

Blackpool Museum Trust
Statement of Financial Activities (including income and expenditure account) for the year ended 31
March 2021

Blackpool Museum Trust

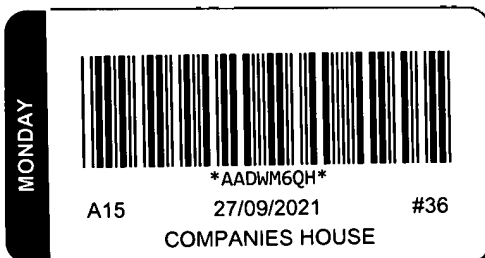
A company limited by guarantee

Annual Report and Financial Statements

For the Period 1st April 2020 to 31st March 2021

Company Registration Number: 09854607

Charity Registration Number: 1170082



Independent Examiners
Smith Craven, Chartered Accountants,
Sidings House, Sidings Court, Lakeside, Doncaster, DN4 5NU

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Annual Report and Financial Statements
For the Year Ended 31st March 2020

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1 Reference and Administrative Details

1.1 Name

Blackpool Museum Trust

1.2 Company Registration Number

The Companies House registration number is 09854607.

1.3 Charity Registration Number

The Charities Commission number is 1170082.

1.4 Registered Office

FYCreatives
154-158 Church Street
Blackpool
FY1 3PA

1.5 List of Trustees

Laurence Llewelyn-Bowen (Chair)	Katherine O'Connor
Nigel Patterson (Vice Chair)	Carol Neale
Steve Thompson (Treasurer)	Sir Andrew Parmley

1.6 Senior Management

The Trust does not directly employ staff, but is supported the Blackpool Museum Project Team, who are employed by Blackpool Council for the purposes of this Project.

1.7 Bankers

Barclays Bank
Birley Street
Blackpool
FY1 1DU

1.8 Independent Examiner

Smith Craven
Sidings House
Sidings Court
Lakeside
Doncaster
DN4 5NU

1.9 Solicitors

Dawn Goodall
Head of Legal Services
Blackpool Council
No1 Bickerstaffe Square
Blackpool
FY1 3AZ

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2. Structure, Governance and Management

2.1 Governing Document

The Blackpool Museum Trust is a company limited by guarantee governed by its memorandum and articles of association dated 3 November 2015. It is a registered charity with the Charity Commission, certificate dated 8 November 2016. It is governed by its Articles of Association, which are available on request, or can be viewed on the Companies House website.

2.2 Members of the Company

The members of the company include those admitted to membership by the Directors and one local authority representative who is appointed by Blackpool Council.

2.3 Appointment of Trustees

The Directors who served during the year 2020/21 are listed on page three of this annual report.

The Board of Trustees is made up of at least three and not more than seven members. This comprises one local authority trustee and up to six community trustees. The community trustees are appointed by ordinary resolution or by a decision of the trustees.

In selecting trustees there will be due regard for the existing range of skills and expertise of the Board, the skills and expertise of the individual and how he or she will contribute to the success of the company.

The Trust has also appointed a company secretary in line with its powers within the Articles of Association.

The trustees retire by rotation with a third of the Board retiring each year. The term of office is three years, however trustees can be reappointed for up to nine years. The local authority representative is not bound by this stipulation. Blackpool Council decides on his or her the period of office.

The Administration and Finance Manager within the Blackpool Museum Project Team ensures that disclosure and barring checks are undertaken where required.

2.4 Trustee Induction and Training

All Directors complete an induction programme, designed to inform them about the Trust's structure, strategy, financial planning arrangements and delegation framework. The Chair is responsible for making new trustees aware of their responsibilities under charity law, and arranging appropriate induction and training, to include safeguarding training.

2.5 Management of the Trust

The Board of Directors meets at least four times a year to shape the Trust's decision-making processes. In addition working Groups are used to focus on time limited projects or review.

