



The Brontë Society



ANNUAL REVIEW 2024-2025

FOREWORD FROM THE CHAIR OF THE BRONTË SOCIETY BOARD OF TRUSTEES

The Brontë Society's 2024-2025 financial year was defined by the completion of key capital infrastructure projects. In December 2024, we launched our new website, supported by investment in our technological and operational infrastructure, including a new CRM system and improved WiFi provision. Our fully accessible toilets and Changing Places facility, much needed for many years, opened in February 2025 and were made possible with funding from Bradford 2025's Cultural Capital Fund and Arts Council England's Capital Investment Programme. It's our hope that both projects will significantly improve our visitor offer, increase accessibility, and ensure our relevance in a modern, digital age, and indeed, this is already reflected positively in visitor feedback.

As a National Portfolio Organisation, we continue to be grateful for the support of Arts Council England. Across all areas of the organisation, we continue to embed our vision of creating an inclusive Society that remains relevant to our audience, is ambitious in scope, and committed to environmental responsibility. Through the shaping of our strategic aims, we aspire to deliver a quality programme that demonstrates our value to the communities we serve, both locally, nationally and digitally, while also fostering talent and ambition in our creative partners.

Building on our status as a Designated collection, awarded in 2023, significant and meaningful additions to the collection were made during the 2024-25 financial

year. In particular, the bequest we received in March 2024 of £325k has allowed us to designate further funds to collections acquisition, and we were successful in our bid at auction for Emily Brontë's painting 'The North Wind', and also bought a pencil drawing of Anne Brontë's from a private collection. Among other donations, loans, and acquisitions, it remains a privilege to welcome back to the Museum items that belonged to, and were produced at the hands of, the Brontë family. In doing so, we cement not only their legacies, but ours as a Society, too.

In a year in which we celebrated the Brontës' childhood through our exhibition, *The Brontës' Web of Childhood*, receiving the Sandford Award from the Heritage Education Trust in 2024 was testament



Lucy Powrie



The new, fully accessible toilet facilities at the Museum

to the strength of our learning programme, encouraging the next generation to engage with the Brontës' lives and works. Our overall programme has continued to have a multi-generational focus, from the Brontë Babies sensory sessions to our 18–25-aimed *Behind the Glass* podcast, and in the spirit of the Brontës, we have emphasised the development of up-and-coming talent through the Brontë Women's Writing Festival and the contemporary arts programme. So, too, has our outreach programme connected with local communities unfamiliar with the Museum, culminating in projects like the Brontë Stitching Group. All represent ongoing achievements, with the breadth of our offering over the past year an unwavering dedication to making the Brontës accessible to all.

We remain conscious of the cost of living crisis and its possible effect on visitor

numbers, as well as the impact on visitors' secondary spend, and are focused on ensuring resilience across the organisation. As well as careful monitoring, we assess according to sector-wide trends and respond proactively to need for budgetary adjustment. During the last financial year, we offered a six-day opening for a longer period of time than previously, and are working to diversify our income streams wherever possible. As we look ahead, we take particular note of the opportunities arising from Bradford UK City of Culture 2025 in raising our profile and fostering relationships with the local community, as well as the national cultural sector. We also look to establish a vision for the next stage of capital development, applying the lessons we have learned over the past year to shape the Brontë Society's future.

Lucy Powrie, Chair of the Brontë Society Board of Trustees



Rebecca Yorke

WELCOME FROM THE DIRECTOR

A warm hello from the Parsonage in Haworth, the jewel in the crown of the Brontë Society's collection. As the Brontë Parsonage Museum, it is a must-experience destination for people all over the world. Whether travelling from nearby or from across the globe, all our visitors leave feedback that is overwhelmingly positive about the Museum, the displays, the knowledge and helpfulness of our staff and volunteers, and for the first time – our toilets! It is a place of inspiration and stimulation, sparking curiosity and wonder in all who cross the threshold.

The last twelve months have been both busy and exciting. It has been wonderful to finally realise our vision of making the Museum more welcoming and inclusive thanks to the construction of accessible

'A proper accessible toilet to meet everyone's needs, excellent.'

