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# **ANNUAL REPORT 2024**

Trading as Blandford Fashion Museum, Charity  
Registration Number: 1052471, Company Registration  
Number: 03135360

Cavalcade of Costume Ltd

18th May 2025

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# 1 Foreword: A Year of Growth and Transformation

The Trustees are pleased to present the Annual Report for Cavalcade of Costume Ltd, operating as the Blandford Fashion Museum, for the year 2024. This was a remarkably productive period, characterised by continued growth in visitor numbers, the securing of National Lottery Heritage Fund support, and notable progress in collections care, Accreditation activities, and collaborative projects with other museums. Our dedicated volunteers and part-time Curator have once again proved critical in maintaining smooth operations and championing new initiatives. Details of our achievements can be found in sec. 5.

In 2024, the Museum opened to the public on 12 February following a winter closure for display and exhibition renewal work. Visitor numbers rose significantly throughout spring and summer, buoyed by dynamic new displays—such as the Paralympic Heritage items on loan—and a successful Laura Ashley-themed event day that attracted a diverse audience. Meanwhile, we advanced several important capital and building-related projects, including continued roof repairs and the start of our consultant-led ‘Building a Resilient Future’ project, supported by National Lottery funding.

Financially, the Museum faced intensive spending on essential repairs and further improvements to Lime Tree House, alongside ongoing operational costs. The Trustees remain committed to prudent budgeting and have taken steps to preserve core reserves. A 35-day savings account was opened to capitalise on interest opportunities, and we engaged extensively with grant schemes—from Dorset Council’s revenue support to AIM and Pilgrim Trust funding—which will, in tandem with volunteer-led initiatives, strengthen our resilience in 2025 and beyond. Full details of our financial position can be found in sec. 6, tbl. 5, and tbl. 6.

Highlights of the year included:

- A busy and varied exhibitions programme, featuring new acquisitions (such as Biba boots and 1950s couture), a Victorian bride display, and the introduction of Dame Tanni Grey-Thompson’s racing chair into our growing sportswear exhibit (see sec. 5 for details).
- Ongoing digitisation and archiving efforts, resulting in the complete digitisation of the Betty Penny archive.
- Several infrastructure upgrades, including the installation of new software systems (Mod-esServer, ModesComplete) and improved volunteer facilities.

- Trustee recruitment to strengthen governance capacity, complemented by deeper engagement with training, policy-writing, and Accreditation support, readying us for our next formal Accreditation submission in early 2025.

We would like to express our sincere gratitude to everyone who makes the Blandford Fashion Museum an inspiring place to visit. Our volunteers, trustees, supporters, funders, and visitors all play a vital role in helping us preserve and share Dorset's fashion heritage, as envisioned by our founder, Mrs Betty Penny. Despite the challenges of balancing an ambitious development agenda with day-to-day operational realities, the Museum has ended 2024 on a positive footing, poised for further successes in the coming year.

## 2 Reference and Administrative Details

This section satisfies the legal requirements of the Companies Act 2006 and the Charities Act 2011 (as required by The Charities (Accounts and Reports) Regulations 2008 and the Charities SORP). It provides the key legal and organisational information about Cavalcade of Costume Ltd (“the Charity”), trading as Blandford Fashion Museum, alongside relevant contacts and professional advisors.

### 2.1 Legal Name, Operating Name, and Status

#### 2.1.1 Legal Name of the Charity

Cavalcade of Costume Ltd

#### 2.1.2 Operating (Trading) Name

Blandford Fashion Museum

#### 2.1.3 Charitable Status and Registration

The Charity is a charitable company limited by guarantee, registered in England and Wales.

- **Charity Registration Number:** 1052471
- **Company Registration Number:** 03135360

The principal activity of the Charity during the year remained the operation of Blandford Fashion Museum. This report has been prepared in accordance with the small-companies regime under Part 15 of the Companies Act 2006.



## 2.2 Registered Office and Contact Details

- **Registered Office:** Lime Tree House, The Plocks, Blandford Forum, Dorset, DT11 7AA
- **Telephone:** 01258 453005
- **Email:** [fashionmuseumblandford@gmail.com](mailto:fashionmuseumblandford@gmail.com)
- **Website:** [www.blandfordfashionmuseum.co.uk](http://www.blandfordfashionmuseum.co.uk)

*Note: The above serves as the primary point of contact for both charity and company correspondence. There is no separate Company Secretary email address.*

## 2.3 Board of Trustees (also Directors)

Under charity and company law, the same individuals serve as the trustees of the Charity and as directors of the company. The Board in office during 2024 (and at the date of approving this report, unless otherwise stated) comprised:

Chair	Dr Helen Margaret Walter
Deputy Chair	Assoc. Prof. Rebecca Pride
Treasurer	Mrs Sally O'Shea (served until 31 Dec 2024)
Trustees	Mrs Stella Walker
	Mr John Lindlar
	Mrs Sarah Stevens (co-opted Sep 2024)
	Mrs Anya Glinski (co-opted Sep 2024)
	Mrs Rebecca Mitchener (co-opted Sep 2024)
	Mrs Miriam Phelan (co-opted Sep 2024)
	Mrs Rosemary Holmes (co-opted Sep 2024)
	Cllr Rosemary Holmes (Term ended May 2024)
Ex Officio Appointees (Blandford Town Council)	Cllr Maggie Putt (Term began May 2024)
	Cllr Colin Stevens

### 2.3.1 Notes on changes during 2024

- The Board continued to seek additional trustee appointments during 2024, with several new Trustees co-opted in the latter part of the year. These appointments will be confirmed by General Resolution at the AGM in 2025 as per the museum's governing document.

## 2.4 Key Management and Museum Team

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<b>Curator</b>	Ms Katie Godman-Sinclair (also Company Secretary from September 2023)
<b>Costume and Display</b> (Volunteer-Led)	Mrs Janet Jones and Mrs Lynn Dean
<b>Tearoom and Shop Managers</b>	Mrs Valerie McKinley, Mrs Kate Hughes (stepped down at the end of 2023; role covered by volunteer rota in 2024)
<b>Volunteer Coordinator</b>	Mrs Michele Corben
<b>Education Officer</b>	Mrs Rosemarie England
<b>Friends Secretary</b>	Mrs Lynn Dean
<b>Group Bookings Secretary</b>	Mrs Valerie McKinley

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These staff, volunteers, and contracted specialists form the essential leadership team, ensuring the Museum's day-to-day operations, visitor services, collections care, and events are delivered successfully.