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The day to day operation of the charity is the responsibility of Blackpool Council's Head of Heritage and the other members of the senior management (all of whom are employed by Blackpool Council), who together with the Trustees constitute the key management personnel of the charity.

2.6 Statement of Trustees' Responsibilities

The trustees (who are also directors of the Blackpool Museum Trust for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland.

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 Charity and the Group and of the incoming resources and application of resources, including the income and expenditure, of the Group 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;
- 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 Charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain The Charity's transactions and disclose with reasonable accuracy at any time the financial position of The Charity and the Group 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 Charity and the Group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

2.7 Ethical Fundraising

We are committed to employing a transparent and ethical approach to our fundraising activity, and we seek to put our supporters at the heart of what we do. The Blackpool Museum Trust is registered with the Fundraising Regulator and abide by the Code of Fundraising Practice and the Fundraising Promise. They are also organisational members of the Institute of Fundraising.

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2.8 Policy Documents

The Blackpool Museum Trust operates under a suite of good practice policies. These include:

- A code of conduct
- An equality and diversity policy
- A GDPR policy
- A safeguarding policy statement
- A health and safety policy
- A reserves policy
- An investment policy
- A gift acceptance policy
- An expenses policy
- A giving policy
- A risk register

All of the trustees are aware of these policies, are familiar with their content and put them into practice in the daily running of the Trust. These policies are available for inspection upon request. They are reviewed and revised every three years.

2.9 Safeguarding of Data: GDPR

The Trust's Data Protection Policy sets out its commitment to protecting personal data. It also outlines how we implement that commitment in respect of the collection and use of personal data.

Blackpool Museum Trust recognises the need to fully comply with the requirements of the Data Protection Act 2018 (DPA) and the General Data Protection Regulation (GDPR), and the obligations set out in these.

Blackpool Museum Trust regards the lawful and correct handling of all personal information as a very important and essential element of its successful service delivery. It is equally important that the Trust maintains a level of confidence with those who carry out business with the Trust.

Blackpool Museum Trust does not and shall not discriminate. It holds inclusivity at its core.

There are six key principles that provide a framework for good practice and the proper handling of personal data that are enforceable by the Information Commissioner.

Personal data shall be:

1. Processed lawfully, fairly and in a transparent manner;
2. Collected for specified, explicit and legitimate purposes and not further processed in a manner that is incompatible with those purposes;
3. Adequate, relevant and limited to what is necessary in relation to the purpose for which they are processed;
4. Accurate and, where necessary, kept up to date; every reasonable step to ensure

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inaccurate data are erased or rectified without undue delay;

5. Kept in a form which permits identification of the individual for no longer than is necessary for the purpose which the data are processed;
6. Processed in a manner that ensures appropriate security of the personal data, including protection against unauthorised or unlawful processing and against accidental loss, destruction or damage.

The Trust has a seven point process to ensure compliance against these principles. These are detailed in the Data Protection Policy which is available upon request.

The Company Secretary is accountable for compliance with data protection legislation and is ultimately accountable to the Information Commissioner on behalf of Blackpool Museum Trust.

2.10 Principal Risks & Uncertainties

Our risk management processes help us identify and manage the most significant risks to the Trust. By significant we mean those that could stop us achieving our strategic objectives or have a significant detrimental impact on the organisation. There is a range of possible impacts which need to be considered such as financial, regulatory, operational, reputational or environmental.

As Trustees, we concentrate our efforts on ensuring that the most significant risks, including financial risks, are being identified and managed effectively. We participate in risk identification and analysis through periodic risk workshops and the most significant risks are reported to us twice a year. Our risk register is available on request.

3 Objectives and Activities

3.1 Charitable Objects

The charity formally exists according to its Memorandum *"for public benefit to promote the education of the public by supporting the establishment and maintenance of a museum in Blackpool, known as the Blackpool Museum Project, to promote the awareness and appreciation of popular culture in Blackpool and in the UK generally."*

3.2 Our Vision

Our vision is to be successful in supporting and fundraising and by so doing ensure the success of the Blackpool Museum Project so that in five years' time Showtown (the newly launched brand name of the Blackpool Museum is ...

