

SPODE MUSEUM TRUST

Report of the Trustee for the year ended 31st December 2021

SMT Trustees Limited (CRN 9784876) in its capacity as the trustee of the Spode Museum Trust (“the Trust”) presents the annual report of the Trust for the year ended 31st December 2021 along with the financial accounts for the year.

Structure and Charitable Objects

The Trust was established by Royal Worcester Spode Limited under a Trust Deed (“the Trust Deed”) dated 16th November 1987 (as amended on 30th March 1999 and 16th December 2015) to protect the Spode ceramic collection, artefacts, and paper archive (“the Collection”) in perpetuity. The Collection comprises some 20,000 ceramic items spanning over 200 years of the Spode factory’s production from the late 18th century until it closed in 2008, some 25,000 hand engraved copper plates from which transfer prints were made for printed ceramic wares, a collection of antique factory tools, vintage photographs and slides, furniture, moulds and ¼ million Spode and Copeland documents including books containing watercolour paintings of some 70,000 ceramic patterns.

The Trust is registered as a charity under registration number 519597. The Trust Deed defines the Charity’s object as being ‘to advance the education of the public by the exhibition of the Existing Collection together with such other items or artefacts of like character as may from time to time be comprised in the Trust Fund and to preserve the same as a collection’.

Mission Statement

The Trust’s Mission Statement states:

“To protect the Spode Collection that we hold in trust and to put it back to work now and forever:

- by making it accessible physically and intellectually,
- by inspiring and promoting enjoyment and learning through the collection, and
- by studying and developing the collection to further the understanding of it and its unique significance.

The Trust also believes that the significance of the Spode Collection is closely bound up with the town of Stoke – its community and its heritage.”

Governance

The sole trustee of the Trust is a company limited by guarantee known as SMT Trustees Limited (CR No.9784876) and whose express purpose upon creation was and is to act as the trustee of the Trust. Constitutionally, therefore, the Trust is an unincorporated charitable trust governed by a sole corporate trustee, namely, SMT Trustees Limited. During the year the membership of the company decreased by one when in November, the Treasurer, John Democratis retired as a member as he could no longer give sufficient time to the role.

Accordingly, there are now the following 8 members of the company:

Richard Gray, Acting Chair	Museum Consultant (ret.)
Frederick Beverley Booth, Secretary	Solicitor (ret.)
Paul William Holdway	Former Spode Employee and reference book author
Kath Holdway	Project manager (ret.)
Janis Lynne Rodwell	Ceramics expert
Elizabeth Anne McBratney	College Lecturer (ret.)
Cynthia Saddington	College Lecturer (ret.)
Neil Brownsword	Artist and University Professor of Ceramics

The age of the members ranges from 51 to 78 and the average age is just under 70. During the year the Trust has been actively seeking to recruit new members, particularly younger members, who can bring to the Trust the various skills needed for the management of its Collection and its Heritage Centre and to further its charitable purposes and plans into the future. The Trust is currently processing several promising applications and it hopes early in the New Year to make new appointments. Following the recommendations of a governance and operations consultant, who is mentioned later, the Trust has introduced a written Code of Conduct that existing members have signed, and which new appointees will have to sign as a condition of their becoming members.

During the year, because of various reasons including the difficulty that third parties have understanding the Trust's constitutional framework, members looked at the possibility of adopting either a charitable company limited by guarantee or a charitable incorporated organisation in place of the existing unincorporated charitable trust. Legal advice was taken from a lawyer experienced in the culture/heritage sector and a CIO was favoured but as there was no simple, convenient, and inexpensive way to convert to such a charitable body the issue was left in abeyance until the conclusion of the NLHF funded feasibility study in 2023 and members had a clear idea of all the costs involved.