## 2.5 Professional Advisors

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<b>Solicitors</b>	Blanchards Bailey, Stour Park, Blandford Forum, Dorset, DT11 9LQ
<b>Bankers and Investment Managers</b>	National Westminster Bank, 25 Market Place, Blandford Forum, Dorset, DT11 7AQ  Nationwide Building Society (Various accounts; partial closure occurred in early 2024 – see sec. 6 for details.)  CCLA Investments (COIF Charities Investment Fund)

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**Independent Examiner (2024 accounts)**

Caroline Robbins, Vale View, Tower Hill, Iwerne Minster,  
Dorset, DT11 8NH

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No new banking or solicitor arrangements were made in 2024, though a NatWest 35-day savings account was opened to hold additional reserves.

## 2.6 Governing Document

Cavalcade of Costume Ltd is governed by its Memorandum and Articles of Association, most recently updated in July 2022. These documents confirm:

- The Charity's status as a company limited by guarantee with no share capital; each member's liability is limited to £10.
- The dual trustee-director arrangement, meaning those who serve as charity trustees also act as company directors under the Companies Act 2006.
- Delegation of day-to-day running to the Curator, supported by volunteers and subcommittees (e.g., the Costume Management Team).

## 2.7 Accreditation

The Blandford Fashion Museum continues to hold **Full Accreditation Status**, awarded by Arts Council England on 25 June 2015. An Accreditation review is underway, with formal submission due in early 2025. Key policy updates and trustee votes took place in late 2024 to meet revised Accreditation standards.

## 2.8 Consolidated Information

At the close of 2024, the Trustees confirm the following key administrative details:

- **Company Secretary:** Ms Katie Godman-Sinclair (appointed September 2023).
- **Volunteer Numbers:** Approximately 45 active volunteers contributed throughout the year, with several new recruits joining mid-year, offset by some retirements.
- **Independent Examination:** The 2024 accounts were independently examined by Caroline Robbins.
- **Barclays Bank Account:** This account was closed in 2023 and was not reactivated.
- **Reserves Management:** A new NatWest 35-day savings account was opened to improve returns on cash reserves.
- **Major Governance Focus:** Key governance activities included finalising Lottery-funded projects and preparing for the upcoming Accreditation submission.

This completes the key administrative details required by statute and good governance practice. The subsequent sections of this Annual Report address the Museum's structure, governance, activities, achievements, performance, financial review, and future plans.

## 3 Structure, Governance, and Management

### 3.1 Constitutional Arrangements

Cavalcade of Costume Ltd is a **charitable company limited by guarantee**, operating under its Memorandum and Articles of Association. The most recent amendments to these governing documents took effect in July 2022 and continue to underpin the Museum's structure. Each member's liability remains capped at £10. In line with the Companies Act 2006, the Charity's trustees also serve as the directors of the limited company.

Throughout 2024, the Museum's strategic direction was set by the Board of Trustees, while day-to-day activities were delegated to the part-time Curator. Key operational decisions—such as exhibitions, building works, volunteer rota, and education/outreach initiatives—were made by the Curator in conjunction with volunteer-led subcommittees, overseen by the Trustees.

### 3.2 The Board of Trustees and Meetings

The Board's main responsibilities include:

- Establishing and reviewing the Charity's strategic objectives;
- Ensuring financial stability, including compliance with reserves and risk policies;
- Monitoring the Museum's performance against objectives, including audience numbers, volunteer capacity, and quality of visitor experience;
- Overseeing governance compliance with the Companies Act 2006, Charities Act 2011, and relevant regulations.

In 2024, formal Board meetings took place at least five times, with extra sessions for urgent matters or funding deadlines—particularly those linked to the National Lottery Heritage Fund project. The Trustees also convened subgroup discussions for capital works, risk oversight, and budget reviews (for instance, a special budget meeting in November 2024 to finalise the 2025 financial plan). A scheduled Annual General Meeting (AGM) occurred mid-year, at which trustee vacancies and reappointments were reviewed.

### **3.2.1 Trustee Appointments and Resignations**

- Resignations: Ms Briana Oliver's departure, effective 31 December 2023, was confirmed at the start of 2024.
- Prospective Trustees: Several prospective trustees attended meetings in the summer and autumn, and were co-opted onto the Board. These appointments will be confirmed by general resolution at the 2025 AGM.

### **3.2.2 Ex Officio Representation**

As per the Service Level Agreement with Blandford Town Council, two councillors continued to serve on the Board. They provided local authority perspectives, particularly on town centre tourism strategies and building regulations.

## **3.3 Risk Management**

The Trustees conduct periodic risk reviews—at least quarterly—to identify major risks affecting the Charity. In 2024, the primary areas of focus were:

### **3.3.1 Financial Sustainability**

- Ongoing building repairs (roof leak, damp issues, etc.) required additional outlay, partially offset by grants and insurance.
- A spending freeze was briefly considered mid-year but lifted once reserve levels were deemed sufficient.
- Introduction of a 35-day savings account helped strengthen liquidity and modestly increase interest returns.

### **3.3.2 Capital Works and Building Infrastructure**

- Lime Tree House is a Grade II\* listed property, requiring frequent maintenance and compliance with heritage consents.
- National Lottery Heritage Fund consultant reports also highlighted potential improvements to accessibility, which may require further capital fundraising.

### **3.3.3 Volunteer Capacity**

- The Museum remains heavily reliant on volunteers for tearoom, front-of-house, costume displays, and some administrative tasks.
- The Trustees implemented new volunteer recruitment efforts to mitigate short-term closures and absences.

### **3.3.4 Collections Management**

- Digitisation of the Betty Penny archive improved records and access, but ensuring suitable storage and environmental controls remains an ongoing challenge.
- An external conservator's assessment (supported by an AIM Pilgrim Trust grant) commenced in late 2024, informing future preservation strategies.

### **3.3.5 Governance and Compliance**

- The Museum prepared for an accreditation review, requiring updated policies and demonstration of best-practice governance.
- The Trustees ensured timely filing of company and charity returns. Under the guidance of the Treasurer, new accounting processes were tested, although further improvements may be considered in 2025.

Where a risk was deemed significant, the Trustees agreed specific mitigation steps. Our Reserves Policy underpins these decisions, ensuring enough funds are held to cover contingencies without compromising day-to-day operations.

