

Company number: 4780380
Charity number: 1107809

The Story Museum

Accounts
for the year
ended 31st March 2021

Wenn Townsend
Chartered Accountants
Oxford

The Story Museum

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The Story Museum
Trustees' Annual Report
for the year ended 31st March 2021

Legal and Administration Information

The full name of the company is The Story Museum.

The company number is 4780380. The registered charity number is 1107809.

The trustees that served during the year were as follows:

Mr Brian Buchan
Mr Ewen Cameron Watt
Ms Maggie Farrar CBE
Mr David Fickling
Ms Tish Francis (resigned 10th December 2020)
Mr Michael Heaney (resigned 18th March 2021)
Ms Caroline Jones
Ms Kate Sayer
Mr John Lange
Mr Andrew Ryan
Mr Tim Suter
Ms Patsy Townsend
Ms Shirin Welham
Mr David Wood OBE

The office address of the charity is 42 Pembroke Street, Oxford, OX1 1BP

The registered office is 42 Pembroke Street, Oxford, OX1 1BP

The company's auditors are Wenn Townsend, 30 St Giles, Oxford OX1 3LE

The company's solicitors are HMG Law, 126 High Street, Oxford, OX1 4DG

The company's bankers are Barclays Bank plc of Cornmarket Street, Oxford, OX1 3HS

Structure, Governance and Management

The company is limited by guarantee. The charity is governed by its Memorandum and Articles of Association. The Board of Trustees delegates certain areas of business to the Finance and Estates Committee. A General Purposes Committee meets prior to each Board meeting to oversee the agenda. An ad-hoc Nominations Committee is convened by the Chairman as needed to advise on Trustee, Member and Director appointments. The procedures for the appointment of Trustees are set out in the Articles of Association. Trustees are elected to serve an initial three-year term which is renewable for a maximum of two further terms if served consecutively. Newly appointed Trustees are offered induction and ongoing engagement through events, observation, committee and advisory panel appointments and by aligning with certain strategic areas of business and activity

Objects and Activities for the Public Benefit

The objects of The Story Museum are to advance the education of the public in relation to children's literature and the history of the City of Oxford, in particular by:

- a) establishing and maintaining a museum dedicated to these subjects;
- b) conserving, interpreting and developing collections and heritage assets relevant to children's literature and the City of Oxford;
- c) providing learning opportunities for and promoting literacy and creativity among children, young people and families.

The Trustees have complied with the duty in section 17(5) of the Charities Act 2011 to have due regard to public benefit guidance published by the Charity Commission.

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

1. Introduction by Chairman

At the Story Museum, we like to start everything with a story. Our organisational risk register begins with a quote from Winnie the Pooh by A.A.Milne, in which Piglet asks: " 'Supposing a tree fell down, Pooh, when we were underneath it?' 'Supposing it didn't,' said Pooh after careful thought."

In the year 2020-21 the tree most definitely did fall down and took most of the world by surprise. The Story Museum was no exception. We did not identify the threat of a global pandemic on our risk register nor were we prepared to be forcibly closed down for most of the year, with severe restrictions on our public activities and drastic loss of earnings. Coming as it did, just two weeks before the long-planned re-opening of our redeveloped Museum, the first lockdown and its impact on our organisation – financially, for the staff, for our partners and for the audiences we hadn't met yet – was immense.

Looking back now from the relatively stable position of September 2021, I can say with confidence that the Story Museum has survived. In some ways, we have thrived. But back then, as we cancelled our re-opening celebrations, closed the doors for an indefinite amount of time, placed 85% of staff on furlough or lay-off, and began to hunt for emergency funds, our future was a lot less certain.

Throughout it all, the Story Museum staff and senior volunteers have shown extraordinary strength and determination. I am proud of the way they have risen to the challenge and found opportunity where none seemed to be. Adapting our Museum spaces to be Covid-safe without losing any of the joy for visitors (the answer lay in magic wands!). Transferring some of our learning and participatory work with children on-line. Continuing to commission artists to create new stories in various forms. Finding a way to be one of only a few venues in the UK to bring a live and original Christmas show to children and families. Emerging from the crises with all but a handful of the staff team, and those that did move on were planned departures or of their own choice.

My heartfelt thanks to our partners Arts Council England for their ongoing support through the National Portfolio and the Capital Kickstart programme; and to the DCMS for their Cultural Recovery Fund without which the Museum could not have come through the pandemic intact. Thanks also to Oxford City Council for their work in distributing the various Government funds upon which the Story Museum has relied over the past year. I'm grateful to Nesta for their understanding and flexibility over a tricky period. To other friends and supporters who rallied to our aid during the last year, especially our magic Genie of the Lamp, thank you.

Huge thanks to my fellow Trustees, particularly Brian Buchan, Chair of the Finance Committee, whose steady hand steered the tiller; and Ewen Cameron Watt, for his sage advice on Covid-19 policy which proved invaluable.

Reflecting on the period from April 2020 to March 2021 several moments stand out for me personally:

I recall the Saturday morning – which would have been the weekend before opening – when I took a farewell tour with the team who had built them of the exciting new spaces and exhibitions that we were now putting into hibernation: And I remember the slightly sombre feel of our board meeting – the first to be held entirely virtually, but via telephone (who had ever heard of zoom?) – when we acknowledged that events had overtaken our planned opening, but the resolve from all the trustees that we would overcome this

And then I remember coming to the Christmas show in the Woodshed – on one of the few performances we were able to squeeze in before the reimposition of restrictions – and hearing the delight of our young audience, and the feeling of confidence that all would be well in the end; and then our first board meeting in the new space, and the sense of delight that we all shared and which inspired our conversation.

I started with a story, so I'll end with one too. This time from *The Book of Hopes*, an anthology of short stories for children brought together in 2020 by Katherine Rundell and which we feature in an exhibition of the same name opened in July 2021 *"All tough times end and you will get through every challenge that comes your way, just like you always have before. Hold on to hope."* From *Hold on to Hope* by Katie Abey.

Tim Suter, Chairman

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

2. Directors' Report

Although it was not the year we had planned, throughout 2020-21 we continued to deliver mission-related activity, to existing and target audiences, creating positive outcomes and demonstrating our relevance.

i) Our new Museum finally opened to the delight of children and families and shared its many great stories in great ways.

Having completed our redeveloped Museum, with its five new Galleries and three activity spaces, we were unable to welcome audiences from April 2020 as planned. The first few months of the year were spent redesigning our new and as yet unseen spaces and adapting our visitor experience to be Covid-compliant and allow us to open as soon as permitted. Our aim was to adhere to all social restrictions whilst retaining the creativity and joy of an accessible, immersive family experience.

