collection as well as taking up stewarding duties. We are often looking for new members for specific voluntary teams, and are happy to train our volunteers to enable them to step up into other roles if they are interested in doing so.

The Board of Trustees acknowledges with grateful thanks all the help given by the many volunteers who have given freely of their time during the year and without whom the Blandford Fashion Museum's activities would not be possible.

## Display

Changing the displays the Blandford Fashion Museum is a major undertaking, with our artefacts rotated on and off display according to strict assessments of their condition and the amount of time that they can tolerate being mounted for. This means that two or three displays have to be rotated every year and this year they also had to accommodate the external refurbishment work to the front façade. This not only made it difficult to do the work of mounting the new displays but meant that the re-opening of the museum had to be pushed back a week, from 14<sup>th</sup> February to 21<sup>st</sup> February 2022.

Stella and her team rose magnificently to this challenge, especially as this year's displays involved changing Room 7, which is our largest display space. This was turned into a fabulous exhibition to celebrate the 1950s and the Queen's coronation, which coincided with her Platinum Jubilee celebrations. The social history of the period, as well as its fashions, are on display so that visitors could have a real sense of what it was like to live in the early 1950s.

We also set up a display which featured a beautiful 1907 Christening gown with excellent provenance, handmade by the child's mother in France. This was displayed alongside a gown worn by the child when he was 18 months old to give an idea of the different stages of childhood in this period.

As ever, we are greatly indebted to the display team, who give up their time several times a week over the closure to not only set up the new exhibitions, but to also take down the old displays and to clean in a conservation-appropriate manner all of the garments that are remaining out on display, which is a painstaking process.

As we headed into 2023, the team were developing an exhibition of 1920s dresses, which due to their delicate condition are really tricky to mount and display, and were also putting together a display focussed on the history of sleepwear.

## Identification and Conservation

Mindful that we are reaching storage capacity and of the need to keep our current collection in suitable conditions, the collections manager team, led by Stella Walker, has made the considered decision to close the collection to new donations unless they are outstanding examples that fill a hole in the current collection and have good provenance.

One such example is a military green early nineteenth-century Spencer, donated in the first half of 2022 in fabulous condition. It is believed by Stella Walker, and our costume historian Alison Carter, that it may have been connected with the Dorset Yeomanry, and further research is being undertaken on this subject.

In mid-2022 Eileen Powell, the museum's long term dress and textile conservator, embarked on a well-deserved retirement, and we wish her all the best. She has been invaluable to the costume team over the years and generous with her time and advice, and we will definitely feel the loss, but Stella Walker worked very hard on possible replacements for her, and we are pleased to announce that we have found a new conservator, Sarah Howard. Working under the name of Elm Heritage, Sarah is trained as a textile conservator at the Textile Conservation Centre, the Courtauld Institute of Art and is an Institute of Conservation accredited conservator. With over 25 years of experience of working in the heritage sector as a conservator, manager and project manager, the Board is happy that our collection is in safe hands.

In one of her first pieces of work for the museum, and in line with our forthcoming exhibitions on the 1920s, she is conserving a 1922 dress that is particularly significant because it has one of the original First World War commemorative poppies on it. This is a long-term project, as the dress is in very fragile condition, and has in the past been altered, so it needs several different interventions as part of the conservation process.

The Board of Trustees is very aware that one of the primary remits of the museum is to conserve our collection for posterity, and that this requires a regular stream of funding. It was therefore decided by the board that two streams of income should be ring-fenced for conservation, the money from Friends memberships, and dividends from our investment accounts. A separate Nationwide bank account was set up in 2022 specifically to ring-fence this funding. We hope that our members will also be pleased that in this way their contributions are achieving tangible results for the collection.

## Visitors

The number of visitors to the Museum during 2022 totalled 1603, which was almost back to pre-Covid levels; in 2019 our total visitor numbers were 1754, dropping in 506 in 2020 and then 1051 in 2021.



Our largest demographic is still the Senior group, but actually the museum continues to attract a good number of adults and children as well. Our most under-represented group are probably students, and this is something that we will bear in mind when thinking about future visiting strategy.