### 3.4 Volunteers

Volunteers remained at the heart of Museum operations in 2024. Approximately 45 active volunteers contributed their time to a wide range of roles critical to the Museum's success. The Trustees acknowledge the immense value of this voluntary support and have continued efforts to recruit, train, and recognise volunteers. *(Further details on volunteer contributions and engagement activities are provided in sec. 5.)*

The Trustees thank all volunteers for their dedication. Their commitment is pivotal in enabling a warm welcome to visitors, delivering exhibitions, and preserving the collection—ensuring the Museum's public benefit is realised.

### 3.5 Subcommittees and Induction

The Charity deploys subcommittees to focus on specialist areas:

- **Management Committee:** Meets regularly with the Curator to oversee routine operations, events scheduling, and staff/volunteer rotas.
- **Costume Management Team:** Oversees collection care and display rotations. In 2024, this team worked closely with external conservators under new grants.

Formal trustee induction remains relatively informal, but the Board aims to enhance this process in 2025—especially as new trustees join to support governance, finance, and fundraising roles.

### 3.6 Members and Friends of the Museum

A membership scheme supports the Charity's wider community engagement. The "Friends" were partially merged with Museum membership in 2023, with ongoing refinements in 2024. The scheme continues to provide a valued connection with supporters. *(Further details on membership engagement and events are provided in sec. 5.)*

The Trustees remain grateful to all members and Friends, whose fees, donations, and voluntary help reinforce the Museum's mission. A review of membership tiers and benefits is planned in 2025 to align with renewed marketing and audience development efforts.



## 4 Objectives, Activities, and Public Benefit

### 4.1 Charitable Objectives

Cavalcade of Costume Ltd's formal objects, as per the governing document, are:

“To provide, for the advancement of public education, a museum for the display of costumes and related items of social history or educational interest.”

The Museum pursues these objectives by:

- Collecting, preserving, and showcasing historic costumes and textiles from the 18th to 20th centuries.
- Providing educational experiences (talks, school visits, workshops, interpretive displays) to broaden knowledge of dress history and heritage.
- Offering public accessibility for research, casual visiting, and community outreach, consistent with Arts Council England's Museum Accreditation requirements.

### 4.2 Principal Activities Undertaken in 2024

To achieve its charitable objectives, the Blandford Fashion Museum undertook a range of principal activities during 2024. These activities were designed to engage the public, enhance the collection, and ensure the Museum's sustainability. Key areas of activity included:

- **Exhibitions and Collections:** Curating and presenting a dynamic programme of refreshed and new exhibits throughout the year. This involved rotating fragile textiles, incorporating new acquisitions, and welcoming items on loan.
- **Education and Outreach:** Delivering a variety of educational programmes for all ages, including family workshops, lectures, talks by costume scholars and artists, and facilitated visits for schools and groups.
- **Collections Management and Development:** Continuing the essential work of collections care, preservation, and documentation. A major achievement was the completion of the Betty Penny Archive digitisation.

- **Strategic Development and Infrastructure:** Advancing important capital and building-related projects, including essential repairs and launching the National Lottery Heritage Fund supported project, ‘Building a Resilient Future’, aimed at enhancing long-term resilience and accessibility.

Detailed descriptions of these activities, specific exhibitions, educational programmes, projects, and their impact are presented in sec. 5.

### 4.3 Public Benefit Statement

The Trustees confirm compliance with their duty under the Charities Act 2011 to have regard to the Charity Commission’s guidance on public benefit. Specifically:

- **Accessibility:** The Museum was open February through November, four days a week, with low-priced admission. Under-16s and carers were free, maintaining affordability. Blue Badge parking and a ground-floor display allow partial wheelchair access, with ongoing efforts to improve signage and layout.
- **Education and Engagement:** Workshops, talks, and school visits advanced knowledge of costume history. Reminiscence Boxes and volunteer-led activities brought the collection to care homes, albeit on a limited scale.
- **Cultural Preservation:** By conserving and interpreting historic garments, the Museum preserves a vital aspect of local and national heritage, ensuring community members and visitors can discover and appreciate fashion’s societal importance.

These outcomes benefit the general public—particularly local residents, schools, researchers, and heritage tourists—without undue restriction. Incidental private benefits (e.g., volunteer training, incremental local business) are necessary and proportionate to achieve the Museum’s core charitable objectives.

Overall, 2024 demonstrated the Museum’s resilience and adaptability, strengthening public benefit through its diverse activities, new displays, partnerships, and community engagement—despite the ongoing challenges of building upkeep and volunteer availability. *(A comprehensive review is provided in sec. 5.)*

## 5 Achievements and Performance

This section summarises Cavalcade of Costume Ltd's key outcomes and progress during 2024, offering a detailed perspective on how the Museum has delivered against its objectives (as outlined in sec. 4) and engaged the wider community. The Museum commenced the year closed for re-display, reopening on 12 February with refreshed galleries and a vibrant programme of activities that continued throughout the year.

### 5.1 Visitor Numbers and Audience Engagement

2024 saw continued growth in visitor engagement, building on the successes of the previous year. The Museum welcomed **2,420 visitors** (up from 2,233 in 2023), and an additional **500 individuals attended specific workshop events**, underscoring the appeal of our targeted programming. Visitor numbers peaked in August, aided by special promotions, and remained steady through spring and summer.

#### 5.1.1 Dynamic Public Events & Promotions

Several events drew significant public interest. "Laura Ashley Day" in August, where visitors wearing Laura Ashley received complimentary refreshments, successfully boosted summer footfall, with takings on the day approximately £100 above average. The Museum participated in the national Heritage Open Days festival on September 14th, offering free admission which proved hugely popular with all time slots fully booked. A festive "Celebration Day" on November 30th marked the end of the main season with free entry, a craft market, raffle, mince pies, and a Regency-era re-enactor, providing a warm thank you to the community.

### **5.1.2 Engaging Families and Young People**

Educational activities remained central. Family workshops, such as Easter bonnet making (April 5th), “Fairies and Dinosaurs” ceramic painting (May 25th), “Unicorns and Pirates” sewing (August), and Halloween crafts (October 26th), were well-subscribed, helping to build relationships with new and younger audiences. These creative sessions, often priced at a nominal £3 per child, consistently received positive feedback.

### **5.1.3 Developing Future Talent**

A notable new initiative was the Sixth Form Portfolio Workshop programme in the spring. Led by fashion lecturer Anya Glinski and supported by a £1,200 grant from the Association of Independent Museums (AIM) and the Worshipful Company of Arts Scholars’ Brighter Day fund, this four-session course provided ten local students with valuable skills in leatherwork and fabric pleating, addressing a gap in local arts education provision.