Objectives

The Spode Museum was originally housed and subsidised by the Spode Company on its factory site at Stoke. However, when the Company ceased trading in 2008, the museum had to close and vacate its premises on the site. Since then, the entire Collection (apart from the items required for the exhibitions and displays in the heritage centre mentioned later in this report) has remained in safe storage in various premises kindly provided rent free by the Stoke-on-Trent City Council. However, the abiding objective of the Trust is to place the entire Collection in a safe and appropriate environment which will ensure that it is kept in conditions that will (i) preserve and protect it and (ii) offer full public and academic research access for use by the entire community. To achieve this, it is the primary wish of the Trust with the continuing support of the City of Stoke on Trent Council, who own the former Spode factory site, to organise the return of the Collection to the community by re-establishing it on the original Georgian Spode site. It is believed that, by placing the Collection back on the site where it was created and within the context of a fine backdrop of listed heritage buildings, it will facilitate a long term and sustainable home for the Collection by creating the best framework within which to achieve maximum public interest, usage and multiple revenue generating opportunities.

Management

Ten meetings were held via Zoom during the year at which members of the corporate trustee met in general meetings to transact, manage, and control the affairs of the Trust and to ensure that the charitable objects of the Trust were carried out for the benefit of the public.

All members provide their time freely and receive no remuneration or payment of expenses; and all meetings are properly minuted.

The Trust operates from its Heritage Centre (“the Centre”) in buildings which originally formed part of the former Spode factory site at Elenora Street, Stoke. The postal address of the Centre is Spode Museum Trust Heritage Centre, Elenora Street, Stoke-on-Trent, ST4 1QQ. The email address for the Centre is contact@spodemuseumtrust.org

The Centre originally opened on 19th October 2012 as a two-year exhibition telling the social history of the Spode factory and with some of the Collection returned from store and placed on show to the public. The exhibition was made possible by a £50,000 grant from the Heritage Lottery Fund and by the help of the City of Stoke-on-Trent who, as the new owner of the former factory site, renovated the premises and granted to the Trust an initial two-year lease at a peppercorn rent. The Trust has continued to occupy the premises ever since and, thanks to the continuing support of the City Council, has significantly expanded its exhibition space and added a shop.

The Centre is run by a Centre Manager (‘the Manager’), who reports to a Sub-Committee of three Trust Members attended by a volunteer who works in the shop. This year because of the continuing Covid-19 pandemic and resultant closures and restrictions, there has been no face-to-face meeting of the sub-committee, but the Manager, when working, has attended Zoom meetings of the Members and has reported on relevant matters affecting the Centre whether open or closed and its trading operation.

The Manager was placed on furlough leave as from 18th March 2020 under the Government’s Coronavirus Job Retention Scheme and remained on it, with the Trust topping up his salary to 100%, until the scheme came to an end on the 30th September 2021. During periods when part-time working was permitted under flexible furlough, the Manager came back to work part-time and during periods when the Centre was closed to the public, the Manager worked behind the scenes with a small body of loyal volunteers to maintain the Centre and to sell from the shop wares online and by other ways to maintain some incoming revenue for the Centre.

There have been no serious incidents or other matters at the Centre or anywhere else that the Trust should have reported to the Charity Commission but did not do so. The Trust, being ever mindful of security, maintains CCTV cameras in the Centre to improve security and for the protection of staff and volunteers. The Centre Manager has an App on his mobile phone so that if an incident occurs when he is not at the Centre e.g., the fire alarm has gone off, he can see what activity, if any, is going on inside the Centre. Also, the Centre has both fire and intruder alarms which are linked up to the City Council’s monitoring station which will react if, during the night, one of the alarms is triggered. The Trust takes very seriously the security of the Centre and the protection of its Centre Manager and its volunteers and the public who visit the Centre.

The Trust runs a website www.spodemuseumtrust.org which sets out details of its function and its Collection. During 2021, this website received 27,569 hits and 20,859 unique visitors. For anyone who wishes to read more about the Centre and its displays, they are referred to the Spode Museum Trust

Heritage Centre page of the website. The Centre is also promoted through various social media pages but because of the period of closure of the Centre it was considered not worthwhile to produce any leaflets for circulation or to pay for the Centre to be advertised to the public through the membership of tourism promotion organisations, VisitStoke and Destination Staffordshire.