"a top attraction in Blackpool – an experience not to be missed, owned and loved by locals and visitors alike. A leader in the museum sector, putting people at the heart of curatorial practice, at the forefront of heritage interpretation and learning. A dynamic and successful business making a positive economic and social impact in Blackpool."

3.3 Our Values

We share our values with the Blackpool Museum Team as we strive to support them in their quest to create Showtown: The museum of fun and entertainment. These values are what we believe in and they underpin everything we do.

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We promise to work with the Blackpool Museum Project Team to:

- **Be fun:** creating an exciting and memorable day out for all the family.
- **Inspire:** sparking creativity, imagination and enthusiasm.
- **Nurture pride:** building pride and encouraging a fresh perspective on Blackpool.
- **Transform:** making a positive impact on Blackpool and its people.
- **Celebrate:** Blackpool's rich heritage and its unique place in the nation's heart.
- **Be open:** creating a welcoming space for all, embracing genuine partnerships and staying open to new ideas.
- **Have integrity:** working ethically with collections, people and their stories.

3.4 Our Purpose

Our primary purpose is to support the establishment and maintenance of Showtown: The museum of fun and entertainment to:

- enable it to celebrate the greatest show-town on earth;
- engage local residents and visitors through fun, laughter and stories;
- share what makes Blackpool special.

3.5 Public Benefit

In shaping the objectives and planning the activities for the year, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs.

The trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales. The trustees have considered the Charity Commission's general guidance on public benefit and have taken it into account when reviewing the Charity's aims and objectives and in planning its future activities. The trustees are satisfied that the aims of the Charity are carried out wholly in pursuit of its charitable aims for the public benefit.

The Blackpool Museum Trust observes the methods and principles in the Charities Statement of Recommended Practice (SORP) in the preparation of Charity accounts in accordance with the applicable Accounting Standards in the UK. In so doing the Trust:

- makes judgements and estimates that are reasonable and prudent;
- states whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepares the financial statements on the going-concern basis unless it is inappropriate to presume that the Charity will continue in business;

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and group and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the National Trust Act 1971. They are also responsible for safeguarding the assets of the Charity and

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the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the Charity and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

4. Achievements and Performance

4.1 Introduction

This Trustees' Report and Final Accounts covers the year from 1 April 2020 to 31 March 2021.

The trustees are pleased to present their annual report together with the consolidated financial statements of the Blackpool Museum Trust for the year ended 31 March 2021. The trustees have properly exercised their powers to manage the affairs of the Charity in a way that reflects the highest standards of due diligence and professionalism.

4.2 Reporting Framework

The trustees' Annual Report and financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102). The trustees' annual report includes the information required for a directors' report under the Companies Act 2006.

4.3 Chairman's Report

The period of this annual report began just a week after the first national lockdown started. However despite the challenges which the Covid-19 pandemic threw at us, as you will see from this report, the Showtown project continued to thrive and the progress which has been made is nothing short of remarkable.

The first challenge was to review, check and sign off the RIBA 4 drawings for the basebuild. This is a really crucial point in any project as it is the detailed design stage and the RIBA 4 drawings form an essential part of the tender packages. Pre-Covid this would have happened in person with key project team members in the architect's offices in Manchester. For everyone who took part this was the first real experience of meeting via Microsoft Teams and it went remarkably smoothly. Following the RIBA 4 sign-off the basebuild tender documents were finalised. We then worked with the North West Construction Hub, who supported the procurement process. This happened throughout September and October, when Conlon Construction Ltd emerged as the preferred basebuild contractor.