### **5.1.4 Diverse Demographics and Group Engagement**

While seniors and heritage enthusiasts remained a core audience, the Museum noted continued growth in student and group bookings. School and group visits were facilitated by dedicated volunteer support.

### **5.1.5 Insightful Lectures and Talks**

A series of popular in-person lectures by costume scholar Anya Glinski explored 19th-century fashion, including “Crinoline & Crinolette” (September), “Bustle and Natural Form” (October), and “The Naughty Nineties and La Belle Époque” (November), with collection items available for close study. To broaden reach, an online Zoom talk in September, “Balenciaga, Dior & Fath: The Holy Trinity of Post-WWII Parisian Haute Couture,” attracted a wider audience. Textile artist Kara Chambers also presented a talk, “There is Beauty in the Scorching: A Tale of Three Dresses,” alongside a pop-up exhibition in October.

### **5.1.6 Positive Visitor Feedback**

Online reviews consistently praised the Museum’s “friendly team,” “fascinating collections,” and “excellent” tearoom. A five-star Google review in November highlighted: “We had a great visit here today. What a lovely little museum. So very interesting and unusual, The ladies are so friendly and knowledgeable and the tea room with the beautiful China is gorgeous. Thanku for such a lovely visit. Definitely recommend.”

### **5.1.7 Membership Engagement**

The Museum continued to foster its community of supporters through its membership and Friends scheme. Approximately 37 new or renewed memberships were processed. Member communications, including an electronic Friends’ Newsletter, highlighted volunteer opportunities, collection news, and special events. Exclusive or discounted access to certain lectures, plus priority booking for popular trips (e.g., a successful coach trip to Blenheim Palace on May 28th to see the “Icons of British Fashion” exhibition), were offered.

## **5.2 Exhibitions and Collections Highlights**

The Museum’s 2024 exhibition programme was a key driver of visitor engagement, featuring revitalised galleries and notable new displays. All displays involved careful rotation of fragile textiles, following guidance from the Museum’s costume management team and external conservators. The dedicated display team worked tirelessly during the winter closure to prepare for the new season.

### **5.2.1 Frink Room**

A successful revitalisation project, completed in January, saw the Accessories Room renovated to house an engaging display, “The Textile Collection of Elisabeth Frink.” This exhibition, launched on February 12th, presented textile designs by the renowned sculptor, including her “Snowy Owl” silk scarf, alongside pieces from her personal collection such as American quilts and Japanese kimonos. This offered a unique glimpse into Frink’s artistic interests beyond sculpture and complemented a larger Frink art retrospective at Dorset Museum in 2024. Conservation work on delicate items like

the Snowy Owl scarf was undertaken in late 2023 to prepare for this long-term display, scheduled to run until November 2026.

### **5.2.2 Our Sporting Heritage and Paralympics Loan**

Building upon the previous year's sportswear focus, the major exhibition "Our Sporting Heritage" opened in February, tracing the history of sportswear and fashion from the 1800s to the present day, timed to celebrate the Paris 2024 Olympic Games. A significant highlight, installed in April, was the loan of Dame Tanni Grey-Thompson's racing chair and Olympic kits (from Atlanta 1996, Sydney 2000, and Athens 2004) from Paralympic Heritage. These items drew considerable interest and showcased an inclusive narrative of athletic dress. The exhibition also featured three original 1940s Vogue photographs by surrealist photographer Lee Miller, loaned from the Lee Miller Archives as part of a collaboration with Farley's House.

### **5.2.3 Victorian Bride Display**

Installed in July, a new thematic arrangement in the parlour room featured a late 19th-century wedding ensemble, depicting a Victorian bride preparing for her wedding. This display, which replaced the "Most Precious Baby" exhibit, captured visitors' imaginations with the personal stories and historical context of 19th-century wedding customs.

### **5.2.4 Laura Ashley Focus and Event**

Installed mid-year (July), a dedicated 'Laura Ashley Corner' showcased donated vintage Laura Ashley garments from the 1970s and 1980s. The popular "Laura Ashley Day" promotional event in August invited visitors wearing Laura Ashley items to enjoy free refreshments, successfully boosting summer footfall and demonstrating the Museum's creative programming.

## **5.3 Growing and Documenting the Collection**

### **5.3.1 New Acquisitions**

The Museum welcomed various small loans and donations that enriched the year's themes. A notable acquisition in May was a pair of original 1970s Biba boots, complete with purchase receipts from "Big Biba," destined for a future "designer corner." Discussions also occurred regarding a potential donation of 1950s gowns from brands Heiress and Jean Allen.

### **5.3.2 Archive Digitisation**

The complete digitisation of the Betty Penny archive was achieved by March 2024, funded by a Dorset Council Culture and Community Project Fund grant. This created a digital repository of important founding documents, photographs, slides, and VCR tapes, ensuring their preservation for reference and fulfilling a long-term aspiration for improved record-keeping. Plans are in place to enable partial online access in future.

### **5.3.3 Collections Care and Policy**

A new Collections Development Policy was refreshed and adopted in November 2024, outlining future collecting priorities to fill gaps, such as men's costume, items from 1890-1920, and workwear. The policy emphasized responsible acquisition and consultation with other museums. The Museum successfully applied for a £1,500 AIM Pilgrim Trust Collection Care Audit grant in November, with the audit to be undertaken by conservator Sarah Howard to inform future conservation and storage strategies. Practical collection care efforts included the creation of custom sleeve supports for displayed garments by volunteer Jazmine.

## **5.4 Capital Works, Strategic Projects, and Building Improvements**

Maintaining and improving the fabric of Lime Tree House, a Grade II\* listed building, alongside strategic development, were key priorities.

### **5.4.1 Roof and Damp Repairs**

Ongoing remedial work addressed a stubborn roof leak. In March, new damp issues were identified above the Chinese Room corridor, attributed to missing valley tiles, and Spetisbury Construction assisted with assessments and urgent interventions. An invoice for £5,892.60 for roof repairs was processed in April.

### **5.4.2 National Lottery Heritage Fund Project – ‘Building a Resilient Future’**

A significant strategic development was the launch of the ‘Building a Resilient Future’ project, publicly announced in August. Supported by a Phase 1 grant of £19,350 from the National Lottery Heritage Fund, this multi-consultant project focuses on laying the groundwork for the Museum’s long-term sustainability. Engaged consultants include Roger Hussey (Crickmay Stark architects) for building development (including an essential measured survey), The Revels Office for business planning, and Sarah Howard and Shelley Tobin for collections assessment. Their reports, expected in early 2025, will inform future capital grant bids, accessibility upgrades, and enhanced preservation strategies.