One of the most significant contributions to our rebound in visitor numbers was the return of group visits in 2022, which went up from 7 groups visiting in 2021 to 19 visiting over the course of 2022. In addition, members of staff have started to be invited to do outside talks again, with two in 2022 and several booked already for 2023. We are very grateful to Jean Longley for managing to get so many groups back to the museum after a gap of a couple of years; returning groups forms a key part of our income stream. This often involves visiting on days when the museum is not already open, so we would also like to thank all the other volunteers in the tea-room and costume team, particularly Stella Walker, for facilitating group visits and ensuring their success.

## Publicity

This year's exhibition openings, which included our 1950s celebration for the Queen's Platinum Jubilee, created a good buzz around the museum, which was helped by Stella Walker being featured in the Times in February preparing for the exhibition's opening. The publicity team have really used the Jubilee to create some good marketing for the museum, including a series of four videos about the 1950s exhibition that featured on our social media, a Create Your Own Crown workshop for children, and the Queen herself (or her cardboard representative) who made a series of appearances in the museum and tea shop for us to photograph. We have also been asked to provide a speaker for a few BBC local radio slots on fashion history topics, and both Stella Walker and Helen Walter have undertaken these.

Sadly in April we said goodbye to Carole Fornathon, who stepped back as the museum's publicity officer having shepherded us through Covid-19 and made a very positive impact on the museum's profile, both locally and nationally. The Board of Trustees sincerely thanks her for all the work she put into the museum.

One of the most exciting things which Carole spearheaded, and which came to fruition in July 2022, largely through the efforts of Kathryn Reed and Stella Walker, was the creation of the museum's very own souvenir brochure, which is now on sale in the shop. This was partly enabled by a very generous donation from a former volunteer, which allowed us to defray some of the costs of production, and has already proved very popular.

Alongside our other more 'traditional' print advertisements, which saw the museum featured in Forum Focus, Dorset and Bournemouth Echos and Dorset Life magazine, this year has also seen a good expansion in the museum's online presence, with around 800 people following us on Facebook, as well as an active Instagram account with around 600 followers. We were lucky in 2022 to have a work experience student who put together a number of our social media campaigns, and that Katie Godman-Sinclair has taken up where he left off and started to engage the museum with worldwide social media campaigns such as weekly #mysterymonday and #frockfriday posts. Katie has also undertaken to update the museum's website in 2023, which had been restricted during Covid-19.



The Board are aware that alongside formal publicity efforts, the museum benefits enormously from more casual, word of mouth publicity from our volunteers and other visitors, and that this is a whole team effort from everyone involved in the museum.

## Fund Raising & Grants

As the result of a service level agreement with Blandford Town Council, the museum receives a small annual civic grant, and we were very pleased that the council were happy to renew this in April 2022 at the amount of £2500 a year for the next three years (previously £2000 per annum)

Aside from this, Blandford Fashion Museum is funded entirely by income generated from visitors; the tea room and shop; lecture/talks; donations; grants and visiting parties. In 2022, the museum received in addition to the service level agreement the following significant grants:

Dorset Leisure Fund	£3,000
Dorset Capital Leverage Fund	£17,340
Pilgrim Trust	£20,000
Foyle Foundation	£15,000

Many thanks are due to Murray Sims and Kathryn Reed for spearheading these grant applications, that this has allowed the museum to fund the entirety of phase 2 of the works to Lime Tree House through grants and to keep some money in reserve. Small grants were received over the course of the year from a number of individuals and groups, including the Blandford Carnival Committee, and we are very grateful to those who, particularly in the straitened financial conditions we find ourselves in, continue to support us with small grants that make all the difference to our day-to-day operations.

In order to ensure the continued viability of the museum, the Board of Trustees has also decided to seek some help with a series of larger scale grants, applications to which will commence in 2023 (see 'Forward Business Plan and Strategy Paper'), and which will be put towards further phases of building work as well as development of the museum's infrastructure.