During spring and early summer rapid progress was also being made with the exhibition design process. We worked with comedy scriptwriter, Jayne Kirkham to finalise the words which will appear in the exhibition galleries. This is a very different approach to museum exhibition design where the curators usually write all the copy for the

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information panels. Our decision to bring in a professional scriptwriter is a very clear demonstration of Showtown's approach to create a genuinely fun and family-centred experience. We also worked with Why Not Associates to turn the scripts into a graphic design scheme which would fit with Showtown's bubbly personality. Why Not Associates were the graphic design team behind the Comedy Carpet, so they were very much in tune with Blackpool and incredibly knowledgeable about the town's graphic design history.

Meanwhile the curatorial team were also working with our exhibition designers to reach the RIBA 4 stage. This resulted in a package of several hundred detailed design drawings of every aspect of Showtown's themed display galleries. These were signed off in August ready for the tendering of all the key exhibition packages. This included the main exhibition fit-out, the audio-visual hardware, audio-visual content, manual interactives and large artwork illustrator. This tendering activity concluded in April, just as this annual reporting period was drawing to a close.

Also during this period the site wayfinding has progressed to detailed design stage ready for production and we went out to tender for a retail fit out company. This process was successful and we now have a contract in place with Concept Display.

As part of the exhibition design process we also held three virtual access focus group sessions to test the Showtown's interpretation to make sure that it is fun, understandable and easy to read plus a session to test the wayfinding signage to test the accessibility of the signs as you move around the museum.

In many respects the aspect of the Showtown project most directly affected by Covid-19 has been the Activity Plan. By its very nature this is all about engaging directly with a wide range of people. We were literally just about to start this when the pandemic struck. Consequently many of the activities which had been planned were either postponed or radically remodelled to fit with the restrictions which have been in place throughout this period. However that said the Learning and Engagement Team were fantastic in responding to this challenge as can be seen by the wide range of activities which were successfully delivered.

One of our headliner elements within the Activity Plan is the Open Up the Mic project. This is a joint project with Headstart which focuses on young people and working with stand-up comedy as a way of building confidence and resilience. OUTM was due to start in March 2020 and we had just appointed Blackpool comedian, Ruth Cockburn, to deliver this project when Covid struck. The planned face to face session were quickly redesigned as a digital engagement element to keep the young people engaged and over the summer. Ruth also composed her own Blackpool Rockdown theme tune which was launched on You Tube. As we now approach the end of March 2021 we are eagerly looking forward to being able to start the face to face sessions as the third lockdown restrictions begin to ease.

With the very severe restrictions imposed during lockdown 1 many of our engagement activities moved on line. One example of this was our Laughter Week on social media

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which took place between the 20 July and 25 July 2020. This included lots of laughter inducing activities, films (two commissioned from local performers), a look into our entertainment archives, children's stories and plenty more. Two other themed online events were focused around the seaside (in May) and dance (in November).

Our time capsule project also moved online and took a Covid theme. This involved our young people being encouraged over the summer and early autumn to submit their reflections of Blackpool in lockdown in a range of formats. These will be 'hidden' in the museum as part of the basebuild.

The Blackpool Museum Trust were successful in applying for funding totalling £4,600 from the Lancashire COVID Fund for a project called 'Get Blackpool Laughing'. This saw Showtown working with Feel Good Communities to deliver a three part project.

Laughter Care included the creation of a suite of laughter videos which were distributed across Care Homes and Sheltered Accommodation in Blackpool to reach some of the town's most isolated older people.

For Family Laughs we produced a simple and visual guide to laughter exercises which anyone can do with their family to relieve stress and bring you closer together. This consisted of an A3 folded leaflet which was distributed across Blackpool to reach the families who do not have access to computers, tablets, phones and internet.

Finally Laughter Is The Best Medicine was a pre-recorded conversation between Robin from Feel Good Communities and several Showtown volunteers. The topic of conversation was laughter as the best medicine – how it can improve your mood, relieve stress etc. This was shared via Showtown's social media channels during our July Laughter week.