"We loved our visit this weekend, it was extremely well organised to be covid safe and the whole experience was amazing" Visitor, October 2020

We re-opened in three phases as restrictions were lifted (and then reapplied) offering limited numbers of tickets for pre-booked timed entry. Ground floor Galleries and small group activities for children and families began in August; 1st and 2nd floor Galleries opened in October; and live performance in our new Woodshed Theatre in December. Our October opening was particularly exciting as we achieved significant regional and national media coverage, creating a huge demand for tickets (which we couldn't entirely meet within our very limited capacities) and raising awareness of the Museum across the UK. Across the year we were able to open our museum for a total of 50 days – compared with the intended 321 – and we welcomed 6,000 people, compared with the original target of 100,000. Whilst this represents a tiny percentage of our potential on-site audiences for the year, the families that came were welcomed so warmly and their experience so special, that they have seeded that all important word of mouth recommendation that will enable us to grow our audiences over the years to come.

"An innovative world-class museum with a surprise in every corner" Andrew Billen, The Times

Our events and activities were adapted to the new circumstances. We moved existing activity on-line where this was accessible and effective: a live drawalong with Chris Riddell on Alice's Day July 2020, monthly Comics Club led by Phoenix comic artist Neill Cameron, storytelling sessions for schools delivered by storytellers on our staff, 'Rolling Down the Road' a musical show for young children co-produced with Half Moon children's theatre, and 'Tongue Tied and Twisted' a storytelling event with Artist in Residence Peter Chand. We devised high quality digital content to reach existing and new audiences. 'Stories from the Woodshed', traditional stories drawn from a range of cultures and shared by leading storytellers filmed as live in our theatre; and 'Storytelling Heroes' short filmed interviews with children's authors. Over 53,000 people actively engaged with TSM on-line over the period. Only a handful of events happened live in our spaces: Story Maker skills courses for children over the Summer and a new family show 'Suddenly a Star' at Christmas time. When 'Suddenly a Star' was forced to close after only 10 performances due to local tier 4 Covid-19 regulations, we adapted it into an audio play and shared with schools for free as part of National Storytelling week in February 2021; the audio files were listened to 3,125 times with a potential reach of over 90,000 students.

We continued to commission Artists to create work with us. Playwright Amber Tsu adapted 10 oral stories for the Stories for the Woodshed series, Puppeteer Tony Mason created a 3.5m tall Alice in Wonderland, who made her debut on Alice's Day July 2021. Author Katherine Rundell came on board as Guest Curator for our Book of Hopes Exhibition. Creative practitioners – including from our staff team - co-created work with children and young people via Zoom workshops and materials delivered to classrooms: silhouetted story characters in the Museum's windows with Jumana Hokan with children from 10 young people from our Extreme Reading project alumni; scenery for installation in our Magic Common Room with Rachel Twyford designed with young people from Carterton School. Artists in Residence Peter Chand and Karl Nova both delivered their final activities with us during the year. They have also helped to shape our Artists' Residency scheme for future years which already in 2021-22 has produced some exciting results.

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

2. Directors' Report (continued)

"I'm quite an indecisive person so I had lots of options I could do but eventually I chose a topic and I think it went pretty well and I think the designers did it very extremely good". Co-creation project participant November 2020

The Chapter 2 capital project was formally concluded during the year, including the final piece of the funding puzzle which dropped into place in Autumn 2020 when Arts Council England made a very welcome grant through its Kickstart fund. We now have the purpose built and permanent home we have long needed to fully realise our mission to enrich young lives through stories.

"Absolutely loved everything! You can tell this has been a labour of love for many people and this energy is in the bones of the whole space and experience." Visitor, October 2020

- ii) **We worked with children in school and in the community, using the power of stories to create learning and wellbeing, sorely needed during the Pandemic.**

We entered the year with 24 schools booked over multiple sessions in our opening few months and a number of projects live with a range of community partners with whom we had been developing relationships over the previous 18 months. The first lockdown and the 12 months of severe disruption that followed – including the necessary furloughing of staff - unfortunately decimated our schools and community activity.

As the Pandemic unfolded, we struggled to gain any purchase with schools who were thrown into disarray. Early offers to our 24 partner schools to use our empty building, to provide supply teachers, to develop new wellbeing programmes went unheeded. Eventually we were able to shape an on-line offer that schools seemed able to engage with and delivered 10 CPD and storytelling sessions by March 2021. By this time we were beginning to build school bookings for Summer term 2021, from schools both known and new to us; we are relieved that this has continued to develop into 2021-22. Our funded work with targeted schools was paused until such time as they were able to engage with it. Associated funders kindly allowed us to carry forward restructured funding.

Each teacher said how engaged their children were with your storytelling – some were hanging off your every word! Your use of props inspired some children to incorporate them into their stories. There was great discussion around the characters and what they might be up to. I think we were so appreciative of someone else leading the session that we couldn't find anything to improve on! Teacher, Zoom storytelling session, March 2021

Outside of schools, our access and participation work with targeted children and families relies on in-person delivery and active partnerships. This proved challenging during the year as many of our partners were unable to function and the families themselves were preoccupied. Where we could ensure quality outcomes for participants, we trialled new activities on-line such as two co-creative design projects over Zoom with targeted groups of young people and on-line storytelling with the Children in Care Council. Our Extreme Reading course was delivered to 117 children through the post with 50% completing half the programme, 30% completing the full programme and the rest still going at April 2021. We designed a project with new partner Banbury Mosque to co-create a new community library, although this was delayed by the 3rd Lockdown.

Looking forward, the Story Museum's learning and participation work is perfectly positioned to answer the needs arising in the wake of Covid-19. Schools and families alike seem to have a greater thirst for positive and stimulating experiences outside of the home and school environments. Added to this, the need to address literacy levels particularly in areas of disadvantage has never been more critical; schools are pooling their resources into core skills catch-up to counter the attainment gaps and the Museum is well placed to support this.