### **5.4.3 Facilities and Infrastructure Enhancements**

Minor improvements included replacing dehumidifiers in damp-prone galleries, addressing issues with a fire exit door (April), and conducting routine maintenance for volunteer spaces. The tearoom benefitted from new seating and the purchase of a small microwave in August to enhance service. Important infrastructure upgrades included the development of new collections management software (ModesServer and ModesComplete). Discussions in December also explored options for new, more discreet display barriers to improve visitor experience and accessibility.



## 5.5 Fundraising, Grants, and Financial Support

The Museum continued to rely on a mix of self-generated income and grant funding.

### 5.5.1 Core Support

Continued funding of £9,000 from Dorset Council under a three-year agreement (Dorset Museums Operational Support Leverage Fund, to underwrite core running costs including the Curator post) and £2,500 from Blandford Forum Town Council (Civic Grant) provided vital operational stability.

### 5.5.2 National Lottery Heritage Fund (NLHF)

A significant achievement was securing the £19,350 (Phase 1) grant for the ‘Building a Resilient Future’ consultancy work.

### 5.5.3 Targeted Project Grants

- AIM Pilgrim Trust Collection Care Audit: £1,500 awarded in November to support the external conservator’s assessment.
- AIM Brighter Day Scholars Grant: £1,192 supported the Sixth Form Portfolio Workshops.
- Dorset Museums Small Grants: £700, comprising £400 for a projector and £300 for Pan-Dorset events participation.
- Dorset Council Culture and Community Project Fund (Capital Leverage Fund): Approximately £4,500 enabled the Betty Penny Archive digitisation.
- Discussions continued regarding a Dorset Council Community and Local Fund (CLF) grant in October.

#### **5.5.4 Donations and Trading Income**

Visitor donations rose to £4,630 (compared with £4,115 in 2023). The tearoom and shop performed steadily, with the Laura Ashley Day in August generating takings £100 above the daily average. The Christmas raffle on Celebration Day also contributed to fundraising efforts.

### **5.6 Community Outreach and Volunteer Contributions**

Volunteers remained the lifeblood of the Museum, contributing approximately 2,400 hours and underpinning all aspects of its operations and community engagement. Around 45 active volunteers supported front-of-house, the tearoom, costume conservation, educational workshops, and trustee duties.

#### **5.6.1 Volunteer Recruitment, Training, and Recognition**

A steady intake of new recruits, including Melanie in January, offset retirements. A more structured induction for front-of-house and tearoom staff aimed to reduce ad-hoc closures. Collection handling sessions and display workshops were offered. The annual Volunteers' Tea Party on July 16th, featuring a talk by Stella Walker using digitised archive photos and a prize draw, was a highlight for celebrating volunteer achievements. Plans for the 2025 Christmas Party were already underway in November.

#### **5.6.2 Education and School Partnerships**

The Museum hosted work experience students (Phoebe, Jasmine, and Natasha in March and May) who assisted with various tasks. The Sixth Form Portfolio Workshops were a successful new outreach. Volunteer Rosemarie England continued to run family workshops like the Easter Bonnet session.

### **5.6.3 Marketing and Collaborations**

The Museum gained national exposure through a feature in *The Guardian* (March). Participation in Heritage Open Days (September) and the “Fashioning Our Future” sustainable fashion project with Salisbury Museum (discussions ongoing throughout the year, draft press release in November) highlighted successful collaborations.

### **5.6.4 Reminiscence Boxes**

Efforts were made in September to recruit new volunteers to lead and expand this valuable community outreach initiative for care homes and older audiences, with Sue Hine taking on the scheme and a dedicated email address being set up.

### **5.6.5 Talks to External Groups**

Trustees and staff gave talks to external groups, such as Helen Walter’s presentation to Wareham Creative Textiles in April, extending the Museum’s reach into the wider community.

## **5.7 Overall Assessment of 2024 Performance**

Despite the operational challenges—particularly around building maintenance and volunteer scheduling—the Museum enjoyed a highly productive year. Visitor numbers surpassed expectations; fresh displays (especially the Paralympic racing chair and a Victorian wedding scene) energised the galleries; and newly secured grants set the stage for long-term resilience and improved accessibility. Trustees, volunteers, and staff can reflect on 2024 as a year of strategic breakthroughs and solid community impact, ensuring the Blandford Fashion Museum continues to flourish as a local heritage asset and educational resource.

## 6 Financial Review

In 2024 Cavalcade of Costume Ltd recorded total income of **£64,521** and total expenditure of **£62,834** (including depreciation costs of £2,128), giving a net surplus for the year of **£1,687**. After adding the net gain on investments of **£1,607**, the total net movement in funds for the year was **£3,294**. Net assets at 31 December 2024 therefore stand at **£332,147**, comprising **£267,621** of restricted funds and **£64,526** of unrestricted funds.

### 6.1 Summary of Income and Expenditure

#### 6.1.1 Income

Key sources included admissions, tearoom and shop sales, memberships, donations, and grants (notably from the National Lottery Heritage Fund, AIM Pilgrim Trust, and Dorset Council). Trading income from the tearoom and shop showed steady profits, while new or renewed grants supported essential repairs and the Museum's ongoing development projects. Details are provided in tbl. 7.

#### 6.1.2 Expenditure

Primary costs encompassed building repairs (roof/damp fixes being expensed directly), operational staffing (Curator and cleaners, see tbl. 10), collections care and conservation, plus standard overheads (insurance, utilities, etc.). Consultancy and project-management fees arising from the National Lottery-funded 'Building a Resilient Future' project also fell within this year's spending. A breakdown is shown in tbl. 8.

## 6.2 Net Assets and Reserves at Year End

The final accounts show net assets of £332,147 at 31 December 2024. This figure includes both tangible fixed assets (primarily Lime Tree House and non-depreciated improvements) and various current assets (bank/savings accounts, investments, and stock).

## 6.3 Reserves Policy

The Trustees maintain a formal Reserves Policy defining four tiers of reserves: operational, contingency, opportunistic fund, and long-term defence. In 2024, the Museum opened a 35-day savings account with NatWest to optimise interest on part of its operating reserves.