Museum visitor, March 2025

toilets, which are being appreciated by all our visitors. In addition, the upgrade of our website and integrated systems is already seeing a return on investment, which in the current economic climate is very encouraging. We are continuing to see an uplift in visitor numbers, particularly those visiting as part of a group or with their school, and are making more connections with artists and creatives living and working locally. Our collection continues to grow, as does the number of ways in which we share and celebrate it.

We continue to embrace digital technologies to realise our vision to 'bring the Brontës to the world and the world to Yorkshire'. From delivering talks both online and in person, to our popular podcast *Behind the Glass*, from hybrid events to sharing our unique collections on the Bloomberg Connects app, we recognise how digital can help us to connect with and engage members and audiences in

the USA, Europe, Japan, South America, Australia and the rest of the UK, something that never ceases to be exhilarating.

At the time of writing, we are already halfway through Bradford's year as UK City of Culture, the positive ripples of which continue to reach Haworth and the Parsonage. Through partnership working with the team at Bradford 2025 and our outreach and learning programmes, we are building stronger relationships with the communities on our doorstep, as well as in the wider Bradford area. The Brontë Parsonage Museum is a firm 'must-see' for artists, creatives, funders, VIPs and the media. We are instilling our immediate neighbours and those living in the communities around us with a sense of pride and ownership in the museum while simultaneously cementing the legacy and ongoing relevance of the Brontës across the world.

As always, we have a busy year ahead of us. Building on the achievements of 2024–25, we will start to scope plans to help us realise our future ambitions: growing our visitor offer, finding new ways to display and share our growing collections,

future-proofing our collection storage and ensuring our office accommodation is adequate, accessible and comfortable.

Finally, I continue to feel immensely proud – and fortunate – to work at the Brontë Parsonage Museum. It is a privilege to lead and work alongside our talented and diligent staff and volunteers, and I would like to thank all of them for their work conserving, protecting, interpreting, sharing and celebrating the Brontës and their legacy while providing a welcoming and unforgettable experience. I would also like to thank the Board of Trustees and my fellow members of the Senior Leadership Team, including Clare Dewhirst, who retired in December 2024, for their energy, commitment and integrity. Together, we will ensure that our values of excellence, inspiration, creativity and respect continue to inform and support our practice, creating a work environment that is both challenging and rewarding, and physical and online spaces where everyone – whether staff, member or visitor – feels safe, welcomed and inspired.

Thank you for your ongoing support.

Rebecca Yorke, Director



With the team from Bradford 2025 at the opening of the new facilities at the Parsonage: from left to right Dan Bates, Rebecca Yorke, Jane Earnshaw and Shanaz Gulzar.

GOVERNANCE

Founded in 1893, the Brontë Society has a thriving worldwide membership. It was set up to organise a permanent home for items belonging to the Brontë family and the first museum opened in 1895 above the Yorkshire Penny Bank on Haworth Main Street. Haworth Parsonage was gifted to the Society by Sir James Roberts and opened to the public as the Brontë Parsonage Museum on 4 August 1928. The Brontë Society continues to be responsible for the Museum and its world-class collections and is committed to promoting the Brontë family legacy in contemporary society.



The opening of the Brontë Parsonage Museum in August 1928.

President: Dame Judi Dench CH, DBE, FRSA

Vice Presidents: Mrs Audrey Hall; Dr Patsy Stoneman

Chair of Board of Trustees: Lucy Powrie

Vice Chair of Board of Trustees: Helen Meller

Chair of Finance and Audit Committee:
Andrew Midgley

Board Members

Shahidha Bari

Laura Beare

Ciara Gallagher

Jonathan Gration (resigned 5 October 2024)

Thomas Hendry (appointed 5 October 2024)

Penelope Jenkins

Ellie Keel (appointed 5 October 2024)

Helen Meller

Andrew Midgley

Lucy Powrie

Valerie Sanders (resigned 5 October 2024)

Julian Sladdin

Lauren Watson (appointed 5 October 2024)

Senior Leadership Team

Rebecca Yorke, Director

Ann Dinsdale, Principal Curator

Gail Price, Head of HR & Operations

Mhairi Tomlinson, Head of Finance

The Brontë Society

Brontë Parsonage Museum

Church Street

Haworth

BD22 8DR

Registered charity: 529952

Registered company: 00073855

Accredited museum: 1232

OUR VISION AND VALUES

The Brontë Society's vision is:

'To bring the Brontës to the world and the world to Yorkshire.'