"Places like this are so valuable as part of a child's education to encourage creativity and a love of reading. It's magical." Visitor questionnaire comment August 2020

- iii) **Our 1001 Stories Collection was brought to life in our Galleries, our theatre and on-line, even whilst we deepened it through research with the help of volunteers.**

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

2. Directors' Report (continued)

The largely intangible 1001 Stories Collection is the life-source from which the Museum draws for all our public activity, including exhibitions, events, learning programme, artists commissions and on-line activity. 597 of them have been brought to life in all of our galleries through the immersive installations, games, activities, trails and object displays. This Collection is also threaded through our live event programme, which for 2020-21 was limited but shared stories from the 1001; on-line we featured a further 25 stories through Stories from the Woodshed and the accompanying free learning resource packs. Thanks to a great many volunteer hours contributed during Lockdown, a searchable database of the 1001 Stories Collection is now available on our website with a page entry for every story; this will be developed over coming years to ensure the widest enjoyment of our 1001 Collection even for those unable to visit the Museum.

Work is ongoing to deepen our knowledge of the Collection and to find new ways to interpret and bring the stories to life. Displays were refreshed even during our first (and only partial) year of operation as we learned about how visitors were interacting with them. Our small collection of owned and loaned objects is secure within our new care and maintenance protocols. Over 320 objects – owned and loaned - are on display in the Galleries.

Having been confirmed as eligible for the UK Museum Accreditation scheme in December 2020, we are now working towards achieving the standards required for Accreditation status with the aim of achieving this by April 2023. We are grateful for the ongoing support of our advisory panel, chaired by Marilyn Scott.

iv) New audiences engaged with us on-line and eventually on-site as we continually adapted our offer.

We welcomed over 6,000 people to our Museum to enjoy our exhibitions and a limited number of events and activities. Helped by the national TV coverage of our October half term opening, we drew audiences from a wider geographical area than previously with 30% of visitors travelling from outside Oxfordshire; 80% of visitors were new to the Museum. Visitors were primarily family groups of 3 or 4, with over half of visitors under the age of 18. Over 53,000 people accessed our on-line content (outside of social media). To the extent that we can tell from available data, our on-line audiences appear to be an extension of our on-site audiences with families and teachers being most likely to access the content; all the schools that booked an on-line learning offer in the period were known to us.

It's clear from visitor feedback that our core audience groups - children, young people, families and teachers – were significantly impacted by Covid-19 and that the Museum offered some of them the creativity, joy and relative freedom that they craved during periods of release from restrictions last year. It's also clear that our target groups – those from socio-economic disadvantaged backgrounds, people with disabilities and people from the Global Majority – have experienced disproportionately more adverse impact from the Pandemic. Having been able to deliver only a limited amount of small-scale work with these groups over the period, we are determined to reconnect with them and understand how the Museum can form part of their recovery going forward, using the power of stories.

v) Our resilience has never been more challenged or our resources more stretched as we re-iterated every aspect of our organisation to survive, whilst staying true to our values and purpose.

The significant financial impact of repeated forced closures was felt by the Museum as for all cultural venues in the UK. Given the limitations imposed upon us, it's an achievement to have generated just under £100,000 (8% of total income) in earnings through box office, schools' trading, café, shop and our long term let. Unsurprisingly given the closure of schools for much of the year, only a limited amount of paid-for activity was delivered to schools through our Trading Company, generating less than £2,000. The Museum was able to cover lost earnings through gifts and grants amounting to £1.63m and deliver a balanced budget plus a small amount of free reserves alongside designated reserves. The resilience of our underlying financial model, which balances earnings and fundraising to meet planned cost, has not yet been fairly tested given the limitations over the year. However, our ability to fundraise to cover losses and to scale activity and therefore costs according to available resource was in evidence.

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

2. Directors' Report (continued)

Income from voluntary contributions included our annual grants from Arts Council England's NPO (£175,000) and Oxford City Council (£19,000). Both funders also distributed various Covid emergency grants which we successfully secured amounting to a further £400,000 including the Cultural Recovery Fund and Business Closure grants. We are incredibly grateful for this support and always work hard to demonstrate that these investments return the creative, learning and social outcomes that our funders are committed to, even in a year with so many constraints. A further £133,000 came from grantmaking trusts including Esmée Fairbairn Foundation (who also kindly supplemented their existing grant to the Museum with an additional emergency contribution), the Rothschild Foundation and first time donor to the Museum, St James' Place Foundation. We were once again fortunate to have a number of extremely generous individuals offer their support, including our long time Magic Genie of the Lamp, and another anonymous donor who directed his gift towards our emerging digital strategy and gave it a welcome boost.

Over the period, we aimed to prioritise staff wellbeing and safety whilst seeking ways to engage with audiences in creative and purposeful ways. Alongside rapid adaptation to remote working, the Executive took a project-based approach, working across usual departmental structures to match staff skills to priority tasks which could be completed off-site. They aimed to create equity between those staff that kept working and those that were obliged not to; decision making was consultative with equal focus on the 'how' and the 'what'. Maybe because of this values-based approach and full transparency with staff and stakeholders, we ended the year with all but a handful of the team still with us. *"I think your positivity and grounded approach has kept us all going over the last year in very difficult circumstances...Thank you."* Comment from Staff member, March 2021

Although the Museum building was closed to the public for much of the year, a low level of work continued on-site to ensure its security and maintenance. Weekly checks were carried out in the Galleries and contractors scheduled to complete necessary works. As we approached each re-opening, we took a phased approach to bringing staff back on site, refreshing their training and building up confidence gradually so that when we were permitted visitors into the Museum, they met with the warmest of welcomes and were themselves reassured.

We advanced our diversity aims within our limited creative programme, which prioritised stories, writers and tellers with diverse cultural heritage; and participation work, which engaged as far as possible during the Pandemic, with our target groups. The Board and senior management team participated in a series of workshops devised and delivered with Samenua Seshier OBE intended to create the conditions necessary for the change we want to make to our workforce. The newly formed Diversity and Equality Action Group comprised of trustees and staff began to meet regularly to nudge and monitor progress towards our diversity goals.

Environmental sustainability remains a key strategic aim for the Museum in terms of our own energy consumption and that of our visitors when travelling to and on site. Whilst our recent capital project resolved some of the inefficiency of our old buildings, the reality of an expanded operation could mean an increase in energy use which we have yet to fully realise having not yet run the new building for more than a few weeks at a time. Our priority for the year and into the next is to establish benchmarks around usage and emissions which we will then seek to reduce through changes in operations and behaviours.

Governance

The full Board met four times over the year using Zoom. They offered guidance to the Executive around key areas of strategic oversight including risk, finance and strategic planning. Discussions included the Museum's Covid-19 response, the creative programme, the evolving Governance structure, the learning offer, leadership restructure and digital enterprise.