- **Aim:** The policy seeks to protect six months' worth of recurring expenditure, plus provide a contingency for urgent building repairs or capital projects.
- **Status:** Some reserve releases (for roof repairs and capital consultancy fees) were undertaken in 2024, funded partly by grants and partly by our longer-term reserves.
- **Review:** Trustees intend to review this policy and action any necessary transfers between the accounts held during 2025.

### 6.3.1 Final Year-End Reserve Summary

Reserve Tier	Account / Fund	2024 Balance (£)	2023 Balance (£)	Trustee-Approved Changes
<b>Tier 1</b>	NatWest Current Account	12,595	15,792	
<b>Tier 2</b>	NatWest 35 Day Savings Account	7,193	—	No changes reported
<b>Tier 3</b>	COIF Income Units	30,393	29,721	
<b>Tier 4</b>	COIF Accumulation Unit	19,353	18,416	
<b>Sub-total</b>	Investments (COIF)	<b>49,746</b>	<b>48,137</b>	
<b>Nationwide</b>	Business Instant Saver Account	5,125	5,025	Designated for conservation
<b>Grand total</b>	Cash & Investments	<b>74,659</b>	<b>68,954</b>	

*Note: The Nationwide Building Society account balance (£5,125) is designated to conservation purchases, so it sits outside the four unrestricted reserve tiers, though it is, of course, included in the overall 'Cash at bank and in hand' figure on the Balance Sheet which totals £24,913 for 2024.*

## **6.4 Investment Policy**

The Charity's surplus funds may be placed in low- to moderate-risk deposit accounts or in the CCLA COIF Charity Investment Funds, balancing modest income generation with the security of charitable assets. Throughout 2024, the Board periodically reviewed fund performance and ensured compliance with ethical and liquidity considerations.

## 7 Plans for the Future

Looking ahead, the Trustees and Curator have identified several priority areas for 2025 and beyond, building on the achievements detailed in sec. 5:

### 7.1 Completion of the ‘Building a Resilient Future’ Consultancy

- Implement recommendations from the architectural, business planning, and audience development consultants.
- Prepare, if viable, a second-phase grant application to the National Lottery Heritage Fund or other bodies for capital improvements and improved accessibility.

### 7.2 Accreditation Renewal

- Finalise required policies and submit the Accreditation return to Arts Council England by early 2025.
- Incorporate any new guidelines or best practices in documentation, governance, and collections care.

### 7.3 Enhanced Volunteer Programme

- Recruit additional volunteers to stabilise front-of-house coverage, tearoom shifts, and the Reminiscence Box outreach.
- Develop structured volunteer induction and training to support continuity and reduce unplanned closures.

## **7.4 Collection Care and Storage**

- Undertake recommended improvements from the AIM Pilgrim Trust collections care audit (e.g., better storage solutions, further conservation).

## **7.5 Exhibitions and Community Engagement**

- The museum is developing a new exhibition on ‘Power Dressing’ for 2025, including a refresh in the decoration of the upstairs rooms.
- A joint exhibition project with Salisbury Museum, funded through an NHLF grant, will be developed in 2025, which will include working with young people to co-curate the exhibition.
- Continue the successful family workshops and occasional lecture series, with emphasis on showcasing diverse fashion stories.

## **7.6 Fundraising and Income Diversification**

- Strengthen relationships with local authority and philanthropic funders, while developing new income streams (e.g., evening events, private hire, or external sponsorship).

By focusing on these objectives, Cavalcade of Costume Ltd aims to sustain its upward momentum, enhance public benefit as described in sec. 4, and secure a lasting future for the Blandford Fashion Museum, building on the solid financial foundation outlined in sec. 6.



## 8 Trustee and Director Responsibilities

As directors of the company and trustees of the Charity, the Board members are responsible for preparing the Annual Report and financial statements in accordance with: - FRS 102 and the Charities SORP - The Companies Act 2006. - The Charities Act 2011 and associated regulations.

In particular, the Trustees must:

1. Ensure that the financial statements give a **true and fair view** of the state of affairs of the Charity and of its incoming resources and application of resources for the reporting period.
2. Select suitable accounting policies and apply them consistently, making judgments and estimates that are reasonable and prudent.
3. Safeguard the assets of the Charity and take reasonable steps for the prevention and detection of fraud or other irregularities.
4. Maintain proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011.
5. Prepare the accounts on a **going-concern basis** unless it is inappropriate to presume that the Charity will continue in business.

The Trustees confirm they have complied with their duty to have regard to the Charity Commission's guidance on **public benefit** and have had due regard to the Charity's charitable objectives throughout the period covered by this report.

The Trustees confirm that no specific Companies House filings, serious incident reports, safeguarding statements, or additional trustee declarations were required during the reporting period.

## 9 Independent Examiner's Report

Under **section 145 of the Charities Act 2011**, Cavalcade of Costume Ltd is subject to an independent examination rather than a statutory audit, given its income level and status as a small charitable company. Caroline Robbins was appointed as Independent Examiner for the 2024 accounts.

The examination was completed, and her signed report is appended to this document. The examiner's report outlines:

- Whether any matters came to her attention that would indicate non-compliance with the Charities Act or a failure to maintain adequate accounting records.
- Any concerns or qualifications regarding the accuracy or consistency of the accounts with underlying records.

## **10 Financial Statements and Notes to the Accounts**

This section presents the Charity's financial statements for the year ended 31 December 2024.

## 10.1 Statement of Financial Activities (Including an Income & Expenditure Account)

**Table 5: Statement of Financial Activities for the year ended 31 December 2024**

	Unrestricted - General (£)	Unrestricted - Designated (£)	Restricted (£)	Total 2024 (£)	Total 2023 (£)
<b>Income from:</b>					
Donations and legacies	4,630	1,025	-	5,655	7,591
Grants	11,800	-	20,942	32,742	6,780
Charitable activities	12,970	-	-	12,970	12,215
Other trading activities	11,352	-	-	11,352	9,859
Investment income	290	827	-	1,117	1,364
Other income	685	-	-	685	7,111
<b>Total income</b>	<b>41,727</b>	<b>1,852</b>	<b>20,942</b>	<b>64,521</b>	<b>44,920</b>
<b>Expenditure on:</b>					
Charitable activities	42,817	7,167	1,851	51,835	42,350
Raising funds	4,807	-	-	4,807	4,567
Restricted project costs	1,032	-	5,160	6,192	58,595
<b>Total expenditure</b>	<b>48,656</b>	<b>7,167</b>	<b>7,011</b>	<b>62,834</b>	<b>105,512</b>
<b>Net income / (expenditure)</b>	<b>(6,929)</b>	<b>(5315)</b>	<b>13,931</b>	<b>1,687</b>	<b>(60,592)</b>
Net gains / (losses) on investments	1,607	-	-	1,607	5160
Transfer between funds	(259)	-	259	-	-
<b>Net movement in funds</b>	<b>(5,581)</b>	<b>(5,315)</b>	<b>14,190</b>	<b>3,294</b>	<b>(55,432)</b>
<b>Reconciliation of funds:</b>					
Funds brought forward (1 Jan 2024)	<b>66,249</b>	<b>9,173</b>	<b>253,431</b>	<b>328,853</b>	384,285
<b>Funds carried forward</b>	<b>60,669</b>	<b>3,858</b>	<b>267,621</b>	<b>332,147</b>	<b>328,853</b>

