

# Bakewell and District Historical Society

## Trustees' Annual Report

1<sup>st</sup> January 2020 to 31<sup>st</sup> December 2020

**Charity Name:** Bakewell and District Historical Society

**Other Names it is known by:** Bakewell Old House Museum, BDHS

**Registered Charity Number:** 1184842

**Charity's Principal Address:** The Old House Museum, Cunningham Place, Bakewell, DE42 1DD

### Names of Trustees who manage this charity

Name	Office	Dates acted if not for whole year	Name of person (or body entitled to appoint trustee (if any)
George Challenger			
Amanda Coates	Secretary		
Stephen Coates	Chair		
David Wilbur			
Jane Martin		To 4/03/2020	
Lesley Ayers	Treasurer		
Marian Barker			
Adrian Wills	Vice Chair		

### Structure and governance and management

Type of governing documents: Bakewell and District Historical Society – constitution at incorporation – August 2019

How the charity is constituted: Incorporated

Trustee Selection methods: BDHS Board wish to recruit new trustees and are in consultation with MDEM.

### CHAIR'S REVIEW & REPORT for 2020

#### Introduction.

2020 has been described by many as a "strange" year and for some of us, much happened and much remained the same; the Society is no exception and had its share of ups and downs. Instead of opening daily for the usual thirty two week season we managed just eight weeks and then for just three days per week which had an enormous effect on income. However, we attracted a number of financial grants which to a degree helped to alleviate this situation and we also submitted a successful bid to Arts Council England in the form of a

creative project with a beneficial legacy. Pandemic restrictions also caused delays to progress in respect of our review of governance with considerable and continuing delays to the actioning of our application to the Land Registry and strict limitations on holding AGMs.

### **Trustees & Volunteers.**

Jane Martin for many years has been dedicated to supporting the Society in so many ways, including as a Trustee and Newsletter editor. For very good reasons Jane decided earlier in the year to stand down, although she continues to be involved in many other areas of our activities. Thank you Jane for efforts past and for those we still enjoy and appreciate.

We welcome Joyce Janes as successor to Jane as Newsletter editor. Joyce is already committed to our work in so many ways as well as being an active and dedicated member of the "Writers in the Peak". Thank you Joyce for taking this on.

David Wilbur retired as a Trustee from the end of 2020. We are grateful to David for taking on the initial analysis of the building survey report in March 2019 and for helping to prioritise its findings and supervise aspects of its implementation to date.

Jan Hambleton has stepped back from leading the catering team, a job she began some 28 years ago and has raised many thousands of pounds for the Society. Throughout this time Jan has produced fare with flair whilst maintaining an eye for detail in her hearty presentations. Thank you Jan for everything you have done and we look forward to continuing to enjoy your company as you move into retirement.

A year ago I reported that we continue to look for Trustees and that we plan to put in place a recruitment process. Unfortunately, we have not achieved this mainly because of the restrictions imposed by the pandemic and the need to spend more time attending to more day to day challenges. We continue to recognise that recruitment of volunteers of all types remains one of our highest priorities as we move into 2021.

### **In Memoriam.**

We remember those members of the Society who passed on during 2020. Mrs. Pat Brighton and Miss B.D. Chapman (of Enniskillen, Northern Ireland). May they rest in peace.

### **The Old House Museum and the Arts Council England Project.**

By the time of our March Council and Board Meetings the portents of coronavirus were ominous as we sat cautiously distanced from one another even before this became the norm. Anita as Manager was a key member of the meeting because it was apparent that government restrictions would prevent the planned opening to the public the following week. It was still expected she would spend at least part of her time in the office where she had suggested she would tackle some of those 'rainy day jobs' whilst working from home for the remainder. In the event, working in the office wasn't an option in the early days and we agreed a revised programme of work. We recognised the need to keep in regular contact with our loyal volunteers, without whom we can't operate. Anita suggested a weekly news and information bulletin which became the "News Update" proving very popular and distributed not only to volunteers and members, but more widely to local and business contacts, local politicians as well as to our own friends and relatives. Producing a weekly version was ambitious, but thanks to Anita's zeal and to all who submitted material, it was much valued and helped us recognise the fear of loneliness and the importance of keeping in touch with one another in our various roles, as well as maintaining and promoting our presence and

reputation to the local community and across our sector. A compilation of the News Updates represents a piece of living history.