We do this, not only by being an internationally-renowned visitor attraction, but through our creative programmes, expanding digital offer and working in partnership with other museums and literary houses.

Our mission statement is:

To celebrate the lives and works of the Brontës, widening access to their legacy and sharing their contemporary significance with a global audience. We conserve, interpret, display and build creative engagement through our world-class collection and the landscape that inspired the Brontës. We champion new writing today, particularly by women,

and promote better understanding of the Brontës' lives and works.

The Brontë Society has a commitment to equality, diversity and inclusion and to promoting a positive culture which celebrates difference, ensures fairness and challenges prejudice. The Brontë Parsonage Museum is a safe space, where everyone is welcome, valued and respected.

In accordance with this commitment, the Brontë Society will foster a positive working environment and wider membership community where trustees, staff, volunteers and members treat each other with dignity and respect at all times, and where bullying, harassment and discrimination are known to be unacceptable.





THE BRONTË SOCIETY

The Brontë Society is a membership organisation. All members have AGM voting rights and enjoy free entry to the Museum and a free online subscription to the Society's academic journal, *Brontë Studies*. Members also receive the Brontë Society's magazine, *Gazette*, three times a year.

Digital membership packages are now our most popular membership categories, with more than 50% of members (who are not Life Members) opting for this type of membership. This has led to a reduction in costs associated with printing and postage, meaning that more of the membership subscription can be used to care for the Museum and its important collection. It also contributes to a reduction in our carbon footprint. The Young Brontë Friend (16-25) category continues to prove popular with over 250 members in this category by 31 March 2025.



OUR COLLECTION

The Brontë Parsonage Museum houses the world's largest collection of Brontë material which is shared with our visitors, live and online audiences, and researchers. Arts Council England have awarded 'Designated as Outstanding' status to the Brontë Parsonage Museum collection. The Designation Scheme identifies and celebrates outstanding collections, which 'deepen our understanding of the world and what it means to be human.'

Every year the collection grows through purchases and donations. The following items came as donations to the Museum collection between 1 April 2024 and 31 March 2025:

- An oil portrait of an unknown young woman, unsigned but believed to be by Branwell Brontë.
- An art work, 'Thornfield Hall', by Franklin. The work featured in the *Imaginary Worlds* exhibition.

Above: small green knitted purse with gold beads, believed to be a gift from Ellen Nussey to Charlotte Brontë.

'A truly magical experience taking one into the world of the Brontë family'

Museum visitor, 2024



'The North Wind', a watercolour by Emily Brontë

- A small green knitted purse with gold beads, believed to be the one mentioned in Charlotte's letter to Ellen Nussey, dated 22 August 1844: 'Thank you for the very pretty little purse you have sent me.' The donation also included a carte de visite of a portrait believed to be of Ellen Nussey as a young woman.
- John Walker's *A Critical Pronouncing Dictionary* (1832), inscribed by William Wood.

The Society also purchased a small pencil drawing of a castle by Anne Brontë, dated 16 June 1836, from a private collector and Emily Brontë's watercolour painting, known as 'The North Wind' (1842), from the Forum Auctions sale held on Thursday 27 March 2025.

Loans

We were loaned a violin in a case, said to have belonged to Branwell Brontë, and Anne Brontë's pencil drawing, *Geneva*, dated 15 June 1837. We were also loaned Charlotte Brontë's christening bonnet to display during the period.



OUR PROGRAMME

In February 2024, the Parsonage opened with a new exhibition, *The Brontës' Web of Childhood*, which told a story of childhood resilience through imagination, and explored how the Brontës' early experiences shaped them as writers.

A new installation by writer and storyteller Sophia Hatfield, 'How to Build a Storyteller', was presented in the Servants' Room, and visitors were also treated with live performances of 'This House is Full of Stories' in the Museum during the year.

Our annual Brontë Festival of Women's Writing was held in September 2024. Programmed on the theme of writing for children and young adults, the event was headlined by Dame Jacqueline Wilson, who attracted an audience of almost 200 people. In line with our commitment to widening access, the festival was



Sophia Hatfield

delivered in hybrid format, with events taking place in Haworth also available online, either via live-stream or by sharing recorded sessions.