Also on the laughter theme, we worked with Robin Graham from The Laughter Company to develop laughter yoga sessions which can be delivered within care homes and to families via digital and film.

During this period we also kicked off another of our headliner projects, Get Dancing. The idea behind it is to help combat loneliness through dancing. Towards the latter part of 2020 the creative team was appointed. The main delivery partner is House of Wingz, a new, local Blackpool dance company. Musician, Callum Harvie, was also appointed to create the music. The project was actually launched in December with an open invitation to the Blackpool community and the world to come together (digitally) and help create a new social dance for Blackpool. We are hopeful that this project will move to face-to-face engagement during 2021.

We have continued to work with teachers to develop our outreach learning packages. We had planned to trial these in school this year, but this was not possible due to Covid. We are now looking to do this in autumn 2021, if Covid restrictions allow and the schools feel comfortable with this.

Our events programme has been digital since January 2021. In the February half term 191 households joined us on Zoom for a magic event with Russ Stevens. Dr Tom Preston

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delivered an insightful and entertaining talk on Lancashire Comedy Greats and we held a Silly Seaside Party for families. We also partnered with the Magic Club on the delivery of Tommy Copper's 100th birthday party celebrations.

As we move into summer 2021 we are just hoping that we will be able to reintroduce more real, as opposed to virtual, engagement activities.

Working with volunteers has always been an important aspect of the Showtown project and it is something which we enjoy hugely. Once again Covid restrictions curtailed many of our activities, but also made us think more creatively about how to maintain contact with this very important group of people. Our Collections Manager successfully set up a system which enabled volunteers to continue collections work online, which not only benefited the project, but also provided much needed purpose and sense of achievement to individuals who have found the isolation of lockdown very challenging. In addition a wide range of virtual interviews have been recorded with celebrities and stakeholders in order to gain research information for the curatorial team and quotes for the museum displays. Our volunteers have been busy transcribing these.

We also continued to support our volunteers and the performers' network through friendly phone calls and we have been experimenting with Zoom calls, not an ideal solution but still gratefully received by many.

In November we engaged with Creative Tourist to write a marketing strategy and develop an implementation plan for Showtown. This work was completed early in 2021 and we are now planning how best to put the implementation plan into practice.

Work has also begun to prepare for the new charity which will operate Showtown in the long term. The Articles of Association have been drafted. Initial work has also started to consider options for contractual arrangement and terms and conditions for new staff who will be employed directly into the new company, plus TUPE arrangements for Council staff who will be transferred into it. We have also begun an inclusivity audit to reassess the policies, processes, communication methods and approaches to relieve barriers for as many people as possible and to create an organisation which is truly inclusive.

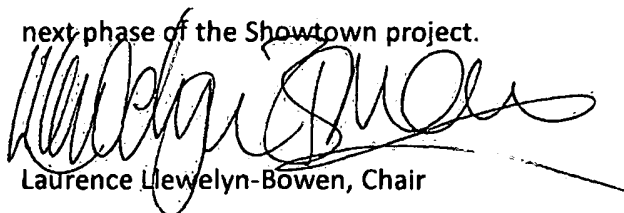
In terms of fundraising applications were submitted to the Bernard Sunley Foundation, the Clothworkers Foundation, the Weston Loan Fund and the Schroder Trust. Unfortunately none of these were successful.

However on a much more positive note we have been developing a strong and positive relationship with Lady Anne Dodd with a view to gaining support from the Ken Dodd Foundation. This relationship has grown, in no small measure, due to our fellow trustee, Sir Andrew Parmley, who is a personal friend of Lady Anne. Andrew and Rachel (our Stakeholder and Engagement Coordinator) took great pleasure in welcoming Lady Anne to Blackpool during summer 2020, including a site visit, and we are looking forward to continuing this relationship in 2021.