## Lime Tree House

The Fashion Museum Trustees are very aware of their responsibilities to maintain Lime Tree House, a Grade II\* listed designed by the Bastard Brothers after the Great Fire of Blandford in 1731. The building is crucial to the collection, but in recent years has been in some need of extensive renovation, particularly to the windows and roof, to maintain its integrity and ensure that the museum continues to have a home.

In 2021 the first Phase of this three-phase project, which dealt with the front Façade, was largely completed, and I am delighted to report that we managed to fund and complete phase 2 of this work, which covered, amongst other things, necessary repairs to our Plocks-facing façade, in 2022. I am sure everyone will join me in expressing thanks to our architect Toby Coke and contractor Jordan and Faber, but also our adjoining neighbours, who were very patient with our scaffolding, for the success of this phase of the works.

We were delighted to show off our newly renovated front to Mark Hagg, who lived in the building as a teenager, when he visited the museum in the Spring!

As mentioned above, Phase 3 of the building works, which contained less urgent repairs to the newer parts of the building, has been put on hold to include in potential future grant applications, as we did not fundraise for it in the 2022 grants. There are also a substantial number of interior and infrastructural issues with the building, not least our central heating system, and the issue of accessibility of the upper floors, which have the potential to be included in this phase with more funding.

## Members of the Fashion Museum

As Secretary to the Friends of the Fashion Museum, Mrs Lynn Dean is a key part of our management team and not only manages membership renewals but also organises a newsletter and events such as lectures and museum visits to keep members engaged with the museum. In 2022 she was key in our consultation about merging our Friends and Membership schemes, and thanks to her the transition has passed relatively smoothly. As of their 2023 renewals, all of our friends have also become members of the Cavalcade of Costume company, a process which we thought long and hard about as a Board of Trustees, and in which Lynn was a tireless advocate for our Friends' interests and concerns.

In 2022 we have also managed to resume our lecture programme, with a lecture on the history of Lime Tree House and its role in the Bastard Brothers' reconstruction of Blandford after the Great Fire, and one on Regency Fashion and Jane Austen. In 2023, we have a number of exciting lectures coming up, and are also intending to continue with organised visits for members to other Fashion history exhibitions, including the upcoming Chanel exhibition at the V&A.

Our thanks go to Lynn for all her continuing work on this, which she manages to do alongside a key role on the costume and display team.

## Education Activities

This year was a busy one for our education secretary, Mrs Rosemarie England, as she reached out to schools again in the wake of the pandemic, and we are delighted to say that we received visits from a number of schools again this year, including Milton Abbey's textile students, who came in March to work on specific projects inspired by our archive. We have also been able to open our handling collection to students and researchers again, who have come to look at topics including nineteenth century menswear and 1920s hats. We even had a visitor who came to see the Georgian room wearing her own replica late eighteenth century dress!

As mentioned in 'Publicity' we had a very successful work experience placement with a student from a local school, and we are looking in 2023 at ways of expanding work experience/intern placements within the museum.

Rosemarie has organised a number of other events during the school holidays, including an Easter Hat Workshop, a Make it Yours summer workshop and a make your own crown session, all of which proved



very popular, and she is excited to build on this progress in 2023. Thank you very much to Rosemarie for a sterling effort in rebuilding our education programme.

## Treasurer's End-of-Year Financial Report

Cash and Liquid Investment Balances: as at 31<sup>st</sup> December 2022

Main Operating Account – NatWest, Blandford	£49,080.62
Nationwide 30-day Account (ringfenced for conservation)	£4,862.00
Nationwide Business Instant Saver Account	£5,028.00
Barclays Bank Current Account	£305
COIF Charities Investment Fund – Accumulation Units	£16,398.11
COIF Charities Investment Fund – Income Units	£51,578.86
<b>Total</b>	<b>£127,252.59</b>
<b>Income</b>	<b>£77,992.77</b>

In 2021 Cavalcade of Costume Ltd received £77,992.77 income. This compared to £100,614.16 in 2021 and £46,729.55 in 2020. It must be borne in mind that 2021 was the highest amount of income received by the company in any one year, due largely to a private donation of £50,000 and therefore it was expected that the 2022 figure would be lower than this.