Tenure

In March, the City Council as landlord granted a renewal lease of the Centre for a further two years at a peppercorn rent from the date when the existing lease expired at the end of March 2020.

In January, the City Council had confirmed its support for the grant of a much longer lease of say 20 or 25 years subject to exact terms being negotiated. This would ensure the Trust's longer-term future/development on the Spode site and its eligibility to bid for capital development grant aid from the National Lottery Heritage Fund ('NLHF') when the current lottery funded (£97,500) feasibility project 'Spode Museum Trust: From Clay to Treasure' is completed. In March, heads of terms were received from the Council and negotiations will make further progress when various property repair issues at the Centre are resolved.

Trading – SMT Enterprises Limited

The Trust has made it a central objective to develop sustainable income sources so that it can be independent of subsidies from governmental and other bodies for its day-to-day operating costs. To this end, on the 25th March 2015, it formed a wholly owned limited liability company known as SMT Enterprises Limited (CR No. 9510002) ("SMTE") to act as its trading arm. This has had the continuing benefit that trading risk is kept separate from the Trust and the company's profits can be donated tax-efficiently to the Trust. SMTE's trading operation, mainly in selling vintage Spode ceramics, prints taken from old hand engraved Spode copper plates, donated books; and products made by local artists in craft studios on the Spode site has expanded considerably and is now an important source of the Trust's income. Unfortunately, for the trading year ended 31st March 2021 trading and profits were seriously affected by the Covid pandemic which had commenced in March 2020 and the resultant lockdowns and local restrictions which meant a big drop in visitors during the year and key volunteers having to shield. However, some sales turnover was possible in the museum shop between lockdowns, and more was achieved by selling shop stock over the internet on eBay. However, for the year ended 31st March 2021 compared with the previous year, overall sales fell by 70%, its gross profits fell from £42,874 to £12,217, a drop of 72% and net profit before donation to the Trust fell from £14,720 to £399. Fortunately, SMTE's much reduced profit donation to the Trust was compensated by the Covid grants that the Trust was able to receive from the Government. Unfortunately, the Covid pandemic and the resultant lockdowns had an adverse effect on SMTE's operation until the Autumn of 2021.

Financial Accounts

The financial accounts of the Trust on an Income and Expenditure basis for the year ended 31st December 2021 accompany this report.

Summary of Main Activities at the Centre

The start of 2021 saw the third national 'stay at home' lockdown due to the Covid viral pandemic and so the Centre had to remain closed with the uncertainty as to when it would be able to re-open. Members took the view that irrespective of future easing of restrictions the Centre would only re-open when it was both lawful and financially worthwhile to do so. As a result, the Centre remained

mostly closed from January to August although during that period, subject to Covid-19 restrictions permitting, online trading continued to take place in the shop to maintain some flow of revenue and the Centre even hosted virtual visits from clients in Japan via video link.

During closure, however, the opportunity was taken to carry out Improvements to the displays in the front of house including installing 2D displays showcasing 6 key people who had played a significant part in the history of the Spode factory. However, regrettably, due to serious penetrating damp, the lower gallery had to be closed and is currently used only as storage until the City Council as landlord can obtain funding to cure the inherent problem in such an old building.

On the 11th September, the Centre re-opened to coincide with the start of the British Ceramics Biennial which unfortunately had to be held off the Spode site due to asbestos being found in the buildings where the Biennial had been held in previous years. Nonetheless, the Trust played a full part hosting three exhibitions in its Centre, namely, Paul Scott's Cumbrian Blues exhibition centred around his bone china Gardens of Lyra tea service produced for Fortnum and Mason through the collaboration of himself and the Trust; an exhibition of the final degree work of MA ceramic students at Staffordshire University; and an exhibition by a BCB funded group of contemporary artists called Haptic Tacit. The undoubted success of these exhibitions was reflected in the visitor numbers of 140 and 1202 for the months of September and October respectively. During the remaining months of the year the Centre hosted an exhibition by the Society of Staffordshire Artists and so by the end of a year, so badly affected by the Covid pandemic, the total visitor numbers to the Centre came to 1,845.