During the first few weeks of the lockdown, we liaised closely with Museum Development East Midlands, the Association of Independent Museums, Marketing Peak District, local Councils and other visitor attractions in the area collecting intelligence to aid decision-making about possible opening to the public. Government announced that museums could re-open from 4th July, but we decided this was too soon for us. We couldn't operate fully without the support of our seventy or so dedicated volunteers and we weren't sure at that time how many might be ready to return. Neither was it clear that the public at large would feel safe visiting our type of attraction. Nevertheless, we needed to plan for the possibility of opening at some point and Anita led on this, developing a comprehensive risk assessment, as well as planning and procuring the necessary personal protective and sanitisation equipment.

Being unable to open the museum meant that we would generate no regular income from our visiting public, from group and school visit bookings or from the already planned social, fundraising and paranormal events. We closely reviewed costs, most of which are fixed and as a Society we are fortunate that prudent attention to our finances in the past has resulted in the accumulation of a reasonable capital reserve. However, this would be quickly depleted without precautionary measures being put in place.

A high priority therefore was to seek potential grants to help us remain financially viable, initially for at least the next twelve months and Trustees were tasked to do this. With support from our District Council, we quickly managed to obtain an immediate government grant of £10k to help meet some of our general running costs. At the same time we evaluated schemes offered by Arts Council England and the Heritage Lotteries Fund. In early April we submitted an application for £23k grant under Arts Council England's Emergency Response Fund. This involved a lot of energy and planning and we were very fortunate to be one of just two museums in the whole of the East Midlands to receive an award. We were very grateful to Museum Development East Midlands for their support with our submission. The project had a number of components which together enabled us to (1) develop an audio-visual social history account of the impact of Covid 19 on local inhabitants, organisations and businesses, (2) digitise existing oral history material making it more accessible for research purposes, (3) develop and install quick response (QR) codes in the museum to enhance our visitor offering and provide optional additional visitor information, (4) re-build and consolidate our website to include the facility for online presentation of digitised material for the benefit of the wider community, (5) install a new telephone and broadband network and infrastructure to support and underpin the project, and (6) pay part of the Manager's salary to implement the project for its six month duration.

Re-opening the museum was constantly under review and with expenditure (including a £1,500 grant from MDEM) on safety equipment to ensure Covid compliance, supported by large amounts of effort and enthusiasm from Anita, members of the Museum Committee, fellow trustees and several volunteers who felt confident to return to the cause, we opened for three days per week from 9th September until 31st October. This was a total of twenty four days and generated income of £2,900. Our efforts were clearly appreciated by the public as we welcomed them in daily numbers at least equal to those of more normal times! We had been invited to be a local host of the 'Where's Wally' children's book reading promotion and fortunately our open period coincided with this national initiative, helping us bring fun to all

the children and parents who visited. Perhaps this demonstrates that the lockdowns have emphasised just how important visitor attractions such as ours are.

When we re-open in 2021, the exciting Arts Council project, using twenty first century technology, will enable us to offer an enhanced experience and additional information for all our visitors via their smart phones and our new website. The audio-visual local history record, describing the effects of the pandemic in and around Bakewell, will also be accessible both as a gallery and as a series of films capturing poignant interviews with local people.

As well as the grants referred to above, the museum also benefitted from a generous award of £800 from the Derbyshire Dales District Council Local Projects Fund at the kind discretion of our Bakewell District Councillors, Alyson Hill, Alasdair Sutton and Mark Wakeman.

### **"The Bakewell Witches".**

For some time, Anita had possessed a copy of the lyrics and music of a little-known modern folk song called *The Bakewell Witches* and during the making of the sound recordings for the QR codes this was mentioned to Thomas the sound engineer who, as part of the project, arranged and recorded a version of the song by Sheffield folk group, *The Shivelights*, for our exclusive use. Member Nicky Crewe, local historian, sometime manager at the museum and guide to Bakewell's ghost walks, as well as a huge contributor to the ACE project, further researched the song and this can be seen on the website. Parts of the song also add atmospheric backings to some of the QR point narratives. This was a truly serendipitous find and Nicky has done so much to research and develop it as an additional and interesting resource on the website.

### **Maintenance of the Fabric of the Old House.**

In spring, we approved the rebuilding, on safety grounds, of the uneven 'jitty steps' and this was completed during March to a high standard by a local stone mason. We continue to undertake other essential works highlighted by the 2019 property survey. Over the winter period, we plan to replace faulty floorboards in both the Toy Room and the Central Bed Chamber, as well as safety compliance work to the main stairs.

### **Society Talks and Visits.**

The year's programme of social events began as usual with January's New Year Lunch, this time at East Lodge, Rowsley, following the closure of Hassop Hall, our favoured venue for so many years. Thank you again to Jane Martin and Jo Longland James for organising and managing the transition of this event which followed our usual format. It was again well-supported and seemed to meet with the approval of all who attended and it was agreed to return there in 2021.

