

LONDON ART HISTORY SOCIETY REPORT AND ACCOUNTS FOR 2019-20

CONTENTS

	Page
Chairman's Report	1
Statement of Committee Responsibilities For the Year Ended 30th June 2020	3
Income and Expenditure Account	4
Balance Sheet as at 30th June 2020	5
Analysis of Activities	6
Notes to the Financial Statements	6
Independent Reviewer's Report to the Members of the London Art History Society	7

CHAIRMAN'S REPORT

INTRODUCTION

Society membership has grown yet again and the advertised programme was full of a varied choice of events for members to attend. The year however did not proceed entirely as planned because of the March lockdown. The autumn programme was well attended and enjoyed by members. The events after Christmas which were able to take place were again enjoyed by members. We then had to postpone the scheduled events hoping we would be able to reschedule them before too long. This hope proved to be over optimistic. Realising that it was going to be longer than we had hoped before we could again meet in person we started a programme of online events in June which have been warmly welcomed by members. We intend to go back to real life events as soon as it is safe to do so as we know many members have missed the opportunity to meet as a group and be able to discuss common interests. Sadly none of us know when that will be.

As always thanks are due to the volunteers who run and help at our events, produce the *Review*, organise trips and those who do the vital behind-the-scenes work. They are the reason why the Society is able to provide such very high-quality offerings at such an affordable price. Especial thanks are due because of the extra work lockdown created and the need for many to get to grips with Zoom meetings and webinars and the other demands of socially-distanced life. All have risen wonderfully to the challenge and I am sure members share my gratitude to the team.

LECTURES

The first two lectures for this year's programme focused on the English landscape; using the real and imagined landscapes of Samuel Palmer, Malcolm Andrews showed how the idyllic eighteenth-century painted landscape was created. Michael Symes, one of the co-founders of extramural history of art teaching at Birkbeck, shared his experiences of recreating Painshill Garden in Surrey from surviving plans and drawings during the annual Maria Shirley lecture. 2020 began with the exuberance of Donatello's sculptures in Florence, as described by Dr Jim Harris from Oxford's Ashmolean Museum. Dr Clare Vernon from Birkbeck moved us back to Byzantine Italy and the use of the mysterious pseudo-kufic symbols in the decoration of Bari Cathedral. The final 'live' lecture was given by Shahed Saleem who considered the development of the mosque in Great Britain from the original rooms in houses following the first diaspora of Muslims into the vast community-designed multifunctional mosques of the twenty-first century. A step-change occurred in June, when lectures moved online via Zoom and members' attendance increased greatly. Mariska Beekenkamp-Wladimiroff delivered the first lecture on Caspar David Friedrich's *Wanderer in a sea of fog*. The second lecture was given by Dr Carlo Corsato on Philip II's commissions from Titian to decorate the Escorial which also coincided with the re-opening of the National Gallery and the exhibition *Titian: Love, Desire and Death*.

COURSES, SEMINARS AND SERIES

We began the 2019-20 season of courses with *Works of Byzantine Art and Architecture* given by Lyn Rodley, followed by *Art and Photography: A Cultural History* with Tim Satterthwaite. We completed 2019 with *Rembrandt 350: A Commemoration of his Life and Work* expertly led by Clare Ford-Wille. We began 2020 with a ten-week course entitled *European Art from 1600: The Early Modern Period*, effectively led by Giulia Martina Weston, who had stepped in at relatively short notice to replace the previously-booked speaker. This course overlapped a continuation of John McNeill's popular ecclesiastical architecture series, *Another six English Cathedrals in Context*. Our final course of the spring term, *Personal Possessions of the Mughal Emperors and the Decorative Arts in Mughal India in the Sixteenth and Seventeenth Centuries* was interrupted by lockdown, only the first two lectures being given by our lecturer Ursula Weekes. The final three sessions were delivered online during September 2020.

STUDY DAYS, VISITS AND WALKS

The autumn term began with a study day looking at the work of Natalia Goncharova, led by Natalia Murray, who is our Russian specialist. The walks looked at Hogarth's London, led by Bridget Daley, and an updated return visit to St Pancras, led by Andrew Davies, showing how much the area had developed in the space of a year. We were fortunate to visit the private collection at PwC whose art collection includes work by emerging new artists as well as more famous living artists. In December there was a rewarding study day on Matisse led by Ben Street, linked to an exhibition. Because of the pandemic the events arranged for the spring and summer terms changed – the Renaissance and Baroque Women Artists and the Ghent Altarpiece study days were postponed and the British Museum visit to look at Michelangelo drawings cancelled, as were the Little Venice, Paddington Basin and Shoreditch walks. We were able to deliver the two postponed study days as online study events. The lecturers delivered excellent events in the new format and an increased number of members were able to book for the events. This increased capacity was particularly welcomed by those who had been unable to sign up for the Ghent Altarpiece event which very quickly became full booked when originally advertised as a study day.