Early on in the crisis, the Board delegated oversight of the Museum's Covid-19 response to the smaller and more agile General Purposes Committee which met every month via Zoom. The GPC co-opted Trustee Ewen Cameron Watt to share his valuable insight on public policy relating to Covid-19. This arrangement was for an initial 6 months and after review in September 2020 was extended for a further 6 months. The GPC returned to its usual operating pattern after the Museum's partial re-opening in April 2021.

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

Governance (continued)

In December 2020, the Building Committee – comprising of Trustees and co-opted members - was disbanded, having supported the Museum to deliver a successful capital redevelopment in three phases over 10 years. The Finance & Audit Committee took on oversight of the ongoing management and maintenance of the new Museum, along with the increasingly important agenda around environmental sustainability. As a result, its name changed to Finance & Estates Committee and its membership increased to include Andrew Ryan, Trustee and previously Chair of the Building Committee.

The single Trustee resignation in the year was Tish Francis, whose place on the Board was tied to her role at the Museum so when that came to a planned end, so too did her Board membership. The Board thank Tish for her valuable contribution as an Executive Trustee since 2019. In anticipation of a number of Trustees coming to the end of their terms in 2021-22, Chairman Tim Suter conducted a refresh of the Board's skills audit to guide future recruitment; this is also an opportunity to advance the Board's stated commitment to diversifying its membership.

The wholly owned subsidiary Story Museum Trading Company Ltd met twice to oversee trading activity through our schools' programme, albeit that work was suspended or at least operating only partially over the period in question.

Sadly it was not feasible to host the annual Board 'Inspiration Day' in 2020-21.

Staff & Volunteers

Towards the end of the previous year the Museum had doubled its staff numbers to 46 individuals (33 FTE) in readiness for opening our new Museum for 6 to 7 days per week. From the first lockdown and over the following 12 months of repeated disruption, the staff team endured continual change and uncertainty. For those staff that qualified, between 60% and 85% were on full or flexi furlough over the period; for those that didn't, there were periods of lay-off and significantly reduced working. Staff earned an average of 80% of their contract over the year through a combination of furlough and salary. The small senior team that continued to work throughout the period accepted voluntary contract reductions to maintain equity with those that were on furlough. The willingness of the staff to accept these circumstances and do whatever they could to pull the Museum through the crisis is testament to their collective determination and belief in the organisation's purpose.

The Museum emerged from the last year with all but six of the original team. Two front of house colleagues left to take on other more available work. Two came to the end of their fixed term contracts: Collections Manager Jill Draper moved on to a new role at Arts Council England and David Beidas, Capital Project Manager stepped back at the end of Chapter 2. Kim Pickin, Founder of the Story Museum, and Tish Francis, Capital Project Director, both completed a gradual withdrawal over the year as part of the planned leadership transition. They move to their new positions as Founder and Emeritus Director, and Emeritus Director respectively and continue to advise on aspects of the Museum's ongoing development. We made one new appointment in the year with new Head of Fundraising Isobel Smith joining in December 2020.

The Pandemic has undoubtedly taken a toll on the health and wellbeing of the staff team. The majority of staff have taken sick leave of between 1 and 5 days over the period for both Covid and unrelated illness; including 5 colleagues on long term leave for between 1 and 12 months. We remain alert to the ongoing risks around wellbeing for staff and the challenges they face due to changed circumstances in their own lives. This is being managed through strong working relationships and a culture of openness and support.

During the period, the senior team was restructured in light of the planned leadership transition. A new executive layer was created, reflecting the three strategic pillars of the Museum – Creativity, Communities and Enterprise – with Finance adding a fourth pillar. Existing and long serving members of the senior team were promoted to the roles: Sarah Fussell as Director of Operations & Enterprise, Sophie Hiscock as Director of Communications & Impact, and Maria Quantrill as Director of Finance & Admin. The newly created key role of Director of Creative Programme was left vacant in light of uncertainty related to the Pandemic and will be appointed in 2021-22.

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

Staff & Volunteers (continued)

The 150 strong volunteer pool developed in preparation for the Museum's planned re-opening in Spring 2020 sadly dissipated over the period. Some were engaged in home-based research and writing projects during the year, but with a closed Museum and ongoing social distancing restrictions it was difficult to offer any meaningful opportunities to contribute. The work to re-engage them and restart active volunteering at the Museum began in the Summer 2021. Our Trustee and Committee member volunteers continued to give their time and advice generously over the period; their steadfastness offering much needed support to the CEO and senior team.

Finance

We began the year with brought forward unrestricted general reserves of £(18,057) and restricted and designated funds of £42,854 relating to specific projects. At the end of the year we carried forward £13,598 of unrestricted general reserves and a newly-created maintenance reserve of £62,000. A total of £175,699 was capitalised over the year through property improvements made at the tail end of the capital project and as part of Covid-19 related building modifications.

With such a radically reduced public offer and therefore opportunity to earn, it is unsurprising that the Museum was only able to generate 11% of its original earnings target over the year (£97,743, compared with £868,000). The balance was made up with fundraised income totalling £1,777,756. Of this, £380,797 was received in emergency grants from Arts Council England and the Government's Cultural Recovery Fund; a further £239,618 was drawn down from the Covid Job Retention Scheme and £22,285 in other Government support distributed through Oxford City Council. Further gifts totalling £217,000 were received in the year from donors who responded to the emergency, or kindly allowed us to re-direct existing pledged support towards core costs and alternative activities.

On the expenditure side, the Museum ran a radically reduced in-person activity programme - restricted public Museum opening, limited events, no new exhibitions, no school visits, suspension of all participation projects – and direct expenditure therefore reduced accordingly by 66% compared to budget. We transferred some activity online and developed a new technical infrastructure and digital content programme, which is shown in the increased spend on digital activities and capitalised costs. A significant reduction in marketing spend reflects the very limited public programme and what spend there was focused on promotion of digital activity and communications around closure. Premises costs were greatly reduced eg less on maintenance, cleaning, refuse; whereas storage costs were higher as we have been unable to decant our temporary storage facility whilst Covid restrictions remain. Staffing costs overall were reduced by 12% compared to budget due to temporarily reduced working; these costs were subsidised with CJRS drawdown.

The Chapter 2 capital project was closed within the year. The project was delivered for a total cost of £5.914m against an original budget of £5.59m. The Chapter 2 costs were met through gifts and grants committed during the project period totalling £5.872m. This included a closing grant from Arts Council England through the Kickstart scheme and an interest free loan of £250k from an anonymous donor, which is being paid back using cash surpluses as they become available.