## 10.2 Balance Sheet as at 31 December 2024

**Table 6: Balance Sheet as at 31 December 2024**

	2024 (£)	2023 (£)
<b>Fixed Assets</b>		
Freehold property	230,000	230,000
Improvements / fittings	23,431	23,431
Furniture & equipment	1,290	3,418
<b>Net book value of fixed assets</b>	<b>254,721</b>	<b>256,849</b>
<b>Current Assets</b>		
Cash at bank and in hand	24,913	20,817
Investments (market value)	49,746	48,137
Stock	2,767	3,050
<b>Total current assets</b>	<b>77,426</b>	<b>72,004</b>
<b>Creditors – amounts falling due within 1 year</b>	<b>0</b>	<b>—</b>
<b>Total assets less current liabilities</b>	<b>332,147</b>	<b>328,853</b>
<b>Net assets</b>	<b>332,147</b>	<b>328,853</b>
<b>Funds:</b>		
Unrestricted funds	64,526	75,442
Restricted funds	267,621	253,431
<b>Total funds</b>	<b>332,147</b>	<b>328,853</b>

The Trustees confirm that, for the year ended 31 December 2024, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit under section 476 of that Act.

The directors acknowledge their responsibilities under the Act with respect to accounting records and the preparation of accounts.

Approved by the Board on \_25th September\_ 2025 and signed on its behalf by:

Dr Helen M Walter (Director/Chair of Trustees)

Assoc. Prof. Rebecca Pride (Director/Trustee)

## **10.3 Notes to the Financial Statements**

### **10.3.1 Basis of Preparation**

These accounts are prepared under the historical cost convention (except for certain investments stated at market value), in accordance with FRS 102 (the Financial Reporting Standard applicable in the UK and Republic of Ireland), the Charities SORP (FRS 102), the Companies Act 2006, and the Charities Act 2011.

### **10.3.2 Going Concern**

The Trustees have considered the Charity's financial position and believe it remains a going concern for at least 12 months from the date of signing the accounts.

### **10.3.3 Income Recognition**

Income is recognised on an accruals basis when the Charity is entitled to it, the amount can be measured reliably, and its receipt is probable (with particular reference to grants, donations, trading income, and interest).

### **10.3.4 Expenditure Recognition**

Expenditure is accounted for on an accruals basis, allocated to relevant functional headings (charitable activities, raising funds, project costs). Where costs cannot be directly attributed, they are apportioned on a reasonable basis.

### **10.3.5 Tangible Fixed Assets and Depreciation**

#### **Tangible Fixed Assets and Depreciation**

Freehold property is held at deemed cost and is not depreciated because the trustees consider its residual value to exceed cost. Improvements to the freehold property are recorded at cost and are not depreciated; the trustees consider that maintaining these improvements preserves the value of the property. Significant repairs, such as the roof work in 2024, are expensed as incurred.

Furniture and equipment are stated at cost less accumulated depreciation. The original cost of these assets is £30,336. The Charity's general policy is to depreciate furniture and equipment on a straight-line basis over their estimated useful lives (typically 5 years, with a capitalisation threshold of £250). For the year ended 31 December 2024, a depreciation charge of £2,128 was made for furniture and equipment, consistent with the expenditure reported in the Statement of Financial Activities. Accumulated depreciation brought forward was £26,918, resulting in a closing net book value of £1,290. Included in the depreciation charge for the year was £784, which was the charge required to bring the net book value of assets held over five years to £nil, in line with the policy stated above.

### **10.3.6 Heritage Assets**

The costume collection is not capitalised unless a reliable valuation is readily obtainable; the majority is held as heritage assets off-balance sheet, with reference-only disclosures.

### **10.3.7 Investments**

CCLA COIF units are carried at market value (year-end statement). Gains or losses are recorded in the SoFA under net gains/(losses) on investments.

### 10.3.8 Stock

Comprises shop and tearoom items, valued at the lower of cost or net realisable value.

### 10.3.9 Fund Accounting

Restricted funds are those specified by donors or for a particular purpose. Unrestricted funds are available for general use at trustee discretion. Designated funds may be earmarked within unrestricted reserves. The comparative figures for fund balances at 31 December 2023 have been presented by analysing the total fund balances previously reported under micro-entity provisions into their restricted and unrestricted components in accordance with FRS 102 and the Charities SORP. The total funds brought forward at 1 January 2024 align with these correctly analysed closing balances for 2023.

### 10.3.10 Fund Accounting Details

Designated funds comprise:

- Friends' subscriptions (£1,025) – designated to conservation activities. The trustees consider that in accordance with the Charities SORP (FRS 102) paragraphs 2.8–2.10 and applying the principle of prudence in FRS 102, this income be recognised as designated.
- Dividend income on CCLA COIF Income Units (£827) – The Trustees consider the terms of these investments, alongside a prudent approach to collection care, require this income to be designated to conservation. *Note on CCLA Investment income vs. gains:* While the Charities SORP (FRS 102) generally treats investment returns on unrestricted capital as unrestricted, the Trustees consider that the nature of the CCLA COIF Income Units, coupled with a prudent approach to safeguarding funds for collection care, allows the cash dividends (£827 in 2024) to be treated as designated for conservation. Capital gains (£1,460 in 2024) on these investments, representing market value uplifts on the Charity's unrestricted capital, remain unrestricted in the general fund.



All other income, including the Dorset Council operational-support grant (£9,000), Blandford Town Council SLA grant (£2,500), AIM grant (£1,192), Dorset Museums grant (£700), and general interest earned, is treated as unrestricted for general purposes unless separately identified for a specific restricted purpose by the donor (see Table 11).