During the year, the Acting Chairman of the Trust attended several meetings of the High Street Heritage Action Zone along with representative from the City Council and Historic England ('HE') to decide how HE monies could be spent renovating buildings on the old Spode site including parts of the Centre. For the Trust, these meetings culminated in December in the award by HE of funds for, amongst other things, the renovation of the large derelict space known as the Garrett Room on the first floor of the Centre including the installation of a vitally needed second staircase to comply with fire and building regulations. This renovation, when completed in 2023, will mean the Trust can fulfil its long-held desire to return its ceramic collection, presently stored offsite, to the Centre and, with appropriate facilities and racking, to store it correctly in the Garrett Room and allow its proper access and curation to take place. Fortunately, in March, a successful application had been made to the Headley Trust for a grant of £40k to cover the cost of eventually moving the ceramic collection back to the Centre.

During the year, the Trust also supported the planning application of the owner of the aparthotel on the site to extend into part of a building adjoining the Centre and, if successful, the owner has agreed that, free of charge, disabled persons can use its proposed new lift as a means of access to and from the Trust's Conference Room and Blue Room on the first floor of the Centre.

'Spode Museum Trust: From Clay to Treasure' Project

During the year, with the continuing help of the National Trust External Partnership Team ('the NT Partnership Team'), Members made further progress with this NLHF funded project.

In March, the three work packages of Curatorial/Conservation, Options Appraisal and Evaluation were sent out to tender and, after good responses, in May appointments were made: Headland Design were appointed to the Curatorial and Conservation package, Counterculture were appointed consultants for the Options Appraisal package and a David Waterfall was appointed to the Evaluation package. The architectural work package was held back because of the uncertainties of what

buildings the Council would be prepared to lease to the Trust. In July, a meeting was arranged on site so that the three recently appointed consultants could familiarise themselves with the site and buildings.

In September 2021, Sara Hilton, the Governance and Operational Consultant, was appointed to the additional role of mentor to the Trust, the NLHF having agreed that some of the contingency grant monies could be allocated for this purpose.

In October, Counterculture presented its summary of where Phase 1 research had reached and the challenges and opportunities that were facing the Trust and its large collection in deciding its future direction and the different groups and audiences to which it could possibly appeal. After consultations, including with Headland, NT Partnership Team and others, there emerged four broad areas of what the Trust could be in the future, namely, museum, museum within a factory setting, part of a wider leisure and cultural retail offer based around heritage or take the heritage and creativity route and within these broad themes there were many approaches that could be taken. When the options were narrowed down for the Trust, a key consideration would be for members to look at business models for each of the possible routes to see if any offered a financially credible way forward. In December, Counterculture were working on a basic business plan setting what income would be needed to sustain the various routes the Trust might decide to take in the future.

In December, the final version of SH's report on Governance and Organisational Development was circulated to Members and a working group was to be set up so that the recommendations could be considered, and an action plan drawn up to take forward those recommendations chosen. The Trust had already started to take forward some of the recommendations e.g., a Members' Code of Conduct.

Also, in December, the Trust received a draft of a final report on the Trust's Collection from the Conservation and Curatorial consultants Headland Design, the executive summary of which would be added at the end of the feasibility study.