Our cash position was cushioned over the period by this anonymous loan and another a loan made in 2019 by NESTA; both on a flexible repayment basis which allowed us to pause repayments through 2020-21. Between this cushion and the emergency grants received, the Museum bumped through the year.

Despite the minimal reserves at March 2021 and ongoing uncertainty related to Covid-19, we believe that it is appropriate to present the accounts on a going concern basis. The emergency financial support received and our mitigating actions since the start of the crisis have resulted in positive cash flows. Since the end of the reporting period, the Museum has restarted operations and either met or exceeded overall earnings targets in the first few months. Whilst we understand the financial challenge ahead, we have faith in the underlying model which combines fundraised and earned income, and balances cost according to available resource. We are reassured by the observable demand from paying public who are visiting the Museum despite the tail end of the Pandemic; and motivated to meet the increased demand for our social impact work around learning and wellbeing.

The Story Museum

Trustees' Annual Report (continued) for the year ended 31st March 2021

Reserves policy

In recent years our reserves policy stated: The Story Museum aims to maintain (i) a ring-fenced reserve for capital commitments and (ii) within general funds, a reserve equivalent to 25% of the annual fundraising target or of the earned income target, whichever is greater. Part-way through the reporting period and in view of the circumstances of the Pandemic, the Trustees approved a temporary amendment to the policy such that the Museum currently aims to hold cash balances equivalent to 3 months' operating costs. The Museum met this policy at the end of 2020-21. At the end of 2020-2021 we set aside £62,000 as a designated Maintenance Reserve as recognition of the future ongoing commitments relating to operating the building. This was set as a percentage of projected costs over a 30 year period. The reserves policy will remain under review as appropriate to the Museum's circumstances.

Risk Management

The Story Museum maintains a organisational risk register covering five categories: Strategic, Governance and Leadership; Chapter 2 capital project; Compliance and Internal controls; Financial; and Operations. The register is monitored by the Executive, reviewed by the Finance & Estates Committee and shared with the Board. For the reporting period, a specific Covid-19 risk register was reviewed regularly by the General Purposes Committee who considered existing risks which were exacerbated by the Pandemic, as well as new risks arising from it.

The major and unidentified risk which revealed itself just before the start of the period – that of a global pandemic which closed down large elements of society, including the Museum, for extensive and repeated periods of time – was not on the risk register. Not being able to re-open and restart earnings in April 2020 as planned, compounded the vulnerable financial position the Museum was already in. Having not fully traded for 18 months and with fundraising focused on the capital project, there were minimal free reserves available; the Museum's fixed costs had increased significantly with the planned expansion of the staff team in readiness for full operation. The subsequent cashflow crisis was managed by requesting accelerated payments on pledged gifts and grants; immediately driving down costs by furloughing all eligible staff and laying off a small number of staff that unfortunately didn't qualify; and pursuing all available emergency support in form of grants and tax relief. By October 2021, the financial position had stabilized although was still fragile and reliant on emergency grant support. The ongoing financial risk has been managed by aligning key decision points with funding announcements, not allowing activity plans to outrun financial capacity and by anticipating change, planning multiple contingencies and re-iterating the operating budget frequently.

Looking ahead, the Trustees are taking a different approach to the consideration of risk which, alongside ownership of the full risk register, allows for more in-depth discussion of a smaller number of key risks at their Quarterly meetings. For 2021-22, they have identified the most urgent risks as being income generation, maintaining the Museum offer, audience development and staff wellbeing.

Trustees' responsibilities statement

The trustees (who are also directors of The Story Museum for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Story Museum

**Trustees' Annual Report (continued)
for the year ended 31st March 2021**

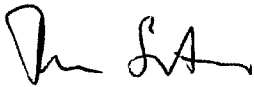
Trustees' responsibilities statement (continued)

The trustees are responsible for keeping adequate accounting records that 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 2006. 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 and other irregularities. In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

This report has been prepared having taken advantage of the small companies exemption in the Companies Act 2006.

This report was approved by the Trustees on 1st November 2021.



.....
Mr Tim Suter
Trustee

The Story Museum

Independent Auditor's Report to the Members of The Story Museum

Opinion

We have audited the financial statements of The Story Museum (the 'charity') for the year ended 31st March 2020 which comprise the Group Statement of Financial Activities, the Group Balance Sheet, the Group Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group and Charity's affairs as at 31st March 2021, and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Material uncertainty related to going concern

We draw attention to note 1h in the financial statements, which indicates that as a direct result of the current Covid-19 pandemic, there is a material uncertainty on the Company's ability to continue as a going concern. This is as a result of the ongoing restrictions on indoor spaces, limiting visitor numbers and tourism in general.

Notwithstanding the disclosure in note 1h and the directors' belief that it is appropriate to produce these accounts on a going concern basis, we consider there to be factors that indicate that a material uncertainty exists that may cast doubt on the ability of the company to continue as a going concern. Our opinion is not modified in respect of this matter.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the directors' report) has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit; or
- the trustees were not entitled to take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

The Story Museum

Independent Auditor's Report to the Members of The Story Museum (continued)

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 9 and 10, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management, those charged with governance and the entity's solicitors around actual and potential litigation and claims;
- Enquiry of entity staff in tax and compliance functions to identify any instances of non-compliance with laws and regulations;
- Reviewing minutes of meetings of those charged with governance;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

Use of our report

This report is made solely to the Charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Charity and the Charity's members as a body, for our audit work, for this report, or for the opinions we have formed.



Lee Baker FCA (Senior Statutory Auditor)
Wenn Townsend
Chartered Accountants and Statutory Auditors
Oxford