In 2022 significant grants totalled £58,840.00, which included the SLA and grants from the Dorset Leisure Fund (£3000), The Pilgrim Trust (£20,000.00), the Foyle Foundation (£15,000.00) and the Dorset Capital Leverage fund (£17,340.00), most of which was for Phase 2 of the building project.

A one-off insurance claim of £500 was received in respect of business disruption due to Covid-19 in 2022. Income from dividends totalling £1596.32 was ringfenced for conservation over the course of the year.

In total, bank and CCLA investments amounted to £127,252.59 as at year end compared to £140,447.66 in 2021 – a decrease of £13,195.07. This is largely due to the sum owed at the end of 2021 of £10,368.30 against Phase 1 of the building work, and therefore the net decrease can be adjusted to £2,826.77. No significant income or expenditure was outstanding at the end of 2022, and therefore the company is in a sound financial position at the beginning of 2023 in respect of our reserves.

Turning to operational cashflow, admissions for individual visitors totalled £4186.69, with group visits providing a further £1721.62. This much higher than the £4148.74 of 2021 but is roughly comparable to the total of £5973.77 received from admissions in 2019 (the last pre-pandemic year). Shop sales totalled £2056.21 and tearoom £6483.65, which was well above the £3739.92 generated in 2021 but also marginally above the £6000.86 taken by the tearoom in 2019.

In 2022 we also saw a return to income from lectures and workshops, which generated several hundred pounds of income that comes under 'Miscellaneous' in the accounts spreadsheet. This has been reinstated for its own 'education' category in 2023.



This means that the Recurrent Income from 2022 is actually £18652.77, substantially greater than the £12,912.57 taken in 2021 (under partial opening conditions)

Expenditure £84353.82

Total expenses of £84,353.82 vastly exceed the sum disbursed in 2021 of £33547.36; in fact this represents a 251% increase on the previous year. However, much of this is accounted for a great increase in capital expenditure for Lime Tree House, with the building work costing £49038.63 and further capital spending of £4865.16, against a total capital expenditure cost in 2021 of £15614.14. A substantial one-off expenditure was also occurred in the legal costs associated with updating the Articles of Association, which came in much higher than anticipated at £2290.80.

Overall, measured against the budget figures for 2022, expenditure came in £7610.16 under the budgeted amount for the year, including the cost of the building work, and most expenditure streams were within £100 of their budgeted figures. Exceptions to this were the miscellaneous and administrative costs, which came in at a total of £2615.53 (against a budget of £1120), but a couple of large individual costs in there included £638.45 for the volunteers' Christmas Lunch and commissions from our contactless payment system of £113.85 and stationery costs of £208.34. The conservation costs came in well under their £5153.78 budget, but as this money is now ringfenced, the remaining budget figure will carry over to 2023 along with any further contributions to that ringfenced account. Publicity and tearoom costs were back up in line with increased activity for the opening of the museum, but were slightly over their budgeted figures for the year, partly because it was difficult to predict on the first year of reopening what those figures would be. It is worth noting that the budget had adequately accounted for inflation in utilities, with a total spend of £7233.46 against a budget of £7886.20.

Finally, a cost that was added to the budget was that of our new Operations Manager, which is a significant recurring cost that was not budgeted for in 2022. This has been accounted for in the 2023 budget and represents a significant increase in the museum's recurrent expenditure.

After stripping out capital expenditure and conservation costs, this gave a figure for recurrent expenditure of £28099.23

In sum:

Recurrent Income – 2022

£19,152.77

Recurrent Expenditure – 2022

£28099.23

Shortfall:

£8946.86 against £3611.81 in 2021.

As a consequence, the Trustees continue to actively look at ways and means of increasing, on a sustainable basis, recurrent income and wherever possible, managing down recurrent expenditure costs although it is clearly acknowledged that this is challenging in the current inflationary environment.