A serious concern for the Trust during the year has been the City Council's desire to sell off parts of the old factory site and some of the buildings that were originally included in the list of scoped buildings in the NLHF Resilient Heritage grant application albeit that the Council do wish to work out a long term (10 years) mixed use strategy for the site which would include cultural components. However, in August, news was received of an anticipated outline planning application from a firm of property developers known as Nimrod to develop major parts of the historic factory site for residential and other uses, to be financed possibly in part from the Government's Levelling Up Fund for the regeneration of poor city centre areas. By the end of the year, no such application had been submitted but when it is, the Trust will make representations as it is keen to see that in any proposed development the heritage of the site is respected and preserved.

Vision and Strategy Working Group

This group had been set up by Sara Hilton to consider the strengths and weaknesses of the Trust and its opportunities and threats, and its present and potential partners and stake holders. The first report was issued in February and set out initial findings and thoughts after looking at how museums and organisations of a similar nature here and abroad had developed and transformed themselves by bringing new life to their collections and archives through engaging with wider audiences. The group had a second meeting in March at which marketing consultants Palmer Squared introduced ideas on

marketing and audience development. In April, Sara Hilton presented a report using other museums and centres as comparators and setting out what the Trust could learn from their experience in developing their raison d'être. For the rest of the year, the Group worked on taking forward the skills audit, preparing recruitment packs and interviewing potential new members.

Marketing and Website

SMT started the year with funding of £3k from the Stoke and Stafford Growth Hub Kickstarting Tourism Fund plus £3k match funding from the Trust to fund consultants to design website improvements with capacity for e-commerce integration and £20k from the NLHF Culture and Recovery for Heritage Fund to help the Trust recover from the economic impact of Covid-19 by funding marketing/audience development and to complete website/ecommerce development. Consultants Palmer Squared were appointed to the marketing and audience development role and David Edwards of Creative Resolve was appointed to the role of developing a new website for the Trust. In April David Edwards produced a preview of the framework for a digital museum site with interactive models and work was ongoing.

In May, Palmer Squared produced an update on the firm's work on marketing and said that work on audience development and areas of particular focus would be finished at the end of June. However, by the end of the year, the new website was still a work in progress and impeded by the lack of a brand identity and the marketing and audience consultants were integrating their marketing strategy with the consultants who were working on curatorial and options appraisal, as yet its work was incomplete without agreement with the Portmeirion Group, the Spode brand owners, on potential intellectual property issues.

Public Benefit

In the activities of the Trust and in the running of the Centre, the Trust has always endeavoured to advance the charitable objects of the Trust but this year it has again been particularly difficult because of the closure period of the Centre, the furloughing of the Manager and the shielding of Members and volunteers alike from the coronavirus. However, as soon as it was possible to reopen the Centre legally, safely, and economically the Trust did so. However, whether the Centre was open or not, in carrying out its charitable purposes the Trust has always, pursuant to Section 17 of the Charities Act 2011, paid due regard to the Charity Commission's guidance on public benefit when exercising any powers or duties to which the guidance was relevant. Despite a difficult year, the Trust has continued to further the charitable objects contained in its Trust Deed by activities including:

- Generating income by selling wares in the shop to sustain the finances of the Centre and when the shop was closed due to the pandemic by selling goods online.
- Claiming the Government's Help to Businesses whether Business Rates relief or lockdown/local Restrictions Support grants to closed businesses and Restart Grant totalling some £28,571.56.
- Applying successfully for registration with HM Revenue & Customs under the Gift Aid Small Donation Scheme so that the Trust in the future can claim standard gift aid on small donations made by visitors to the Centre.

- Successfully applying for the grant of £40k from the Headley Trust to help finance the eventual removal of the Trust's ceramic collection back to the Spode site for proper storage, access and curation.
- Continuing Zoom meetings between Members to maintain communication between themselves and with the Manager when face to face meeting were not possible or necessary.
- Making some improvement to the visitors experience in the front of house.
- Successfully taking part in the 2021 British Ceramic Biennial.
- Maintaining dialogue with the City Council re. the future of the Centre in the buildings available on the old Spode factory site and regarding their state of repair; and registering its interest in buildings on the site that the Council wished to dispose of and which the Trust would ideally like to have
- Maintaining dialogue with and help from the NT Partnership Team in the furtherance of the 'Spode Museum Trust: From Clay to Treasure' project.
- Appointing three more consultants under the NLHF Resilient Heritage Grant, namely, to the consultancy roles of Curatorial/Conservation, Options Appraisal and Evaluation.
- Taking steps to improve the governance of the Trust.