1st November 2021

The Story Museum

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31st March 2021

	Note	General funds £	Designated funds £	Total Unrestricted funds £	Restricted funds £	2021 Total funds £	General funds £	Designated funds £	Total Unrestricted funds £	Restricted funds £	2020 Total funds £
Income from:											
Donations											
- Government grants	2	239,618	-	239,618	-	239,618	-	-	-	-	-
- Other Donations	2	987,720	-	987,720	550,418	1,538,138	255,024	467,395	722,419	2,280,593	3,003,012
Charitable activities	3	97,743	-	97,743	-	97,743	157,971	-	157,971	-	157,971
Total income		1,325,081	-	1,325,081	550,418	1,875,499	412,995	467,395	880,390	2,280,593	3,160,983
Expenditure on:											
Raising funds											
Charitable activities	4	86,682	-	86,682	7,530	94,212	9,242	-	9,242	105,026	114,268
- Depreciation (support)	5	-	328,128	328,128	-	328,128	-	58,529	58,529	-	58,529
- Other costs	5	799,374	-	799,374	104,106	903,480	454,809	66,143	520,952	419,492	940,444
Total expenditure		886,056	328,128	1,214,184	111,636	1,325,820	464,051	124,672	588,723	524,518	1,113,241
Net income/(expenditure)		439,025	(328,128)	110,897	438,782	549,679	(51,056)	342,723	291,667	1,756,075	2,047,742
Transfers between funds	13/14	(407,370)	856,153	448,783	(448,783)	-	(14,501)	1,803,429	1,788,928	(1,788,928)	-
Net movement in funds		31,655	528,025	559,680	(10,001)	549,679	(65,557)	2,146,152	2,080,595	(32,853)	2,047,742
Reconciliation of funds:											
Total funds brought forward		(18,057)	6,559,926	6,541,869	10,001	6,551,870	47,500	4,413,774	4,461,274	42,854	4,504,128
Total funds carried forward		13,598	7,087,951	7,101,549	-	7,101,549	(18,057)	6,559,926	6,541,869	10,001	6,551,870
Represented by:-											
Operational fixed assets		-	7,025,951	7,025,951	-	7,025,951	-	7,178,380	7,178,380	-	7,178,380
Cash at bank and in hand		324,059	62,000	386,059	-	386,059	270,958	-	270,958	10,001	280,959
Other current assets		474,059	-	474,059	-	474,059	236,821	-	236,821	-	236,821
Current liabilities		(372,466)	-	(372,466)	-	(372,466)	(525,836)	-	(525,836)	-	(525,836)
Long term liabilities		(412,054)	-	(412,054)	-	(412,054)	-	(618,454)	(618,454)	-	(618,454)
Total funds carried forward		13,598	7,087,951	7,101,549	-	7,101,549	(18,057)	6,559,926	6,541,869	10,001	6,551,870

The notes on pages 16 to 25 form part of these financial statements

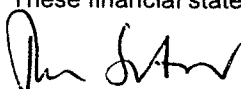
The Story Museum

Balance Sheet As at 31st March 2021

	Note	Charity 2021 £	Group 2021 £	Charity 2020 £	Group 2020 £
Fixed Assets					
Tangible assets	9	7,025,826	7,025,826	7,178,255	7,178,255
Intangible		125	125	125	125
Current Assets					
Stocks		20,379	20,379	21,812	21,812
Debtors	10	451,598	453,680	225,461	215,009
Cash at bank and in hand		381,206	386,059	257,603	280,959
		<u>853,183</u>	<u>860,118</u>	<u>504,876</u>	<u>517,780</u>
Creditors: amounts falling due within one year	11	<u>(367,065)</u>	<u>(372,466)</u>	<u>(512,981)</u>	<u>(525,836)</u>
Net Current (Liabilities) / Assets		486,118	487,652	(8,105)	(8,056)
Long term liabilities	12	<u>(412,054)</u>	<u>(412,054)</u>	<u>(618,454)</u>	<u>(618,454)</u>
Net Assets		<u><u>7,100,015</u></u>	<u><u>7,101,549</u></u>	<u><u>6,551,821</u></u>	<u><u>6,551,870</u></u>
Funds					
Restricted income funds	13	-	-	10,001	10,001
Unrestricted					
Designated funds	14	7,087,951	7,087,951	6,559,926	6,559,926
General funds	14	12,064	13,598	(18,106)	(18,057)
Total funds		<u><u>7,100,015</u></u>	<u><u>7,101,549</u></u>	<u><u>6,551,821</u></u>	<u><u>6,551,870</u></u>

The financial statements have been prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies.

These financial statements were approved and authorised for issue by the trustees on 1st November 2021.



Mr Tim Suter
Trustee

Company registration number: 4780380

The notes on pages 16 to 25 form part of these financial statements

The Story Museum

**Group Statement of Cash Flows
for the year ended 31st March 2021**

	2021 £	2020 £
Cash flows from operating activities:		
Net cash provided by operating activities	280,799	2,918,227
	<hr/>	<hr/>
Cash flows from investing activities:		
Purchase of property, plant and equipment	(175,699)	(3,130,780)
	<hr/>	<hr/>
Net cash (used in) investing activities	(175,699)	(3,130,780)
	<hr/>	<hr/>
Change in cash and cash equivalents in the reporting period	105,100	(212,553)
Cash and cash equivalents at the beginning of the reporting period	280,959	493,512
	<hr/>	<hr/>
Cash and cash equivalents at the end of the reporting period	386,059	280,959
	<hr/> <hr/>	<hr/> <hr/>
Reconciliation of net movement in funds to net cashflow from operating activities		
Net movement in funds for the reporting period (as per the Statement of Financial Activities)	549,679	2,047,742
Adjustments for:		
Depreciation charges	328,128	58,529
(Increase) in stock	1,433	(3,231)
(Increase)/decrease in debtors	(238,671)	8,342
Increase/(decrease) in creditors	(359,770)	806,845
	<hr/>	<hr/>
Net cash provided by operating activities	280,799	2,918,227
	<hr/> <hr/>	<hr/> <hr/>

The Story Museum

Notes to the Accounts for the year ended 31st March 2021

1. Accounting Policies

a) General information and basis of preparation

The Story Museum is a charitable company limited by guarantee in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are noted in the Trustees Report.

The charity constitutes a public benefit entity as defined by FRS 102. These financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued October 2019 (as updated through Update Bulletin 1 published on 2nd February 2016), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note. The financial statements are prepared in sterling which is the functional currency of the charity.

These financial statements consolidate the results of the charity and its wholly-owned subsidiary The Story Museum Trading Limited. No separate Statement of Financial Activities is presented by the charity as permitted by Section 408 of the Companies Act 2006. The net income for the year attributable to the charity was £559,946 (2020: £2,047,694). The charity has taken advantage of the exemption under FRS 102 from preparing its own statement of cash flows and key management personnel remuneration.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

b) Income

Donations are included when received, unless they are contractually due when relevant costs are incurred, in which case they are recognised in the same period as the relevant costs. Other income is included in the SOFA on an accruals basis.