### **10.3.11 Analysis of Income (Reported in Table 5)**

Included within Charitable activities is **£2,624** of Art Fund receipts (ticket bookings for lectures, workshops, and trips), which are unrestricted income and therefore not analysed separately above.

CCLA cash dividends (shown under Investment income, designated) are restricted by trustee resolution to be spent on conservation, which is why they appear in the designated category.

Net gains on investments of £1,607 are shown separately in the Statement of Financial Activities, and are treated as unrestricted income to the general fund.

The £5,893 roof-repair cost has been expensed to charitable activities in the designated fund where the insurance monies received in the prior year were separated.

### **10.3.12 Analysis of Expenditure**

**Table 7: Analysis of Expenditure for the year ended 31 December 2024**

Category	Unrestricted (£)	Designated (£)	Restricted (£)	Total 2024 (£)
<b>Costs of Raising Funds</b>				
Tearoom purchases	3,330	-	—	3,330
Shop purchases	1,577	-	—	1,577
<i>Subtotal: Costs of Raising Funds</i>	<i>4,807</i>	<i>-</i>	<i>—</i>	<i>4,807</i>
<b>Expenditure on Charitable Activities</b>				
<i>Staffing &amp; Volunteers:</i>				
Operations Manager (Curator)	14,731	-	—	14,731
Cleaner	2,262	-	—	2,262
Trustee & management expenses	376	-	—	376
Christmas lunch subsidy (volunteers)	117	-	—	117
<i>Premises &amp; Maintenance:</i>				
General maintenance	2,856	-	—	2,856
Equipment Purchases	215	-	563	778
Fire & alarm maintenance	1,476	-	—	1,476
Roof leak repairs	-	5,893	—	5,893
Utilities (Electricity, Water, Gas)	4,952	-	—	4,952
Rates	962	-	—	962
Telephone & broadband	895	-	—	895
<i>Collections &amp; Exhibitions:</i>				
Costume conservation	—	1250	-	1,250
Archiving costs	-	24	—	24
Exhibition display costs	1,275	-	—	1,275
<i>Education, Events &amp; Outreach:</i>				
Education activities	278	-	518	796
Events & trips for Friends	1,160	-	—	1,160
Lectures & workshops costs	962	-	770	1,732
<i>Governance &amp; Administration:</i>				
Accountancy	122	-	—	122
Insurance	2,704	-	—	2,704
Administration costs	1,752	-	—	1,752
Computer software	216	-	—	216
Publicity	3,378	-	—	3,378
Depreciation of tangible fixed assets	2128	-	—	2128
<i>Subtotal: Charitable Activities</i>	<i>42,817</i>	<i>7,167</i>	<i>1,851</i>	<i>51,835</i>
<b>Capital / restricted project costs</b>				
NHLF project consultancy costs <i>Subtotal:</i>	1,032	—	5,160	6,192
<i>Capital / restricted project costs</i>	<i>1,032</i>	<i>—</i>	<i>5,160</i>	<i>6,192</i>
<b>Total Expenditure</b>	<b>48,656</b>	<b>7,167</b>	<b>7,011</b>	<b>62,834</b>

Depreciation (£839) relates to furniture & equipment used wholly in delivering the Museum's charitable activities.

### 10.3.13 Tangible Fixed Assets

**Table 8: Fixed Assets Movement Schedule for the year ended 31 December 2024**

	Freehold (£)	Improvements (£)	Furniture & Equipment (£)	Total (£)
<b>Cost</b>				
At 1 January 2024 and at				
<b>At 31 December 2024</b>	<b>230,000</b>	<b>23,431</b>	<b>30,336</b>	<b>283,767</b>
<b>Accumulated Depreciation At</b>				
1 January 2024	—	—	26,918	26,918
Write off assets over 5 years age	—	—	784	784
Charge for year	—	—	1,344	1,344
<b>At 31 December 2024</b>	—	—	<b>29,040</b>	<b>29,040</b>
<b>Net Book Value at 31 Dec 2024</b>	<b>230,000</b>	<b>23,431</b>	<b>1,290</b>	<b>254,721</b>
Net Book Value at 31 Dec 2023	<b>230,000</b>	<b>23,431</b>	<b>3,418</b>	<b>256,849</b>

### 10.3.14 Debtors and Creditors

- **Debtors:** £0 at 31 December 2024.
- **Creditors:** No trade creditors were outstanding at year-end (£0)

## 10.4 Contractor and Staff-Related Costs

In 2024 the Museum **did not directly employ any staff**; services were provided on a contractual basis. Key management personnel services, equivalent to an average of 0.4 full-time staff members, were provided on a contractual basis by the Curator.

**Table 9: Contractor Costs for the year ended 31 December 2024**

Category	£
Curator contract	14,731
Cleaning contracts	2,262
Trustee expenses reimbursed	376
<b>Total</b>	<b>17,369</b>

*Note: No staff were directly employed during the year. No individual providing contractual services earned more than £60,000. No trustee received any remuneration.*

### 10.4.1 Movement in Funds

**Table 10: Movement in Funds for the year ended 31 December 2024**

Fund	1.1.24 (£)	Income (£)	Expenditure (£)	Gains (£)	Transfers (£)	31.12.24 (£)
<b>Unrestricted funds - General</b>	<b>66,249</b>	41,727	(48,656)	1,607	(259)	<b>60,668</b>
<b>Unrestricted funds - Designated</b>	<b>9,173</b>	1,852	(7,167)	-	-	<b>3,858</b>
<b>Restricted funds</b>	<b>253,431</b>	20,942	(7,011)	-	259	<b>267,621</b>
<b>Total funds</b>	<b>328,853</b>	64,521	(62,834)	1,607	-	<b>332,147</b>

*The roof repairs of £5,893 have been expensed to unrestricted charitable activities in 2024. Improvements on the Balance Sheet are stated at cost and are not depreciated.*

### 10.4.2 Related-Party Transactions

Apart from the reimbursement of trustee out-of-pocket expenses of £376 (2023: £412), there were no related-party transactions in the year (2023: none).

### 10.4.3 Post-Balance Sheet Events

No adjusting events have occurred between 31 December 2024 and the date of approval of these financial statements.

### 10.4.4 Contingent Liabilities or Commitments

At 31 December 2024 the Charity had **no capital commitments**. A Stage 2 NHLF bid may be submitted in 2025; no contracts had been signed at the balance-sheet date.