Objectives in 2022

Unfortunately, although in July the final stage of Covid restrictions were lifted in England with the ending of social distancing rules and the wearing of face covering no longer required by law, the 2021 year ended with the threat from the Omicron variant and the mask mandate being extended to cinemas, theatres and similar indoor venues and the Government's advice that employees should work from home, if possible. Accordingly, subject to the spread of the new variant and the need for any further lockdowns or restrictions, the Trust's plans for the year ahead will include the following:

- Appoint the final consultant, namely, the architectural consultant under the NLHF 'From Clay to Treasure' project - this appointment has been delayed because, apart from a building No. 6, it was not known what buildings on the site would be made available to the Trust – and progress the project by receiving and considering the final reports of the consultants.
- Agree the Trust's vision and strategy for the future and appoint several new members of the Trust (including a new treasurer) who can bring to the Trust the skills that are needed to take it into the future and, importantly, have the time to devote to the task.
- Negotiate and complete a further lease of the Centre from the City Council when the existing lease expires on the 31st March 2022 and to continue progress with the Council for the grant of the 25-year lease.
- To go live on a new website for the Trust together with the potential to add on an eShop for increasing online sales from the shop.
- To receive the final report on marketing and audience development.

- Publish the 70-page Guide for the Blue Room written by the Centre Manager which is in course of preparation.
- To see the renovation of the Garrett Room and the installation of a second staircase so that the Trust's ceramic collection can return from offsite storage and be stored in the Room and properly curated with eventual public access.
- By agreement with the owner of the adjoining hotel, to secure lift access to the first floor Blue Room.
- Hold more temporary exhibitions in the Centre including ones that have nothing to do with ceramics to broaden the appeal of the Trust and to attract members of the public into the Centre who wouldn't ordinarily enter a museum; and give visitors a stimulus for revisits. They will also increase the revenue in the shop which is the Trust's principal form of income.
- Explore additional ways to increase the income of the Trust.
- To improve the internal decorative order and the Trust's offer in the front of house when all the repairs and building work in the Centre proposed by the City Council have been carried out.
- To continue discussions with the City Council over the future of the moulds left on the former Spode site when the factory closed and to seek grants to secure the future of moulds of significant historical interest and to renovate the old slip kiln building No.6 as their home and for any more modern moulds that are chosen to be saved.
- To seek any available grant funding and generally protect and improve the financial position of the Trust.
- Recruit more Volunteers and demonstrators to help run the Centre.
- To send a representative to a first Spode Summit on 20th January 2022, such summit to include parties outside the Trust e.g., the City Council, the University, and other potential partners and to look at the Spode site and try to come to some agreement about what it means in terms of its heritage and history and to the wider community so that all parties are seeing its significance in the same way.
- To continue talks with representatives of Portmeirion to explore how both the company and the Trust can work more closely together for mutual benefit – so that the Trust can use its collection and Archive in a cultural and commercial context without infringing the Company's copyright and brand.
- To update the Trust's mission statement

Thank You

The Trust wishes to thank the Stoke-on-Trent City Council, the NLHF, the NT Partnership Team, HE, the Headley Trust, the Friends of the Spode Museum, the American Friends of the Spode Museum, the British Ceramic Biennial, and all those, particularly the Centre Manager Michael Escolme and his small band of loyal volunteers at the Centre, who have given support to the Trust and its Centre during another extraordinarily difficult year.