The charity receives government grants in respect of the Coronavirus Job Retention Scheme. These grants are recognised using the accrual model and as such are recorded in the SOFA in the period in which the charity is entitled to such grants as a result of having furloughed staff members.

c) Expenditure

All expenditure is accounted for on an accruals basis and includes irrecoverable VAT. Resources expended are included as costs of generating funds, charitable activities or governance costs depending on the purpose of the expenditure.

d) Tangible fixed assets

Tangible fixed assets are capitalised and depreciated over their useful life as follows:

Equipment	- 3 years
Museum Fit-out	- 5 to 10 years
Building improvements	- 25 years
Long leasehold property	- over the life of the lease

The Story Museum

1. Accounting Policies

e) Fund accounting

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or which have been raised by the charity for particular purposes. The aim and use of each restricted fund is set out in the notes to the financial statements. Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objects of the charity. Designated funds represent unrestricted funds that have been set aside by the trustees for particular purposes, details of which are set out in the notes to the financial statements.

f) Volunteer policy

No entries are recorded in the financial statements of the services provided by volunteers.

g) Pension costs

The charity operates a defined contribution pension scheme. Contributions are recognised as an expense when they fall due.

h) Going concern

Notwithstanding the fact that the museum exceeded its targets in the first 5 months of 2021-2022, and that customer feedback has been overwhelmingly positive, the directors recognise the fact that there remain some material uncertainties regarding the company's ability to continue to operate as a going concern for the next twelve months. Visitor footfall across the autumn and winter will be difficult to predict, mainly because of the ongoing threat of COVID-19. Even if we avoid the major impact of renewed lockdowns or capacity restrictions, the situation with regard to school income and income from tourists to Oxford remains uncertain. The company continues to monitor costs and cashflow carefully and to take advantage of all fundraising opportunities. The reserves position at 31st March 2021 is stronger in comparison to 31st March 2020 and cashflows continue to remain positive.

2. Donations

	2021 £	2020 £
Government grants receivable	239,618	-
Grants – Arts Council England		
Arts Council Funding – National Portfolio Organisations	178,220	175,000
Arts Council Capital grant (Chapter 2)	90,019	1,254,715
Cultural Capital Kickstart Fund	163,965	-
Arts Council Emergency Response Fund: National Portfolio	210,797	-
Government's Cultural Recovery Fund	170,000	-
Grants – National Lottery Heritage Fund	108,679	797,684
Grants – Oxfordshire County Council/Oxford City Council	41,285	19,000
Other grants and donations	575,173	756,613
	1,777,756	3,003,012

Included within Government grants receivable for the Charity is £239,618 (2019: £nil) of Government grants relating to the Coronavirus Job Retention Scheme.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

3. Income from charitable activities

	2021 £	2020 £
Café income	12,191	35,319
Retailing	15,388	24,626
Rent and room hire	21,625	39,329
Ticketed events	37,693	24,013
Schools programme and teacher training	1,846	30,968
Corporate sponsorship	8,600	3,250
Bank interest	-	466
Consultancy	400	-
	<u>97,743</u>	<u>157,971</u>

4. Expenditure on raising funds

	2021 £	2020 £
Fundraising services and expenses	9,498	38,324
Staff costs	84,714	75,944
	<u>94,212</u>	<u>114,268</u>

5. Expenditure on charitable activities

	2021 £	2020 £
Professional fees and expenses relating to outreach, exhibitions and events programme, and trading	100,053	114,977
Staff costs relating to outreach exhibitions and events programme and trading	425,281	289,250
Professional fees and expenses relating to museum building development	20,255	232,950
Staff costs relating to museum building development	-	90,868
	<u>545,589</u>	<u>728,045</u>
Support costs (note 6)	686,019	270,928
	<u>1,231,608</u>	<u>998,973</u>

Included within the above expenditure is £104,106 (2020: £419,492) relating to costs expended for a restricted purpose.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

6. Support costs

	2021 £	2020 £
Staff costs	176,608	183,480
Depreciation	328,128	58,529
Office, marketing and professional costs	174,496	21,876
Governance costs (note 7)	6,787	7,043
	<u>686,019</u>	<u>270,928</u>

7. Governance costs

	2021 £	2020 £
Auditor's remuneration – audit services	5,950	5,950
Board meetings	837	1,093
	<u>6,787</u>	<u>7,043</u>

No Trustee received any reimbursement of expenses in the year for their role as Trustees (2020: None). In the previous period, two employees of the Charity became Trustees. Emoluments paid to these employees relate solely to their remuneration as employees of the charity and not to their positions as Trustees. The legal authority to make payments to Trustees was sought and given by the Charities Commission. The total amount paid to these Trustees for their roles as employees was £95,891 (2020: £106,171).

In addition to the auditor's remuneration above, the auditors received £nil (2020: £nil) in respect of the audit of the subsidiary company's financial statements. There were no fees for other services performed in either year.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

8. Employee costs

	2021 £	2020 £
Salaries	635,431	581,935
National insurance	39,854	46,133
Employer's pension	11,318	11,474
	<u>686,603</u>	<u>639,542</u>

The average number of employees was 41 (2020: 31). The total key management personnel compensation (including employer's national insurance) was £95,891 (2020: £106,171).

No employees' emoluments exceeded £60,000 in either year.

9. Tangible assets

	Leasehold Improvements £	Long Leasehold Property £	Equipment £	Museum Fit-out £	Total £
Cost					
At 31st March 2020	4,583,091	2,190,000	137,724	567,788	7,478,603
Additions	86,469	-	24,199	65,031	175,699
	<u>4,669,560</u>	<u>2,190,000</u>	<u>161,923</u>	<u>632,819</u>	<u>7,654,302</u>
At 31st March 2021	4,669,560	2,190,000	161,923	632,819	7,654,302
Depreciation					
At 31st March 2020	210,602	-	89,746	-	300,348
Charge for the period	183,323	18,099	22,069	104,637	328,128
	<u>393,925</u>	<u>18,099</u>	<u>111,815</u>	<u>104,637</u>	<u>628,476</u>
At 31st March 2021	393,925	18,099	111,815	104,637	628,476
Net book value					
At 31st March 2021	<u>4,275,635</u>	<u>2,171,901</u>	<u>50,108</u>	<u>528,182</u>	<u>7,025,826</u>
At 31st March 2020	<u>4,372,489</u>	<u>2,190,000</u>	<u>47,978</u>	<u>567,788</u>	<u>7,178,255</u>

Charge over leasehold property

As required by the Capital Funding Agreement, The Arts Council of England has a charge over the charity's leasehold property. This is by way of a first legal mortgage and applies for 20 years from October 2017.