All in all the last year has certainly been challenging, but also hugely rewarding. We have learnt a great deal and achieved a significant amount. As we begin to see a gradual relaxation of Covid restrictions we are looking forward, with great enthusiasm, to the

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next phase of the Showtown project.



Laurence Llewelyn-Bowen, Chair

Date: 3 September 2021

4.4 Financial Review

The financial accounts relating to this report ran from 1 April 2020 to 31 March 2021. The accounts have been independently examined by chartered accountants, Smith Green.

During the twelve months covered by this report a total of £4,815 in donations was received by the Trust. This was made up of a grant of £215 from general donations, largely from individual members of the Performers' Network and/or heritage volunteers. A grant of £4,600 was also received from the Lancashire Covid Fund for the creation of laughter resources. As this project was delivered and concluded within this period the £4,600 was recorded as both incoming and outgoing.

Expenses relating to bank charges of £55 were incurred during this period, leaving total funds of £155,983 as of 31 March 2021. Of which £150,000 is a restricted funds towards the Showtime Museum. The remaining £5,983 is an unrestricted fund.

4.5 Reserves Policy

The purpose of a Reserves Policy is to outline the reasons why an organisation may choose to keep money aside as a reserve either to protect itself against unforeseen circumstances or allow it to take advantage of new opportunities.

The Trust has no liabilities or regular costs. It employs no staff or buildings. It has no debts or loans which require payment. Consequently it has very low risk in terms of unforeseen circumstances beyond its control which would require use of reserves. However to ensure that the Trust is well managed and to give confidence to others a small reserve of £100 has been agreed by the Board of Trustees. This reserve would enable the winding up of the Trust in a legal and business-like manner.

The primary aim of the Blackpool Museum Trust is to raise funds to support the fundraising shortfall of the Blackpool Museum Project. These funds are then used to pay for specific elements of the Project. This transactional relationship is of relevance to the Reserves Policy as it creates a potential risk for the Trust if these external grant funds are spent, but the Museum Project is not completed and the funders request grant payback. Consequently Blackpool Council has made the commitment that, in this extremely unlikely situation, it would take responsibility for any grant payback, thus safeguarding the Blackpool Museum Trust against this risk.

Once the fundraising shortfall has been achieved any other reserves in excess of the figure indicated above can be spent on any of the Trust's aims.

4.6 Investment Policy

The Blackpool Museum Trust does not currently have the resources to pursue an active role in investment, nor does it have any plans to do so. However, if the Trust found itself in such a position where its reserves significantly outweighed its commitments, it would

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follow the principles set out within its investment policy.

Its primary investment objective is to advance the Trust's stated objectives "to promote the education of the public by supporting the establishment and maintenance of a museum in Blackpool, known as the Blackpool Museum Project, to promote the awareness and appreciation of popular culture in Blackpool and in the UK generally." Consequently.

However the following objectives will also be taken into consideration in making decisions regarding investments:

- The investment also bring social benefits in line with the Trust's primary objective and ideally that benefit is experienced within Blackpool.
- The investment also brings positive environment impacts, ideally experienced within Blackpool and/or the Fylde Coast area.
- The investment is line with the Trust's own ethical principles as outlined in the Ethical Gift Acceptance Policy.

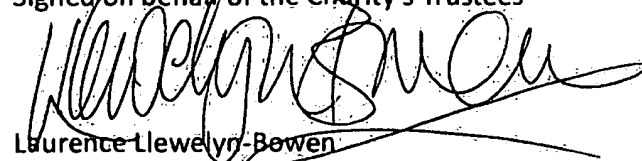
The Blackpool Museum Trust will not invest in any organisations which it deems to be contrary to its own ethical principles as outlined in the Ethical Gift Acceptance Policy.

There has been no investment activity to report in this annual report.

5 Declaration

The Trustees declared that they have approved the Trustee's report above.