Approved by the Trustee and signed on its behalf by its acting chairman:

Richard Gray
Acting Chair


28th October 2022

Spode Museum Trust
Income and Expenditure Account
For The Year Ended 31 December 2021

	31/12/2021			31/12/2020
	£	£	£	£
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
<u>Income</u>				
Donations -Uk	40,274	0	40,274	15,827
HLF Grant	0	55,000	55,000	46,250
Beavers Arts Limited Grants	0	1,900	1,900	0
Clay Foundation Grant	700	0	700	0
Covid Support Grants	28,572	0	28,572	35,000
Proceeds From Sale of Donated items	0	0	0	1,233
Receipts From Furlough Reimbursements	4,923	0	4,923	10,921
Income From Identifications	902	0	902	848
Other	87	0	87	0
	<u>75,458</u>	<u>56,900</u>	<u>132,358</u>	<u>110,079</u>
<u>Expenditure</u>				
Centre Operating Costs				
Staff salary Costs	22,697	0	22,697	23,635
Staff Pension Costs	1,208	0	1,208	1,266
Payroll Administration Costs	1,285	0	1,285	1,141
Site Service And Business Rates	2,789	0	2,789	1,796
Marketing	130	0	130	1,014
Gas / Electricity / Telecoms / Security	4,531	0	4,531	7,136
	<u>32,640</u>	<u>0</u>	<u>32,640</u>	<u>35,988</u>
Less Recharges To SMTE	0	0	0	(10,000)
Net Centre Operating Costs	<u>32,640</u>	<u>0</u>	<u>32,640</u>	<u>25,988</u>
Other Costs				
Insurance, Net Of Reclaims	1,021	0	1,021	1,066
Consultancy	17,315	53,391	70,706	4,000
Refurbishments	2,896	0	2,896	188
Legal	90	0	90	13
Displays	65	1,900	1,965	0
Laptop	760	0	760	0
Other Costs	191	0	191	397
	<u>54,978</u>	<u>55,291</u>	<u>110,269</u>	<u>31,652</u>
Total Expenditure	54,978	55,291	110,269	31,652
Net of Receipts / (Payments)	<u><u>20,480</u></u>	<u><u>1,609</u></u>	<u><u>22,089</u></u>	<u><u>78,427</u></u>

Spode Museum Trust
Statement Of Assets And Liabilities
For The Year Ended 31 December 2021

	31/12/2021			31/12/2020
	£	£	£	£
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
Cash Funds				
HSBC	40,954	43,859	84,813	66,238
Paypal	152	0	152	6,271
Total Cash Funds	41,106	43,859	84,965	72,509
Other Monetary Assets				
Due From SMT Enterprises Limited	29,558	0	29,558	16,720
Other Debtors	0	0	0	1,233
Total Other Monetary Assets	29,558	0	29,558	17,953
Liabilities				
Net Wages	3,161	0	3,161	0
Payroll Deductions	0	0	0	1,189
Total Liabilities	(3,161)	0	(3,161)	(1,189)
Total Assets Less Liabilities	67,503	43,859	111,362	89,273
Total Funds Brought Forward	47,023	42,250	89,273	10,846
Net of Receipts / (Payments)	20,480	1,609	22,089	78,427
Total Funds Carried Forward	67,503	43,859	111,362	89,273

Signed 
Mr R Gray (Trustee)

Date26.10.2022.....



Report to the trustees/members of

Charity Name
Spode Museum Trust

On accounts for the year ended

31st December 2021

Charity no (if any)

519597

Set out on pages

1-2

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/12/2021.

Responsibilities and basis of report

As the charity trustees of the Trust, 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 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 (~~other than that disclosed below*~~) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

** Please delete the words in the brackets if they do not apply.*

Signed:

S D Burdon

Date:

27/10/22

Name:

Sylvia Burdon (Mrs)

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

Association of Accounting Technicians (AAT)

Address:

1 The Fold, Oulton, Stone, Staffs ST15 8UF

Only complete if the examiner needs to highlight 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.