## Reserves Policy

Until 2022, The Cavalcade of Costume Ltd had not had a defined policy document setting out clearly the basis, calculation, and justification for setting the appropriate level of its reserves. This is something that was addressed in 2022, with a new Financial Reserves Policy drawn up by Mr Murray Sims. The existing reserves policy and changes are summarised below.

Historically, The Cavalcade of Costume Ltd maintained what it informally defined as its 'first tier of reserves', - liquid cash amounting to approximately six months of day-to-day expenditure and which had been calculated as being between £10,000 and £12,500, in its operating account with NatWest. Thereafter, any surplus funds held over and above this threshold were managed by transferring into two separate semi-liquid reserve accounts as follows:

- COIF Charities Investment Fund - Income Units
- COIF Charities Investment Fund - Accumulation Units.

The first of these funds provided a recurrent monthly income stream/dividend to our main bank operating account combined with some capital growth and represented the second tier of reserves and first 'line of defence' for liquidity management.

The second fund represented longer-term investments into global equities and was viewed as the third and final tier of reserves and second 'line of defence' for liquidity management. These funds would only be utilised in a liquidity stress situation where all other funds had been expunged.

Taking all the above into account and assessing COC's likely future financial requirements in the context of its developing forward business plan/strategy, the following are considered to be the essential planks of our future reserve policy going forward:

There should be FOUR defined 'levels' of reserves in place at all times to cover short-term, medium- and long-term financial exigencies:

- A short term or 'tactical' level of reserves as is currently applied in COC today to cover any short-term setbacks in funding or cash flow difficulties. These should be maintained in our day-to-day operating account at NatWest, which is subject to immediate withdrawal as and when needed. Taking this forward, it is therefore recommended that a minimum of six months recurrent expenditure be continuously maintained as an operating balance in the NatWest current account.
  - This equates to £14,000 (rounded down), based on total recurrent expenditure in the financial year ended 31<sup>st</sup> December 2022 of £28099.23
- A second, tactical or short-term level of 'operational reserves' of between £2,500 and a maximum of £5,000.00 be maintained in a bank or building society notice account for meeting urgent short term capital expenditure typically required when effecting



maintenance repairs to Lime Tree House infrastructure. Total of tiers one and two, therefore, equate to between £16,500/18,000.

- iii. A third 'opportunistic' reserve fund be set up utilising the funds currently maintained in our COIF, CCLA 'Accumulation Units' account – current balance +/- £16,000. This is to be set aside to enable COC to take advantage of future strategic development opportunities that may arise from time to time.
- iv. A fourth and final 'defense' reserve specifically designed to be long term in nature and to reduce risks posed by sudden adverse 'shocks' that may impact COC from time to time. Examples being a cessation of donations/grants (for whatever reason), sudden falls in the stock market, major adverse infrastructural failure to Lime Tree House and seen as beyond any normal day to day maintenance issues etc. In essence any event that dramatically impacts on COC's funding streams. This reserve would be drawn from our current COIF-CCLA 'Income Units' whose purpose is also designed to provide a recurrent dividend income stream specifically for the use in the conservation of our costumes. Currently, COC has +/- £55,000 invested in these funds.

Monitoring of day-to-day reserves should, henceforth, fall under the responsibility of the Treasurer. Formal reporting from the Treasurer should comprise quarterly disclosures at Trustee meetings; annual report to Members through the Chair; financial disclosure in the annual accounts and bi-annual reports to the Blandford Town Council as part of our required due diligence as per the signed SLA.

Stress reporting would be triggered by any breach in a tier of reserves, and this would require an immediate communication to all Trustees by the Treasurer of the event, reasons for breach and remedial actions to address. Trustees would be required to approve these remedial actions by no later than 48 hours after the breach in reserves had been triggered/reported.

Formal disclosure to the Charity Commission would be made by the Chair and Company Secretary if the fourth line of reserve defense was breached.