Our current exhibition, *From Haworth to Eternity: The Enduring Legacy of the Brontës* opened in February 2025.

Jacqueline Wilson at the 2024 Brontë Festival of Women's Writing





OUR JOURNAL, BRONTË STUDIES

The Brontë Society's journal, *Brontë Studies* edited by Dr Claire O'Callaghan, was published three times during the period. During 2024-2025, the number of downloads was in the region of 50,000. The journal has a global reach, with the UK, North America and China seeing the highest number of full text downloads.

Members of the Brontë Society can access the journal online free of charge, or can subscribe to receive printed copies. For more information, please visit www.bronte.org.uk/membership

Gazette, the magazine of the Brontë Society, was produced three times between 1 April 2024 and 31 March 2025. Editor Sharon Wright works closely with the Brontë Society Director and Principal Curator to develop the content and readership of the magazine which received very positive feedback in our recent membership survey.

LIFELONG LEARNING AND OUR WORK WITH YOUNG PEOPLE

Young people and children are a key focus. The Parsonage was a family home and the Brontës wrote from a young age. Our formal learning programme is praised by teachers and we saw the numbers of school groups increase during the period. While many of our school workshops are curriculum-linked, creativity is embedded throughout. We offer free workshops for local schools, forging stronger links and a sense of ownership of the Museum.

The Museum was proud to receive the Sandford Award for Heritage Learning in December 2024.



Local school children enjoy a curriculum-linked workshop and museum visit.



BUILDING PARTNERSHIPS AND DEVELOPING NEW AUDIENCES

During 2024-2025, we collaborated with a number of other cultural organisations, including Elizabeth Gaskell's House, Bradford Museums and Galleries, and Ilkley Literature Festival. In addition, our position as a Bradford 2025 cultural partner has enabled us to strengthen our relationships with the Local Authority and arts and heritage organisations across the wider district.

The Brontë Parsonage Museum is represented on the Bradford Place Marketing Board and our Director Rebecca Yorke is a member of the West Yorkshire Local Visitor Economy Partnership (LVEP) Board, which is chaired by West Yorkshire Mayor, Tracy Brabin.

Our outreach programme enables us to connect with people and communities who are not familiar with the Museum. During the year, we welcomed groups from the wider Bradford area and continued to work closely with Holycroft Primary School in Keighley, facilitating visits for families who would not ordinarily come to us. This initiative, supported by funding from Bradford Council, has been incredibly successful: between 1 April 2024 and 31 March 2025, we welcomed fifty-two Holycroft families to the Parsonage, offering an introductory talk and walk as part of their free visit. In addition, 2024 saw the founding of the Brontë Stitching Group, who met regularly with artist Claire Wellesley-Smith to work on a collective textile piece. This programme was delivered in liaison with the local Social Prescriber, who signposted potential participants to the group.

Our organisational-wide EDIB (Equity, Diversity, Inclusion and Belonging) group meets throughout the year and increasing access is considered in all areas of our work.



Members of the Brontë Stitching Group



Members of the Brontë Parsonage Museum team gather for the daily staff briefing.

OUR MUSEUM TEAM

The organisation continues to foster a learning culture, embedding evaluation and review at the heart of its activities. All staff are encouraged to seek out, and take advantage of, opportunities for Continued



Professional Development, including free membership of the Museums Association.

All Brontë Parsonage Museum staff are paid at least the Real Living Wage, and in August 2024, the Brontë Society achieved Mindful Employer status. Ideas from all parts of the organisation are shared via our regular staff forum, and employees and volunteers are kept up to date with news and developments via a fortnightly e-bulletin and a more detailed 'Brontë Business', which is produced monthly. The mental health of our workforce is considered as important as its physical health and all staff are entitled to a monthly 'Wellbeing Hour' to pursue leisure or wellbeing activities.

'My wife was having an autistic meltdown in town and the staff at the Parsonage were incredibly helpful and empathetic.'