The programme of talks resumed in January and February and synopses appear below. By the time of the March meeting, pandemic lockdown restrictions were in place and the remainder of the 2020/2021 programme was initially postponed and later cancelled. We thank Mandy Coates for planning and managing the programme of diverse and interesting talks as well as the summer visits for the past five years. More than a year ago Mandy gave notice that she would relinquish this role in September 2020 in order to commit time to other activities. Despite many appeals in Newsletters and at meetings for someone to take over this role and to organise summer visits, no one has yet come forward. Sadly, it is possible that this long-standing and much-appreciated element of the Society's work may not survive.

### **Summary of Talks for 2020.**

In January the title of the talk was 'A Weird and Wonderful Peak District Church' and the speaker, Ann Lodder, introduced us to a hiding place in the Peak District linking it to Christian history, possibly Royalty and with literary connections mixed with a large dose of myth. This church is Lud's Church. She looked at derivations of the name and the variety of people and names associated with the place. She recounted how 'Sir Gawain and the Green Knight' from Arthurian legend, tested the honour of Knights of the Round Table, challenging one to give him a blow to the neck with an axe which he would withstand, as long as the Knight would meet him in one year to receive an axe blow himself. The meeting to keep this promise is said to have been at Lud's Church. In the 14th century the ravine was used as a place of worship by John Wycliffe's Lollards to hide from the persecution of the Catholic Church and monarchy. The next fugitive to use the Church was Robin Hood, and Ann showed that Sherwood Forest in medieval times extended this far and we know Robin as Robin of Loxley (Loxley Hall is in Staffordshire). Bonny Prince Charles, on his abortive march to take the English crown, is said to have spent a night sheltering in Luds Church when he was separated from his army. During the Luddite Riots (early 1800s) the Church once again became a refuge for wanted men. Lud's Church, a source of refuge, inspiration and conjecture over the years!

In February Mandy Coates talked about John Smedley and his Hydro. Born on 12th June 1803 in Wirksworth, Smedley junior was apprenticed in 1819 at his father's spinning and hosiery business at Lea Mills, taking over its running in 1825. It took fifteen years of hard work and concentrated effort for the mill to succeed and be profitable, but Smedley felt he had done well. He married Caroline Harward in 1847 and they honeymooned in Europe, but on their return John was taken ill with typhus fever and took a long time to recover. As a result of his eventual cure he found a new religious direction and a need to help his fellow man. This 'cure' was hydrotherapy, the treatment of disease by water used outwardly and inwardly. The active component of treatment is 'hot and cold' with water as the vehicle. Smedley decided this was the way to help others and started treating sufferers free in his own home at Lea Mills. He then improvised a hospital next to the mill and a house on Matlock Bank was taken over in 1853. Within a year more space was needed. He started buying buildings on the present site and Smedley's Hydro began to grow and so from the successful production of superior knitted underwear, John Smedley turned to the running of a primitive hydropathic establishment, knowing nothing whatever about the matter, except that he believed it had cured him. He built the ostentatious Riber Castle as a family home and after his death in July 1874 Caroline continued to live there until her death in 1892. After John's death, Dr William Bell Hunter took over as medical director and the establishment continued to grow and flourish. Smedley was not the first to recognise the effects of water treatment on various illnesses, but it was he whose conviction and enterprise established hydrotherapy firmly in Matlock. For a century it became one of the most celebrated centres of the 'water cure'. Matlock was grateful and for all his faults, it was John Smedley who made Matlock what it is today.

### **Governance.**

#### **Incorporation of the Society.**

The Special General Meeting of members in October 2019 approved the mandates needed to enable Council to proceed with an application to the Charity Commission to transfer the Society's assets from the former unincorporated charity to the new incorporated



body and so lead to winding up the former. Charity Commission approval was gained in February and we immediately instructed solicitors to arrange the first registration of the Society's property at the Land Registry. This was a necessary requirement prior to completing transfer of the assets. We are advised by our solicitor that we still face months of delay by the Registry and thus final asset transfer and the resultant wind-up of the unincorporated charity cannot yet be completed. We have begun banking with the Co-op Bank whose services, so far, appear better-suited to our needs and following approval from the Charity Commission transferred the other assets and liabilities at the end of March.

