

LONDON ART HISTORY SOCIETY REPORT AND ACCOUNTS FOR 2018-19

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CHAIRMAN'S REPORT

INTRODUCTION

Once again the Society's membership has grown and we have put on an increased number of events. These events included trials of new ideas such as the small group series on Images of Mary Magdalene and the Summer Series on Early Italian Art, which proved very popular with members. As part of our commitment to finding comfortable, central venues with adequate facilities we ran the Summer Series at Friends House, which was liked by the majority of those who attended the series.

Those who put on the events put much time and effort into arranging them and much appreciate the positive comments that so many members make. The high standard of our events combined with very affordable fees is because of volunteer effort and it is much valued by the event organisers and helpers that so many of you recognise this and go out of your way to thank them.

LECTURES

The 2018-19 season of lectures began and ended with aspects of Winchester Cathedral. The first lecture by Dr Cecily Hennessy focused on the possible Byzantine links through trade with Winchester. The Maria Shirley Lecture at the AGM was given by Clare Ford-Wille on Dutch still life. Other lectures covered a wide variety of periods and topics: William Kentridge's 2016 interpretation of the history of the city of Rome along the Tiber Walls was discussed by Katherine Cuthbert, who had been part of the team working on the installation; Nora Courtney spoke on the impact of drama on medieval Christian iconography; Hugh Belsey offered a glimpse of how Thomas Gainsborough observed and painted landscapes and weather; Leslie Topp, Head of Department of the History of Art at Birkbeck, gave a glimpse of England and Canada in her talk *When Room becomes Cell*. Returning to Winchester for our final lecture, Professor Eric Fernie, covered the architectural development and significance of the cathedral from its original Anglo-Saxon form of local importance, through its assimilation and development of Norman ideas in the eleventh century and its subsequent international impact on later buildings.

COURSES, SEMINARS AND SERIES

We opened the 2018-19 season of courses with *Arts of Edo-period Japan, 1615-1868* given by Julia Hutt, who as a curator of the Japanese collection at the V&A was able to share her particular expertise in lacquerware. Carlo Corsato followed with an individual outlook on *Identity and representation: women and men in early modern portraiture* and we completed 2018 with *The Spanish Golden Age: from the glories of medieval Islam to a Golden Age* given by Jacqueline Cockburn.

In the Spring Geoffrey Nuttall continued our chronological survey with a ten-week course on European art of the sixteenth century, *The Renaissance 1500-1568*, in which he considered the works produced in the North such as those of Dürer as well as considering those of the Italian masters. John McNeill continued his exploration of architecture with *Six more English medieval cathedrals in context* and finally Anna Moszyńska once more demystified contemporary art with and insightful account of *The Art World Now*.

In the autumn we ran a small group series on Mary Magdalene, led by Clare Ford-Wille and those attending enjoyed the more interactive sessions that the smaller group allowed.

Starting in May the Summer Series looked at Early Italian Art in six days, each of which was a stand-alone day but together made up a very comprehensive overview of the subject.

STUDY DAYS, VISITS AND WALKS

Study Days are linked with exhibitions where possible. This academic year four study days were arranged on German Art. Leslie Primo led a day on Hans Holbein and another on Dürer, Tricha Passes from Bristol University presented Blue Rider and Jugendstil was led by Anne Anderson. Jacqueline Cockburn led the day on Frida Kahlo (linked to the V & A exhibition) and we were lucky to have Caroline Brooke present *Man and Master of the Italian Renaissance – Michelangelo*. All Study Day lecturers, except Tricha Passes and Leslie Primo, have presented for us previously.

The visits are arranged to places of interest with links to art history and included Parliament, the Royal Geographical Society, the British Library Conservation department, the Cast Courts of the V&A and the Leonardo Exhibition at the Queen's Gallery. Each of these visits included a bespoke presentation, lecture or guide.

The walks cover areas of London looking at architecture, social history and art and members are always pleased to become aware of areas of London that they have never ventured into previously. The last year we explored Hogarth's London, Bermondsey and Art in Canary Wharf.

STUDY TOURS

Four overseas study tours were organised by the Society this year. A four-night tour to Venice in late November 2018 led by Dr Carlo Corsato celebrating the Tintoretto 500 Anniversary; a three-night tour to Madrid in mid-April, 2019 led and organised by Dr Jacqueline Cockburn to study the arts of Glories of Medieval Islam to the Golden Age; a three-night tour to Avignon in mid-May 2019 led by Dr Alexandra Gajewski visiting both Avignon and Villeneuve-les-Avignon; finally a four-night tour to Italian Court Cities organised by Art Pursuits Abroad in mid-June 2019 led by Dr Geoffrey Nuttall and visiting Ferrara, Mantua, Cesena, Rimini, Urbino and Pesaro. The tours to Venice and Avignon were organised in conjunction with our agents, Real Holidays Travel Agency.

REVIEW

The *London Art History Society Review 2018* celebrated the fiftieth anniversary of the founding of the Department of History of Art at Birkbeck with two articles by Francis Ames-Lewis, the former Pevsner Professor of History of Art, and Leslie Topp, the current head of the department. Other articles included: an account of *mudéjar* art and architecture in Spain after the Reconquest; Lorenzo Lotto and his portraits; the restoration of Sir James Thornhill's Painted Hall at the Old Naval College in Greenwich; the mosaics of Boris Anrep, particularly those in the entrance hall of the National Gallery; and the architecture of the Italian architect, Renzo Piano. The winner of this year's London Art History Society Prize for Best Modern Period Masters Dissertation at Birkbeck, Sunil Shah, wrote about his research into the ground-breaking exhibitions of Western and non-Western art curated by Okwui Enwezor.