In the event that the Board of Trustees determine that COC should pursue a different strategy to whatever was being followed previously or substantively change its business model, then automatically this should trigger a REVIEW of the above policies and a written statement of any changes to reserve policy that may arise from these events. In practice, this could happen if COC was to merge with another Museum or partner with another entity. Or if it received a substantial donation or grant such that the quantum of total financial resources changed significantly.

In the event that the Board of Trustees approve capital expenditure of a material amount – defined as any single capex of over £20,000 – then the Treasurer should instigate an immediate review of reserves and report back to the Board with changes arising as applicable.

In the event that the Board consider that the risk landscape has materially changed, for whatever reason, whether because of internal factors or changes in the external environment, then this should trigger an automatic REVIEW of reserves policy with documented outcomes.



Annually and as part of the setting of the following years budget, the Treasurer should review the reserve policy and recommend any appropriate changes thereto based on assessment of: (a) past 12 months of recurrent expenditure and (b) projected next 12 months of recurrent expenditure; projected and past 12 months recurrent income streams (i.e., ignoring any one-off grants, donations etc.).

Any changes arising, should be approved separately and specifically by the Board of Trustees as part of the overall budget approval process.

In accordance with recommended advice from the Charity Commission – going forward, COC will henceforth commit NOT to do the following:

- i. Use any restricted funds to provide reserves for general funds. Note – currently COC does not possess any specifically designated restricted financial assets (other than Lime Tree House of course).
- ii. Attempt to hide or reduce the appearance of reserves in their accounts; or
- iii. Retain resources received to be spent as income in, for example, a designated fund or in reserves for the sole purpose of generating future income.

## Investment Policy

The Trustees have from time to time taken sounding and advice from finance/investment professionals on the placing of The Museum's surplus liquidity and have determined that, for the time being, the investments operated by the CCLA represent the most prudent approach to sound placement of funds. CCLA are one of the UK's largest charity fund managers according to the latest Charity Finance Survey. Managing investments for charities, religious organisations and the public sector, their products and services have a strong long-term performance record, are fairly priced, are managed responsibly and address, specifically, the particular needs and challenges facing charity investors.

## Gifts of Physical Assets

The Board acknowledge the generosity of individuals, who have expressed the wish that they remain anonymous, who have given physical assets to The Cavalcade of Costume Ltd. The values of the items, which are not material, do not appear in the Financial Statements

## Plans for 2023 and beyond

In accordance with our conclusions following the Strategic review in 2022, the Board of Trustees are this year embarking upon a programme of actively seeking grants to fund long-term change to the interior of Lime Tree House and work on its collection and accessibility. These projects might include:

- 1) Formally assessing the significance of our collection
- 2) Piloting ideas and activities to test audience development including a strategy for full digitisation and online access
- 3) Undertaking an appraisal of different options for the use of Lime Tree House to explore how we might introduce other income generating uses alongside the museum
- 4) Testing our preferred option for the Museum via a process of architectural feasibility work that includes consideration of access improvements, storage improvements and repairs

- 5) Interpretation: Commissioning specialists to help us refresh our welcome space, exhibitions and interpretation

These are obviously long-term goals, looking to 2024 and beyond and we do not anticipate them affecting the museum's programme in the forthcoming year.

Of more immediate significance to the museum towards the end of 2023 will be a change in staffing as Stella Walker has decided to step down from her role as Collections Manager and Curator. As I am sure you all know, this will be a sad loss to the museum. The Board of Trustees cannot thank her enough for all she has done over her years here, from managing education to co-ordinating our programmes of exhibitions, to organising the Heritage volunteers group. We very much hope that Stella will continue to be involved in museum projects, and the Board of Trustees are thinking hard about how to resource this change for 2024's exhibition programme.

## Statement of Director's Responsibilities

Charity law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of its financial activities for that period and adequately distinguish any material, special trust or other restricted fund of the charity. In preparing those financial statements, the Directors are required to:

1. select suitable accounting policies and then apply them consistently;
2. make judgements and estimates that are reasonable and prudent;
3. state whether the policies adopted are in accordance with the appropriate SORP on Accounting Regulations and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements; and
4. prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charity will continue in business.