### **Annual General Meetings.**

We were unable to hold our AGM in April, but it was a requirement that members had the opportunity to vote on the adoption of the Annual Report and Accounts of the unincorporated charity for 2019, so that these could be submitted to the Charity Commission before 31st October 2020. A postal vote was organised and the vote was unanimously in favour of adoption. It has not been possible to hold the inaugural AGM of the incorporated charity (the CIO), but as this remained essentially 'dormant' during 2019 there was nothing significant to report. It was therefore decided that this should take place by August 2021 although, pandemic allowing, it is hoped it will happen during April. We have notified the Charity Commission of this and have their acknowledgement.

### **Subscriptions.**

The Board decided on the need to increase subscriptions from January 2021. The decision was not taken lightly and we thank everyone for renewing their membership which we believe continues to give good value. The pandemic adversely affected our financial position and despite a small amount of income from trading during the period we were open and some grant aid, we are having to draw on reserves to meet some costs. Thank you therefore for continuing to support our Society in one way or another.

### **In Conclusion.**

This has certainly been a challenging year. A year that on the one hand has reduced our financial resources whilst simultaneously stimulating our intellectual and creative capabilities to manage the situation and I am very proud to have been part of the team that has achieved so much during this demanding year.

In my mind, perhaps the single most beneficial outcome from all that has happened in our particular case will be the legacy from the Arts Council England project, because despite all that was going on around us, we managed to keep moving forward, developing and enhancing our offering. The support we asked of key volunteers, of trustees and of Anita our Manager were demanding and considerable, but at each stage everyone rallied enthusiastically, spontaneously, generously and professionally. In respect of the Arts Council England project we were so fortunate to have engaged with very professional, external suppliers who worked with us, not just for us. They advised us, fitted in with us and because of this huge team process our museum's offering to the public will, in the future, be even greater than it was before the pandemic.

Thank you to everyone who has played a part in helping to accomplish this.

Stephen Coates

Chair of Trustees, December 2020.

BAKEWELL & DISTRICT HISTORICAL SOCIETY  
Charity Number: 1184842  
STATEMENT OF FINANCIAL ACTIVITIES  
Year ended - 31st December 2020

Income and Expenditure

	2020			
Charity Number	1184842		Transferred in from 1027732	
	Restricted	Unrestricted	Restricted	Unrestricted
	£	£	£	£
<b>Incoming resources</b>				
<i>Voluntary Income</i>				
Members subscriptions		439		1,535
Donations and Society Events		286		210
Grant and Bequests	22,800	11,427		
<i>Activities for Generating funds</i>				
Museum receipts		3,288		95
Gift Aid				4,114
<i>Investment Income</i>				
Bank Interest		21		72
<b>Total Incoming resources</b>	<b>22,800</b>	<b>15,460</b>		<b>6,026</b>
<b>Resources expended</b>				
<i>Governance costs</i>	252	508	460	100
<i>Charity Expenses</i>				
Publications and talks		202		1,170
Projects	19,303			
<i>Charitable Trading activities</i>				
Wages	4,857	9,329		4,700
Service and subs		4,311		1,605
Insurance				2,835
Capital Items and repairs		1,617		1,455
Marketing		1,151		1,468
Events and Stock		1		45
Museum and Office Consumables		469		431
<b>Total resources Expended</b>	<b>24,412</b>	<b>17,587</b>	<b>460</b>	<b>13,809</b>

Movement of Balances	2020 - Charity 1184842		2020 - Charity 1027732	
	Restricted	Unrestricted	Restricted	Unrestricted
	£	£	£	£
Net Incoming resources for year	-1,612	-2,127	-460	-7,783
Fund balance bf 1 Jan	0	0	712	76,046
Transfer in from 1027732	252	68,263	-252	-68,263
Fund balance cf 31 Dec	-1,360	66,136	0	0

#### Statement of Assets and Liabilities at year end

##### BANK BALANCES at 31st December 2020

	£
HSBC No 1 Community Account	10,365
HSBC No 2 Community Account	6,335
HSBC No 3 Community Account	40,057
Co-op	7,980
Petty Cash	38
<b>Total Assets</b>	<b>64,775</b>

##### Liabilities

none

##### Assets

Museum building and contents held in a Charity trust in Charity 1027732 which will be transferred in 2021

The above accounts have been prepared by the Treasurer and Chairman of the Trustees, who are content with an independent examination rather than a full audit.

Signed .....  ..... S Coates (Chair)



On accounts for the year ended

31 December 2020

Charity no  
(if any)

1184842

Set out on pages

7 and 8

Responsibilities and basis of  
report

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31/12/2020**

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

B. Sando

Date:

7.3.2021

Name:

BLEWDA SANDO

Relevant professional  
qualification(s) or body (if  
any):

Address:

31 THE LARCHES

WRENTHAM, BECCLES

NR34 7SR

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**