The National Heritage Memorial Fund also has a charge over the charity's leasehold property. This is by way of a first legal mortgage and applies for 20 years from October 2017.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

10. Debtors

	Charity 2021 £	Group 2021 £	Charity 2020 £	Group 2020 £
Trade debtors	1,895	2,536	3,715	10,375
Donations/grants receivable	333,801	333,801	92,067	92,067
Prepayments	-	-	2,634	2,634
VAT debtor	27,013	28,454	111,593	109,933
Due from subsidiary	-	-	15,452	-
Other debtors	88,889	88,889	-	-
	<u>451,598</u>	<u>453,680</u>	<u>225,461</u>	<u>215,009</u>

11. Creditors: Amounts falling due within one year

	Charity 2021 £	Group 2021 £	Charity 2020 £	Group 2020 £
Trade creditors	141,151	141,151	297,662	297,962
Other creditors	3,200	3,200	3,200	3,200
Deferred income	29,951	33,851	10,701	21,756
Pension creditor	2,031	2,031	2,350	2,349
Accruals	9,332	10,833	199,068	200,569
Loan from Arts Impact Fund	181,400	181,400	-	-
	<u>367,065</u>	<u>372,466</u>	<u>512,981</u>	<u>525,836</u>

12. Creditors: Amounts falling due after more than one year

	Charity 2021 £	Group 2021 £	Charity 2020 £	Group 2020 £
Loan from Arts Impact Fund	177,054	177,054	358,454	358,454
Loans from Trustees and other related parties	235,000	235,000	260,000	260,000
	<u>412,054</u>	<u>412,054</u>	<u>618,454</u>	<u>618,454</u>

These liabilities have flexible repayment dates and the Trustees have a long-term fundraising plan to generate funds to be able to meet these liabilities as they fall due.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

13. Restricted funds 2021

	At 1st April 2020 £	Income £	Expenditure £	Transfers £	At 31st March 2021 £
Programme, Learning and Participation projects	10,001	76,650	(83,851)	(2,800)	-
Capital projects					
Chapter 2	-	473,768	(27,785)	(445,983)	-
Total Restricted Funds	<u>10,001</u>	<u>550,418</u>	<u>(111,636)</u>	<u>(448,783)</u>	<u>-</u>

2020

	At 1st April 2019 £	Income £	Expenditure £	Transfers £	At 31st March 2020 £
Programme, Learning and Participation projects	42,854	160,768	(193,621)	-	10,001
Capital projects					
Chapter 2	-	2,119,825	(330,897)	(1,788,928)	-
Total Restricted Funds	<u>42,854</u>	<u>2,280,593</u>	<u>(524,518)</u>	<u>(1,788,928)</u>	<u>10,001</u>

The Chapter 2 capital project represents funds raised specifically for the purpose of the Museum's capital redevelopment. To the extent that works are completed, the restriction is deemed to be met and the asset generated by the fund is reclassified as being part of the charity's designated funds.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

14. Unrestricted funds 2021

	At 31st March 2020 £	Income £	Expenditure £	Transfers £	At 31st March 2021 £
Designated:					
- long leasehold property and property improvements	6,562,614	-	(201,422)	86,469	6,447,661
- other fixed assets	615,766	-	(126,706)	89,230	578,290
- Chapter 2	(618,454)	-	-	618,454	-
- Maintenance Reserve	-	-	-	62,000	62,000
	<u>6,559,926</u>	<u>-</u>	<u>(328,128)</u>	<u>856,153</u>	<u>7,087,951</u>
General funds	(18,057)	1,325,081	(886,056)	(407,370)	13,598
	<u>6,541,869</u>	<u>1,325,081</u>	<u>(1,214,184)</u>	<u>448,783</u>	<u>7,101,549</u>
	<u><u>6,541,869</u></u>	<u><u>1,325,081</u></u>	<u><u>(1,214,184)</u></u>	<u><u>448,783</u></u>	<u><u>7,101,549</u></u>
2020	At 31st March 2019 £	Income £	Expenditure £	Transfers £	At 31st March 2020 £
Designated:					
- long leasehold property and property improvements	4,103,065	-	(50,898)	2,510,447	6,562,614
- other fixed assets	3,065	-	(7,631)	620,332	615,766
- Chapter 2	307,644	467,395	(66,143)	(1,327,350)	(618,454)
	<u>4,413,774</u>	<u>467,395</u>	<u>(124,672)</u>	<u>1,803,429</u>	<u>6,559,926</u>
General funds	47,500	412,995	(464,051)	(14,501)	(18,057)
	<u>4,461,274</u>	<u>880,390</u>	<u>(588,723)</u>	<u>1,788,928</u>	<u>6,541,869</u>
	<u><u>4,461,274</u></u>	<u><u>880,390</u></u>	<u><u>(588,723)</u></u>	<u><u>1,788,928</u></u>	<u><u>6,541,869</u></u>

The long leasehold property and property improvements fund represents the net book value of these assets.

The other fixed assets fund represents the net book value of these assets.

The Maintenance Reserve is a sinking fund to cover future repairs to the building.

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

15. Analysis of net assets by fund (Group)

	Unrestricted Funds £	Restricted Funds £	Total £
2021			
Fixed assets	7,025,951	-	7,025,951
Net current assets/(liabilities)	487,652	-	487,652
Long term liabilities	(412,054)	-	(412,054)
	<u>7,101,549</u>	<u>-</u>	<u>7,101,549</u>
2020			
Fixed assets	7,178,380	-	7,178,380
Net current assets/(liabilities)	(18,057)	10,001	(8,056)
Long term liabilities	(618,454)	-	(618,454)
	<u>6,541,869</u>	<u>10,001</u>	<u>6,551,870</u>

16. Capital commitments

As at 31st March 2021 the charity had £nil capital commitments (2020: £82,351).

17. Related party transactions

During the period, donations totalling £93,250 (2020: £17,436) were received by the Charity from the Trustees.

Interest free loans of £nil (2020: £250,000) were provided to the charity by an anonymous related party and interest free loans of £10,000 (2020: £10,000) were provided to the charity by Trustees during the year. At the balance sheet date £235,000 (2019: £260,000) of these loans remain outstanding.

18. Contingent liabilities

The Charity had no contingent liabilities as at 31st March 2021 (2020: £Nil).

The Story Museum

Notes to the Accounts (continued) for the year ended 31st March 2021

19. Subsidiary undertakings

The Charity has a subsidiary company, The Story Museum Trading Limited (company number 5296271), which delivers the schools programme. A summary of the results for the period ended 31st March 2021 is set out below:

	2021 £	2020 £
Income	1,846	20,598
Expenditure	(312)	(20,550)
Profit for the period	<u>1,534</u>	<u>48</u>
Assets	6,935	30,016
Liabilities	(5,400)	(29,967)
Net assets	<u>1,535</u>	<u>49</u>