Visitor, May 2025

REACHING THE WIDEST POSSIBLE AUDIENCE

Online

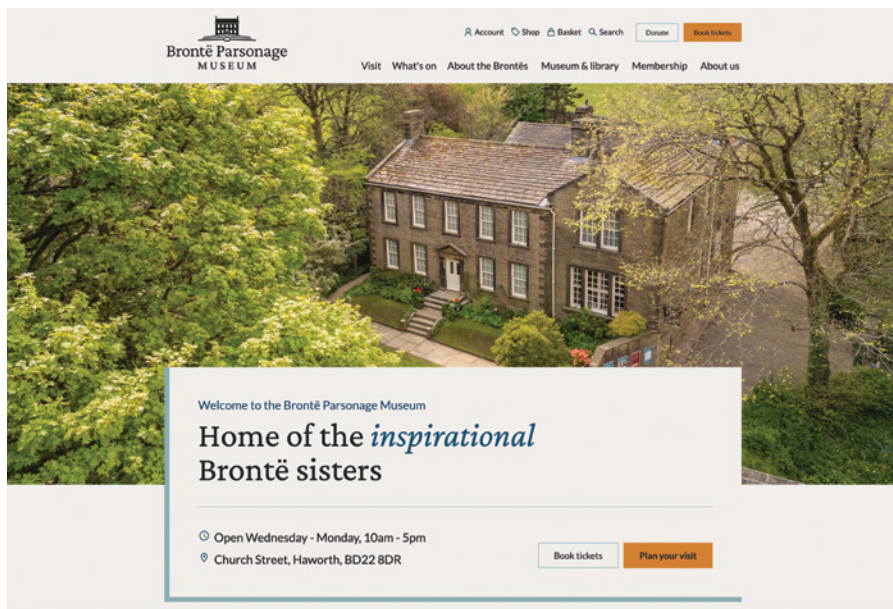
The majority of our marketing for the period was digital. The development and launch of a new website, created by Supercool Ltd, was a focus for much of 2024. The design of a new museum logo and photography were commissioned as part of the website project.

Our social media platforms continued to grow, and engagement with our online community flourished throughout the period, with our reach on Facebook and Instagram increasing significantly on 2024 numbers.

During the period 1 April 2024 to 31 March 2025, www.bronte.org.uk received over 640,000 webpage views by more than

152,000 users. Our social media communities continue to grow and now total over 21,000 on Instagram, 22,000 on Facebook and almost 1,500 on our newly-launched TikTok platform.

Our popular online programme of talks and 'Brontë Lounge' events continued to attract audiences from all over the world and receive positive feedback. Notable successes include an online event hosted in partnership with Elizabeth Gaskell's House, Jane Austen's House and Chawton to celebrate International Women's Day. During the autumn of 2024, we ran a six-week online course, 'The Brontës and the Gothic', led by Dr Sam Hirst, which was attended by Brontë enthusiasts from America to Japan.



The new website home page



Behind the Glass: A Parsonage Podcast is one of our digital success stories. A second series of episodes with special

guests was recorded during 2024 and broadcast commenced in spring 2025.

Behind the Glass has had almost 15,000 downloads to date, with 50% of these being by audiences overseas.

We continue to create content for the Brontë Parsonage Museum guide on the Bloomberg Connects app, which enhances the physical visitor experience and also enables us to share the collection and the stories behind it with audiences unable to visit Haworth in person. Over 1,500 people have viewed our guide on the app, and QR codes offering additional information about particular objects in the museum have been scanned almost 3,500 times.

In the media

The Brontë Society and Brontë Parsonage Museum attracted high-profile media coverage throughout the year, especially in relation to the correction of the Brontë memorial at Westminster Abbey, heroically led by *Gazette* Editor Sharon Wright, and the acquisition of Emily Brontë's painting 'The North Wind.' We continued to allocate budget to working with a PR agency, Anita Morris Associates, to support our media activity and this relationship offers a substantial return on investment.

During 2024-25, we also hosted several production crews including Wise Owl Films who made *The Brontës: Sisters of Disruption*, presented by Anita Rani, for Sky Arts. The documentary was broadcast in May 2025.



Nature writer and vlogger Ruby Granger was a guest on the *Behind the Glass* podcast hosted by Connie Rout and Sam Harrison of the Brontë Parsonage Museum.



Each surname on the Brontë memorial at Westminster Abbey receives its missing diaeresis thanks to a campaign led by *Gazette* Editor Sharon Wright.