STUDY TOURS

Three tours were organised for the autumn/winter of 2019/2020. *The Bauhaus* was led by Tom Abbott from Wednesday 11th to Monday 16th September, based in Weimar and Dessau with a final day in Berlin and late flight home. This was the normal autumn tour. An extremely successful and well-supported tour but perhaps one of the most frustrating and time consuming to organise. Several museums were inaccessible and were commonly unhelpful which is unusual for continental institutions but thanks to Tom Abbott's connections and particularly the Berlin Tourism Office, a number of private houses were accessed. A winter tour, *Renaissance & Baroque Bologna* led by Dr Michael Douglas-Scott in January 2020 was fully organised but due to low bookings was cancelled. A third tour, the Special Study Tour led by Dr Alexandra Gajewski of *Basel: Gold & Glory - Gifts for Eternity* in November 2019 was also fully organised but cancelled for the same reason, although in this case bookings might have been low because of short notice. Hotel, flight and coach arrangements were all managed by Real Holidays in the usual manner. The itineraries were developed by the lecturers but details and day-to-day activities all arranged by Michael Pearson. *The Bauhaus* tour more than covered its costs and the cancelled tours did not incur any costs. The tour to Siena and San Gimignano led by John Renner and arranged for the Society by APA due to take place in April had to be postponed because of the pandemic and is rescheduled for Friday 7th to Wednesday 12th May 2021.

REVIEW

The *London Art History Society Review 2019* marked two important art anniversaries: the five-hundredth anniversary of the death of Leonardo da Vinci with an article from Frances Ames-Lewis; and the centenary of the founding of the Bauhaus in Germany by Andrew Spira. Other articles were on Natalia Goncharova by Natalia Murray, research into a pilgrimage church in Umbria by Dorigen Caldwell from Birkbeck, an appreciation of the work of Irish stained-glass artist Harry Clarke by Jessica O'Donnell from the Hugh Lane Galley in Dublin, and the question of attribution of works by Giotto by John Renner. The winner of the London Art History Society Prize for Best Modern Period Masters Dissertation, Nicholas Babbington, looks at the response of satirical cartoonists to a Bank of England financial crisis at the end of the eighteenth century.

DONATIONS

In 2019-2020 we gave donations to the following recipients: £2,000 to The Queen Elizabeth Scholarship Trust to help fund the fees of a student studying Conservation at The Courtauld Institute of Art and £2,500 to the Birkbeck Department of Art Research Fund to support MA students' research projects.

Sue Anstruther, Chairman

STATEMENT OF COMMITTEE RESPONSIBILITIES FOR THE YEAR ENDED 30th June 2020

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 2020			
	2020		2019
	£		£
Income			
Members' Subscriptions	12,247		12,829
Guest Fees	0		35
Interest Received	96		66
Other Income	0		0
Sub-total Ordinary Income	12,343		12,930
Net Receipts for Paid-for events (note 1)			
Paid-for Events	4,976		15,669
Study Tours (note 2)	2,706		2,775
Total Income	20,025		31,374
Expenditure			
Cost of Lectures	4,438		6,568
Mailings Design, Printing and Postage	2,402		2,820
Sundry Administration Costs	1,483		1,712
Review Design and Printing	3,681		3,613
Sub-total Ordinary Expenditure	12,004		14,713
Overhead costs related to Paid-for Events	3,231		4,017
Total Normal Expenditure	15,235		18,730
Net surplus for the year before extraordinary items			
	4,790		12,644
Donations Received (note 4)	514		340
Donations Made (note 5)	(4,700)		(10,700)
Extraordinary Website Expend.	0		(1,838)
Net surplus for the year after Extraordinary Items	604		446

BALANCE SHEET as at 30th June 2020

	2020		2019
	£		£
Current Assets			
Credit Note for Catering			150
Prepayment of Review Costs			371
Prepayment of Study Event Costs	5,576		356
Prepayments of Tour Costs			222
Unity Trust Bank Current Account	2,800		4,380
Unity Trust Bank Deposit Account	21,071		25,899
Unity Trust Select Account	140		91
PayPal	495		52
GoCardless			0
Cash Sterling	0		35
Subtotal	30,082		31,556
Current Liabilities			
Creditors (note 6)	(2,900)		(200)
Deposits Received for Events	(10,536)		(15,518)
Deposits received for Tours	0		0
Net Assets	16,646		15,838
Financed By			
Income and Expenditure Account Balance at start	15,838		14,634
Prior Year Adjustments (note 7)	204		758
Surplus/(Deficit) for the Year	604		446
Funds			
Balance carried forward	16,646		15,838

ANALYSIS OF ACTIVITIES			2020	2019
£	Receipts	Payments	Net Income	Net Income
Paid-for Events				
Study Days and Visits	18,863	18,011	852	1,260
Courses, etc.	25,612	21,488	4,124	14,408
Tours	9,915	7,209	2,706	2,775
Paid-for Events			7,682	18,443
Paid-for Event Administration and Bank Charges			(3,231)	(4,017)
Paid-for Events Sub Total			4,451	14,426

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

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 members who waived refunds on cancelled events
- 5. Donations** were made to Quest (£2,000) and to Birkbeck University Department of History of Art (£2,700)
- 6. Creditors.** The payment due to the Independent Reviewer (£200) and the payment of the donation due to Birkbeck.
- 7. Prior Year Adjustments** were made to allow for cheques which were not cashed.

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 2020.

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

8 Huxtable Rise, Harley Goodacre, Worcester WR4 0NX