DONATIONS

The Society was able to make donations again this year. Four donations were made: to the Royal Institute of British Architects (£2,500) to catalogue and rehouse its Medal collection; to Leighton House (£2,500) to conserve two frescos by G F Watts, which will be displayed in the restored Loggia in Leighton House when it opens in 2021; to The Wallace Collection (£2,500) to conserve and put on display a fine Persian Cuirass; and to the Birkbeck Department of Art Research Fund (£2,700) to support students' research projects. This last donation included Leslie Topp's lecture fee, which she asked to be donated to the Research Fund.

Sue Anstruther
Chairman

STATEMENT OF COMMITTEE RESPONSIBILITIES FOR THE YEAR ENDED 30th JUNE 2019

The Committee is responsible for maintaining proper accounting records that disclose with reasonable accuracy at any time the financial position of the Society. They are also responsible for safeguarding the assets of the Society and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Committee is also required to prepare financial statements for each financial year in accordance with the accounting records. In preparing those financial statements, the Committee is required to:

- select suitable accounting policies and then apply them consistently;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any 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 society will continue in business.

Chairman Susan Anstruther

Treasurer..... John Dunlop

INCOME AND EXPENDITURE ACCOUNT			
For the year ended 30th June 2019		2019	2018
		£	£
Income			
Members' Subscriptions		12,829	9,789
Guest Fees		35	45
Interest Received		66	19
Other Income		0	0
Sub-total Ordinary Income		12,930	9,853
Net Receipts for Paid-for events (note 1)			
Paid For Events		15,669	17,433
Study Tours (note 2)		2,775	134
Total Income		31,374	27,420
Expenditure			
Cost of Lectures		6,568	6,199
Cost of Refreshments		0	63
Postage		17	636
General Design and Printing Mailings		2,803	2,927
Sundry Administration Costs		1,712	2,264
Review Design and Printing		3,613	3,101
Sub-total Ordinary Expenditure		14,713	15,190
Overhead costs related to Paid-for Events		4,017	3,852
Total Normal Expenditure		18,730	19,042
Net surplus for the year before extraordinary items			
		12,644	8,378
Less Donations Received (note 4)		340	925
Donations Made (note 5)		(10,700)	(6,500)
Extraordinary Website Expend. (note 6)		(1,838)	(6,946)
Net surplus for the year after Extraordinary Items		446	(4,143)

BALANCE SHEET as at 30th June 2019

		2019		2018
		£		£
Current Assets				
	Credit Note for Catering	150		0
	Prepayment of Review Costs	371		0
	Prepayment of Study Event Costs	356		4,840
	Prepayments of Tour Costs	222		4,580
	Unity Trust Bank Current Account	4,380		4,761
	Unity Trust Bank Deposit Account	25,899		10,833
	Unity Trust Select Account	91		309
	PayPal	52		435
	GoCardless	0		0
	Cash Sterling	35		56
	Subtotal	31,556		25,814
Current Liabilities				
	Creditors (note 7)	(200)		(200)
	Deposits Received for Events	(15,518)		(10,580)
	Deposits received for Tours	0		(400)
	Net Assets	15,838		14,634
Financed By				
	Income and Expenditure Account Balance at start	14,634		18,577
	Prior Year Adjustments (note 8)	758		200
	Surplus/(Deficit) for the Year	446		(4,143)
Funds	Balance carried forward	15,838		14,634

ANALYSIS OF ACTIVITIES			2019	2018
£	Receipts	Payments	Net Income	Net Income
Paid-for Events				
Study Days and Visits	19,714	18,454	1,260	6,628
Courses, etc.	37,436	23,028	14,408	10,805
Tours	28,181	25,406	2,775	134
Paid-for Events			18,443	17,567
Paid-for Event Administration and Bank Charges			(4,017)	(3,852)
Paid-for Events Sub Total			14,426	13,715

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

Accounting convention

The financial statements are prepared under the historical cost convention. Income is brought into the accounts only when banked. Goods and services donated to the Society are not recorded in these accounts. Administrative Expenditure Paid-for by the Society's officers is reimbursed from the Society's bank account.

Notes

- 1. Event Income.** Paid-for events are managed through WebCollect with members paying using cheque, bank transfer, direct debit or PayPal.
- 2. Tours** are now organised using a Travel Agent to provide ABTA and ATOL cover. The agent collects payments and remits the balance after their charges. The Society pays for lecturer fees, food and other expenses and any surplus goes to Society funds.
- 3. Event Administration Costs** include amounts paid to our secretarial assistant to manage event information and bookings.
- 4. Donations** were received from a Lecturer who promoted her private tour to members and from another who waived their fee as a donation to the Society.
- 5. Donations** were made to RIBA (£3,000) the Birkbeck Department of Art History Research Fund (£3,200) and to Leighton House (£2,500) and to the Wallace Collection (£2,000).
- 6. Website Expenditure.** A new website was developed in 2017-18 to provide members and the public with much better information about the Society. It was further updated during 2018-19.
- 7. Creditors.** The payment due to the Independent Reviewer (£200).
- 8. Prior Year Adjustments** were made to allow for cheques which were not cashed by members.

INDEPENDENT REVIEWER'S REPORT TO THE MEMBERS OF THE LONDON ART HISTORY SOCIETY

We report on the financial statements of The London Art History Society on pages 4 to 6 for the year ended 30 June 2019.

Basis of report

Our examination includes a review of the accounting records kept by The London Art History Society and a comparison of the accounts presented with those records. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

In connection with my examination, no matter has come to our attention;

- i. (i) Which gives us reasonable cause to believe that proper accounting records have not been kept and that the accounts have not been prepared in accordance with the accounting records.

- i. (ii) To which, in our opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Independent Reviewer..... G Dolphin FCCA

On Behalf of GHD Finance Ltd

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