The Directors are responsible for keeping proper accounting records which disclose, with reasonable accuracy at any time, the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 1985. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

## Closing Statement

The museum has weathered the covid-19 pandemic surprisingly well and come out strong financially and reputationally. We have managed to complete the necessary structural work required to secure Lime Tree House for the immediate future through an ambitious programme of grant applications, which is testament to the quality of volunteer staff that we have had at the museum.

In 2023 we are starting to develop in more detail a long-term strategy for the museum, but we believe that at the heart of this must we must remember that our strength is in our links to the community, and our amazing team of volunteers that keep us going. That the museum has made it through the last few years is only because of these dedicated individuals who have given up their time and effort whether for fundraising, stewarding, or looking after our collections. We remain confident that

together we will continue to be a strong presence in Blandford and to conserve the legacy of Mrs Penny and her collection.

By Order of the Board



Chairman

Dated 20<sup>th</sup> June 2023



## Appendix: Financial Statements

Account Balances as at 31<sup>st</sup> December 2022

ENTITY	BALANCE AS AT 31.12.2021	BALANCE AS AT 31.12.2022
NATWEST OPERATING BUSINESS ACCOUNT - BLANDFORD FASHION MUSEUM	£64,397.78	£49,080.62
FRIENDS OF THE FASHION MUSEUM BARCLAYS BANK CURRENT ACCOUNT	£220.00	£305
CCLA - COIF CHARITIES INVESTMENT FUND ACCUMULATION FUND (2021 61.88 Units, now 74.26)	£14,463.18	£16,398.11
CCLA - COIF CHARITIES INVESTMENT FUND INCOME UNITS (2,841.92 Units)	£56,699.15	£51,578.86
NATIONWIDE 30 DAY ACCOUNT	-	£4862
NATIONWIDE BUSINESS SAVER ACCOUNT	-	£5028
TOTAL FUNDS HELD	£135,780.11	£127,252.59
	NET INCREASE	-£8,527.52

## Tangible Fixed Assets

	Freehold Property £	Improve.to Freehold Property £	Furniture Equipment £	Alarm £	Total £
<b>COST:</b>					
At 1 January 2022	230,000	23,431	28,273	889	282,593
Additions			495		
	<u>230,000</u>	<u>23,431</u>	<u>28,768</u>	<u>889</u>	<u>283,088</u>
At 31 December 2021	230,000	23,431	28,273	889	282,593
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>DEPRECIATION:</b>					
At 1 January 2022			23,960	879	24,839
Charge for year			1215	2	1217
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 December 2022			25,175	881	26,056
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>NET BOOK VALUE:</b>					
At 31 December 2022	230,000	23,431	3098	8	256,537
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 December 2021	230,000	23,431	4,313	10	257,774
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>



## Voluntary Income

CATEGORY	INCOME RECEIVED	
	2021 FULL YEAR	2022 FULL YEAR
COMPANY MEMBERSHIP	£130.00	£110.00
FRIENDS OF FASHION MUSEUM	£395.00	142.00
DONATIONS	£1,519.77	£182.75
GRANTS	£82,156.00	£58,840.00
INVESTMENT INCOME	£1,322.12	£1,596.32
SHOP SALES	£1,037.04	£2,056.51
TEAROOM	£3,739.93	£6,483.65
VISITORS	£4,148.74	£4,176.39
GROUP BOOKINGS	£525.00	£1,721.62
FRIENDS TRIP 2022	-	£144.00
KENSINGTON PALACE TRIP	£1,354.50	-
RAFFLE	£718.00	-
BUILDING INSURANCE CLAIM	£2,500.00	£500.00
MISCELLANEOUS	£896.74	£917.05
MISCELLANEOUS CREDITS AND INCOME ADJUSTMENTS	£171.82	£1,122.88
<b>TOTALS</b>	<b>£100,614.66</b>	<b>£77,993.17</b>
<b>VARIANCE</b>		<b>- £22,621.49</b>