AN ENVIRONMENTALLY RESPONSIBLE ORGANISATION

The landscape and natural world are fundamental to the Brontës' work and an important part of what visitors to the Brontë Parsonage Museum, situated on the edge of Yorkshire moorland, experience. The Brontë Society has a strong commitment to environmental responsibility and this continued to be a consideration in every aspect of our work during the financial period. Our organisation-wide Green Group continues to meet quarterly to discuss ecological initiatives and different ways to further reduce our carbon footprint and our programme of Carbon Literacy training is ongoing.

The sedum roof of the new visitor facilities, promoting biodiversity.



2024-25 SUMMARY FINANCIAL INFORMATION

The purpose of this information is to provide the reader with the Consolidated Statement of Financial Activities and the Consolidated Balance Sheet for the year ended 31 March 2025. This information is an extract from the full consolidated financial statements audited by Clive Owen LLP and approved by the trustees on 18 July 2025. A breakdown of these financial statements into the component income and expenditure categories within unrestricted and restricted funds is also provided to aid understanding of the financial performance of the Society. The full Trustees' Report and Financial Statements, which have been delivered to the Registrar of Companies and will be submitted to the Charity Commission in due course, can be obtained from the Society's website at www.bronte.org.uk or by applying in writing to: The Brontë Society, Church Street, Haworth, Keighley BD22 8DR.

Andrew Midgley on behalf of The Trustees of the Brontë Society

The Consolidated Financial Statements of the Brontë Society incorporate the results of the Society's trading company, The Brontë Genius Company Ltd, which is 100% owned by the Society and operates under licence the retail premises within the Brontë Parsonage Museum and the online shop.

Income and expenditure

Total income for the year was £1,773,122 compared to £1,646,356 for the 12 months to 31 March 2024. Income in 2024-25 included 12 months' worth of National Portfolio Organisation grant from Arts Council England and other grants, including grants of £315k and £100k from Bradford Council's Cultural Capital Fund and Arts Council England respectively to help fund the construction of our new visitor facilities, a grant of £5k to support our outreach programme and an additional £5k to support the free street element of our Brontë Women's Writing Festival. Income from Museum admissions for the year to 31 March 2025 totalled £608,204 compared to

£585,854 for the period to 31 March 2024. Retail sales in the museum shop for the year ended 31 March 2025 totalled £296,212 compared with £314,674 for the 12-month period to 31 March 2024.

Total expenditure for the year ended 31 March 2025 was £1,355,324 compared with £1,243,372 for the year ended to 31 March 2024.

Overall, the net movement in funds for the year was a surplus of £414,867 compared with £410,791 for the 12 months to 31 March 2024.

Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies, which are included in the full consolidated financial statements.

Review of Reserves

At 31 March 2025 the group held unrestricted reserves of £8,112,557, of which £6,950,582 were Heritage Assets, £411,629 were other tangible assets, £39,387 were intangible assets, and £160,829 were investments. Restricted reserves at the year-end amounted to £189,046. The trustees have agreed, in line with many other National Portfolio Organisations, that the organisation should aim to hold three months' worth of operating costs in reserve. Three months' worth of operating costs, being total unrestricted expenditure less depreciation and irrecoverable VAT, at the year-end amounted to £330,294. After allowing for this, at 31 March 2025, total readily available unrestricted reserves amounted to £556,964. These are funds in cash and investments that the Board of Trustees is able to designate for specific purposes.

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted Funds year ended 31 March 2025 £	Restricted Funds year ended 31 March 2025 £	Fixed Assets Funds year ended 31 March 2025 £	Total Funds year ended 31 March 2025 £	Total Funds year ended 31 March 2024 £
INCOME FROM:					
Donations and legacies	41,270	5,714	13,150	60,134	366,692
Charitable activities	1,277,464	100,000	-	1,377,464	931,564
Other trading activities	316,889	-	-	316,889	333,057
Investment income	18,635	-	-	18,635	15,043
TOTAL INCOME	1,654,258	105,714	13,150	1,773,122	1,646,356
EXPENDITURE ON:					
Raising funds	249,928	-	-	249,928	244,140
Charitable activities	1,098,267	7,129	-	1,105,396	999,232
TOTAL EXPENDITURE	1,348,195	7,129	-	1,355,324	1,243,372
Unrealised gains/(losses) on investments	(2,931)	-	-	(2,931)	7,807
NET INCOME/(EXPENDITURE)	303,132	98,585	13,150	414,867	410,791
Transfers between funds	(79,660)	-	79,660	-	-
NET MOVEMENTS IN FUNDS	223,472	98,585	92,810	414,867	410,791
RECONCILIATION OF FUNDS:					
Total funds brought forward	938,503	90,461	6,857,772	7,886,736	7,475,945
Net movement in funds	223,472	98,585	92,810	414,867	410,791
TOTAL FUNDS CARRIED FORWARD	1,161,975	189,046	6,950,582	8,301,603	7,886,736

CONSOLIDATED BALANCE SHEET

	31 March 2025 £	31 March 2024 £
FIXED ASSETS		
Intangible assets	39,387	-
Tangible assets	511,629	38,144
Heritage assets	6,950,582	6,857,772
Investments	160,829	162,822
	7,662,427	7,058,738
CURRENT ASSETS		
Stocks	44,666	51,364
Debtors	244,557	71,256
Cash at bank and in hand	502,212	802,187
	791,435	924,807
CREDITORS:		
Amounts falling due within one year	(152,259)	(96,809)
NET CURRENT ASSETS	639,176	827,998
NET ASSETS	8,301,603	7,886,736
FUNDS		
Heritage fixed assets funds	6,950,582	6,857,772
Restricted funds	189,046	90,461
Unrestricted funds	1,161,975	938,503
TOTAL FUNDS	8,301,603	7,886,736

MANAGEMENT INFORMATION

Income and expenditure

	Year ended 31 March 2025 £	Year ended 31 March 2024 £
Unrestricted funds – general operations		
Income and endowments		
Donations and legacies	41,270	353,384
Individual museum admissions	608,204	585,854
Grants receivable	561,778	249,688
Education group admissions	48,676	40,444
Membership subscriptions	31,459	33,259
Fundraising and events	19,333	20,482
Retail sales	296,212	314,674
Royalties and licensing	20,677	18,383
Investment income	18,635	15,043
Other income	8,014	1,837
Total unrestricted income	1,654,258	1,633,048
Expenditure		
Employment costs	805,715	705,837
Cost of goods sold	150,490	160,429
Direct charitable activities	127,505	135,250
Support costs	208,485	167,079
Governance	50,781	53,181
Fixed assets depreciation	5,219	10,468
Total unrestricted expenditure	1,348,195	1,232,244
NET SURPLUS FROM OPERATIONS	306,063	400,804
Unrealised gains/(losses) on investments	(2,931)	7,807
Transfers to restricted funds	(79,660)	(2,061)
MOVEMENT ON UNRESTRICTED FUNDS	223,472	406,550
Restricted funds income		
Donations and legacies	5,714	9,958
Grants receivable	100,000	-
Total restricted income	105,714	9,958
Restricted funds expenditure		
Other grants expenditure	7,129	11,128
Total restricted expenditure	7,129	11,128
NET INCOME/(EXPENDITURE) ON RESTRICTED FUNDS	98,585	(1,170)
Transfers from unrestricted funds	-	-
MOVEMENT ON RESTRICTED FUNDS	98,585	(1,170)
Heritage fixed assets funds income		
Heritage assets donations	13,150	3,350
Transfers from unrestricted funds	79,660	2,061
MOVEMENT ON HERITAGE FIXED ASSETS FUNDS	92,810	5,411
TOTAL MOVEMENT ON RESERVES IN YEAR	414,867	410,791



Contemplating Hope installation by Layla Koo

'I am delighted that the Brontë Society has had another successful year, and continues to go from strength to strength. We have made some very special acquisitions to the collection over the year, and the addition of accessible and inclusive visitor facilities at the Brontë Parsonage Museum is a wonderful and much-needed achievement which will remove a barrier to access for a wide number of people, particularly those who are disabled, elderly or visiting with young children. I am also really pleased that we are reaching people across the globe through our *Behind the Glass* podcast and our guide on the Bloomberg Connects app, both of which are exciting ways to share the Brontës' enduring legacy.'

Dame Judi Dench, President, The Brontë Society



The Brontë Society



Brontë Parsonage
MUSEUM



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Photography by Bevan Cockerill and Brontë Parsonage Museum staff