Signed on behalf of the Charity's Trustees



Laurence Llewelyn-Bowen
Chair

Date: 3 September 2021

Appendix One

Statement of Financial Activities, Balance Sheet and related notes

Blackpool Museum Trust

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	Notes	Unrestricted fund	Restricted fund	31/03/21 Total fund	31/03/2020 Total funds
Incoming Resources					
Incoming resources from generated funds					
Voluntary income	3	215	4,600	4,815	150,778
Total incoming resources		215	4,600	4,815	150,778
Resources Expended					
Charitable activities					
Charitable activities	4	-	4,600	4,600	-
Bank charges		55	-	55	95
Total resources expended		55	4,600	4,655	95
Net Incoming / (Outgoing) Resources		160	-	160	150,683
Reconciliation of Funds					
Total funds brought forward		5,823	150,000	155,823	5,140
Total funds carried forward		5,983	150,000	155,983	155,823

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(Company number – 9854607)
Balance Sheet as at 31 March 2021

	Notes	<u>31/03/2021</u> £	<u>31/03/2020</u> £
Current Assets			
Cash at bank		160,583	155,823
Creditors: amounts falling due within one year	5	4,600	-
Total Assets less current liabilities		<u>155,983</u>	<u>155,823</u>
Reserves			
Restricted Funds	6	150,000	150,000
Unrestricted Funds		5,983	5,823
		<u>155,983</u>	<u>155,823</u>

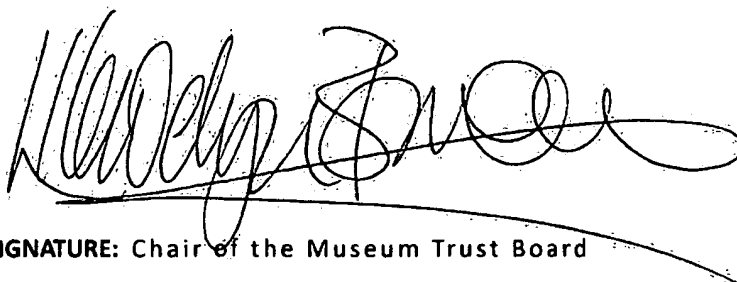
Audit Exemption Statement

For the year ending 31 March 2021, the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

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

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.



SIGNED:

TITLE OF SIGNATURE: Chair of the Museum Trust Board

NAME: Laurence Llewelyn-Bowen

DATED: 3 September 2021

Note 1 Basis of Preparation**1.1 General information**

Blackpool Museum Trust is a company limited by guarantee registered in England and Wales. 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 registered office of the charity is given in the charity information on page 3 of these financial statements.

1.2 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The 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 issued in October 2019, 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.

The charity constitutes a public benefit entity as defined by FRS 102.

The charity has applied Update Bulletin 1 as published on 2 February 2016 and does not include a cash flow statement on the grounds that it is applying FRS 102 Section 1A.

The financial statements are prepared on a going concern basis under the historical cost convention. The financial statements are presented in sterling which is the functional currency of the charity and rounded to the nearest £1.

Note 2 Accounting policies**2.1 Income**

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none">• the charity becomes entitled to the resources;• it is more likely than not that the trustees will receive the resources;• the monetary value can be measured with sufficient reliability.
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Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).
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2.2 Expenditure and Liabilities

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.
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Blackpool Museum Trust

Analysis of income		Unrestricted funds	Restricted income funds	Total funds	Prior year
		£	£	£	£
Donations and legacies:	Donations and gifts	215	-	215	778
	General grants provided by government/other charities	-	4,600	4,600	150,000
	Total	215	4,600	4,815	150,778

Note 3 Income

In respect of the prior year £150,000 of income from grants were attributable to restricted funds.

Note 4 Analysis of expenditure on charitable activities

The expenditure on charitable activities of £4,600 (2020: £Nil) is in respect of activities undertaken.

Note 5 Creditors: amounts falling due within one year

	31/03/2021	31/03/2020
	£	£
Other creditors	4,600	-