## Voluntary Expenditure

CATEGORY	2022 BUDGET	EXPENDITURE COMPARISON 31.12.2021	EXPENDITURE TO 31.12.2022	VARIANCE TO BUDGET
1 PUBLICITY	£5,800.00	£1,788.20	£6,021.40	-£221.40
2 ADMINISTRATION AND PLANNED MAINTENANCE	£620.00	£2,134.13	£1,813.04	-£1,193.04
2i CLEANER WAGES	£1,900.00	£1,917.12	£1,643.30	£256.70
OPERATIONS MANAGER	-	-	£2000	-£2,000.00
3 GENERAL MAINTENANCE	£640.00	-	£248.00	£392.00
4 UTILITIES AND RATES				
4i ELECTRICITY	£1,300.00	£1,202.12	£1,498.01	-£198.01
4ii WATER	£350.00	£279.65	£381.53	-£31.53
4iii GAS	£4,000.00	£2,705.40	£2,986.98	£1,013.02
4iv TELEPHONE & BROADBAND	£500.00	£541.49	£552.55	-£52.55
4v RATES	£1,236.20	£512.22	£1,248.64	-£12.44
4vi ALARM MAINTENANCE	£500.00	£467.20	£565.75	-£65.75
5 FINANCIAL/ACCOUNTANCY				
5i ACCOUNTANCY	£400.00	£330.00	£440.00	-£40.00
5ii INSURANCE	£2,000.00	£1,675.47	£2060.2	-£60.20
5iii LEGAL COSTS	-	-	£2,290.80	-£2,290.80
5iv TRUSTEE AND MANAGEMENT EXPENSES	£500.00	£130.32	£498.19	£1.81
6 DISPLAY AND CONSERVATION	£5,153.78	£1,408.84	£870.46	£4,283.32
7 COMPUTER SOFTWARE	£292.00	£2,496.68	£363.35	-£71.35
8 MISCELLANEOUS	£500.00	£116.15	£802.49	-£302.49
9 CAPEX	£5,500.00	£9,977.24	£4,865.17	£634.83
10 EDUCATION	£500.00		£269.39	£230.61
11 SHOP AND TEA PURCHASES	£3,200.00	£2,233.91	£3,739.94	-£539.94
12 REFURBISHMENT OF EXTERIOR BUILDING				
12i JORDAN & FARREY CONTRACT	£45,871.56	-	£44,159.69	£1,711.87
12ii PROJECT MANAGEMENT COSTS	£4,128.44	£2,064.22	£4,938.94	-£810.50
12v OTHER COSTS (SURVEY ETC)	£1,976.00	£1,076.00		£1,976.00



12a	CONTINGENCY APPROVED	£5,000.00	-	£5,000.00
13	ORGANISED TRIPS FOR FRIENDS		£1,271.00	£96.00
				-£96.00
	<b>TOTALS</b>	<b>£91,867.98</b>	<b>£33,056.36</b>	<b>£84,353.82</b>
				<b>£7,610.16</b>
	<b>VARIANCE YOY</b>		<b>-£51,297.46</b>	

**GENERAL UNRESTRICTED FUNDS**

The funds comprise undistributed income and have been and continue to be used in the furtherance of the Charity's objectives.

**RESTRICTED FUND**

The freehold property, Lime Tree House is in Trust to the Cavalcade of Costume Ltd.

**THE BOARD OF DIRECTORS' REMUNERATION**

No member of the Board or related parties received fees or other emoluments.

For the financial year ended 31 December 2021 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies

**Directors' responsibilities:**

1. Members have not required the Company to obtain an audit of its accounts for the year in question in accordance with section 476.
2. The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.
3. These accounts have been prepared in accordance with the provision applicable to companies subject to the small companies' regime.

These accounts show the true financial position of the Company as at 31<sup>st</sup> December 2022.

The financial statements were approved by the Board of Directors on 23<sup>rd</sup> June 2023 and were signed on its behalf by:

  
Chair  


Company Secretary

  
Caroline Robbins

These accounts show the true financial position of the Company as at 21<sup>st</sup> December 2022: