

# Trustees' Report and Financial Statements

For the year ended 30 June 2024



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# Legal and Administrative Information

## Trustees (who are also Statutory Directors)

Susan Gibbons (ex-officio Chief Executive)  
Peter Salovey (to 30 June 2024)  
Stephen C. Murphy (to 6 September 2024)  
Scott Strobel (to 6 September 2024)  
Pericles Lewis (from 1 July 2024)  
Steven Wilkinson (from 23 August 2024)  
Edward S. Cooke (from 23 August 2024)  
Russell Epstein (from 28 August 2024)  
Timothy Barringer (from 28 August 2024)

## Non-Statutory Director

Sarah Victoria Turner

## Secretary

Susan Gibbons

## Company Number

983028 (England and Wales)

## Registered Charity Number

313838

## Registered office & principal place of business

16 Bedford Square  
London  
WC1B 3JA

## Statutory Auditor

Sayer Vincent LLP  
110 Golden Lane  
London  
EC1Y 0TG

## Banker

Lloyds Bank plc  
113-117 Oxford Street  
W1D 2HW

## Solicitors

Farrer & Co LLP  
66 Lincoln's Inn Fields,  
WC2A 3LH





Section 1

# Trustees' Report



# Introduction

The Trustees present their Annual Report and the financial statements of the Paul Mellon Centre for Studies in British Art (the PMC/the Centre) for the year ended 30 June 2024.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the charity's governing document, the Companies Act 2006, the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (FRS 102) second edition (effective 1 January 2019) and the Charities Act 2011.

## **Governing instrument and legal status**

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. Under those Articles, the members of the Board of Trustees (the Board) are appointed and removed by the members of the company. The charity is a limited liability company (Limited by Guarantee) and is registered in England and Wales (company number 983028).

## **Directors**

For the purposes of the Companies Act and Charity Law, the members of the Board are deemed to be Directors and Trustees of the charitable company and throughout this report are referred to as Trustees. The following Trustees have held office since 1 July 2023:

Susan Gibbons (ex-officio Chief Executive)  
Peter Salovey (to 30 June 2024)  
Stephen C. Murphy (to 6 September 2024)  
Scott Strobel (to 6 September 2024)

The following Trustees were appointed to the Board in the following financial year:

Pericles Lewis (from 1 July 2024)  
Steven Wilkinson (from 23 August 2024)  
Edward S. Cooke (from 23 August 2024)  
Russell Epstein (from 28 August 2024)  
Timothy Barringer (from 28 August 2024)

Each member of the Board is a subscribing Member of the charitable company throughout their period of office.

The Centre operates under the aegis of Yale University. At the year-end date, four members of Yale University's executive management comprised the Board of the Centre and have legal responsibility for its operations. Dr Susan Gibbons, Chief of Staff to the President, and Vice Provost for Collections and Scholarly Communication at Yale University, is also ex-officio Chief Executive of the Paul Mellon Centre. Significant decisions of a financial, operational, or strategic nature are made by the Board.

Day-to-day decision-making and management of the Centre is carried out by the Senior Leadership Team (SLT), which is comprised of the Director, Dr Sarah Victoria Turner, alongside the Chief Financial Officer, Sarah Ruddick; the Head of Research, Dr Sria Chatterjee; the Head of Grants, Networks & Learning, Dr Martin Myrone; and, since May 2024, Paul Adlam in the new role of Chief Operating Officer.

The Centre's Advisory Council, which is currently comprised of twelve distinguished and senior professionals from the academic and museum sectors, meets twice a year to consider applications for financial support offered by the Centre's Grants and Fellowships programme. The Advisory Council makes the final grant and fellowship allocation decisions.

Decisions relating to the Centre's agreement to fund specific publications are made by the Centre's Publications Committee. This committee meets twice a year and is comprised of six distinguished art professionals, senior colleagues from Yale University Press, and senior members of staff at the Centre.

### **Recruitment and appointment of trustees and staff**

Under the requirements of the charitable company's Memorandum and Articles of Association, which were updated in May 2024, new Trustees shall be appointed by the members for such term as is specified at the time of appointment. A retiring Trustee who remains eligible may be reappointed. The President of Yale University is the Centre's Person of Significant Control and has the power to appoint or remove Directors.

The Board keeps the skills requirements for the Board under review. Once a Trustee has been appointed, an induction process is undertaken to ensure that they understand the objects and activities of the charity and their responsibilities as a Trustee.

The Board gives its time freely and is not remunerated for its work. The Board sets the pay of the Centre's Director. The pay of the remaining members of the SLT is reviewed and decided by the Director. The salaries of the remaining Centre staff are reviewed annually as part of the budget-setting process by the Director, with the input of the Chief Financial Officer, and in consultation with the Human Resources Manager. Each year, with effect from the beginning of the financial year, an appropriate cost-of-living salary increase is usually awarded to all staff. The cost-of-living salary increase for the next financial year is approved by the Board of Trustees at their annual meeting and the following criteria are used in setting this annual increase:

- Trends of pay in the sector and the UK generally
- The UK inflation rate
- The annual cost-of-living salary increase being awarded at Yale

In accordance with the Centre's Pay Principles, the Centre has engaged an external consultancy every three years to carry out a review of the compensation of all staff based on the nature of the roles and responsibilities of Centre staff in comparison with average salaries for comparable positions in the sector. The results of the benchmarking exercise are then reviewed by the Director who, in line with the Centre's pay principles, assesses whether a pay increase is required and decides the new salary levels.

In response to the significant cost-of-living increases in the preceding two years and the number of staff changes at the Centre in 2023, it was decided that a benchmarking exercise would take place in December 2023, a year earlier than scheduled. The next benchmarking exercise for all salaries is planned for 2027.

### **Objectives and principal activities**

The charitable company is a non-profit-making organisation registered under the Charities Act (registration number 313838), the object of which is to advance the education in, and appreciation and understanding of, British Art for the public benefit, as set out in its governing document. No change in these activities is foreseen and all assets are held for these purposes. The sound investment policy operated by the Chief Financial Officer at Yale University will enable the Centre to comfortably cover all its commitments (see below).

The Centre is designed to promote the most original, important, and stimulating research into the history of British art and architecture. It does this by: supporting scholarly research through its Grants and Fellowships programme; publishing major works of scholarship in both hard copy and digital form; providing a world-class library and archive devoted to the history of British art; offering teaching and educational programmes to Yale University students and to members of the general public; delivering a vibrant programme of seminars, workshops, symposia, and conferences; convening professional networks to encourage, promote, and provide skills and knowledge sharing; and encouraging the Centre's own employees to conduct, share, and publish their research.

The Centre's legal purpose is to engage in, promote, advance, and assist in the conduct of research into British art and architecture. Our aim is to continually develop our different strands of activity in the fields of publishing, grant and fellowship giving, teaching, public outreach, research and writing, and in the provision of world-class library and archive facilities, so as to meet this legal purpose.

Success is measured in a number of ways by the Centre, including published critical approbation; the use of our publications and facilities; the attendance at our events; and the numbers of applications we receive for our various forms of funding provision. We have also begun to formally collect audience and workforce data and will report on this in future reports.

The Centre's SLT continually reviews the institution's activities and the various performance indicators used to evaluate success. They also periodically undertake a process of institutional review to systematically analyse all the different strands of the Centre's activities, with the most recent review having commenced during the previous financial year. The Centre's Director, Dr Sarah Victoria Turner, presented her strategic vision for the Centre to the Board in February 2024. Following approval from and consultation with the Board, and support from the SLT, this new strategy is currently being implemented into the Centre's activities and plans.

### **Relationship with Yale University**

The Paul Mellon Centre was established by Yale University in 1970. The University had received an endowment from an alumnus, Mr Paul Mellon, to support research and publication in the field of British studies, especially in the area of British art history. Yale University control and manage the investment of the endowment and the Centre's income from the endowment.

During the year ended 30th June 2024, the Centre's Board of Trustees, including the four main Trustees with legal responsibility for the Centre plus the other members of the Board, were all employees of Yale University. Following a governance review and new governing documents being filed in June 2024, the composition of the Board has changed, and the Board is planning to appoint independent Trustees in due course.

This close relationship is enhanced by the Yale-in-London programme. This undergraduate programme is run at the Paul Mellon Centre, and enables students from Yale to study British culture in London surrounded by access to excellent educational resources for the study of British art, history and culture.

### **Grant-giving policy**

The Paul Mellon Centre, established in 1970, augmented its grant-giving policy in 1998. The Centre's grants and fellowships support scholarship, academic research, and the dissemination of knowledge in the field of British art and architectural history from the medieval period to the present. There are several categories of grants and fellowships available, all of which are detailed on the Centre's website. There are two application rounds, one in the autumn and one in the spring. The application deadlines are 30 September and 31 January respectively. The Advisory Council meets twice a year to select the successful applications and agree how much will be awarded in each case.

# Review of Activities and Financial Review

## Overview

This year the Centre embarked on a strategic planning exercise on a scale that the organisation has never previously undertaken. The process is being supported by the Centre's new Chief Operating Officer, Paul Adlam, who began his employment in May 2024. The Director has provided a strategic outline with three key priorities for the organisation over the next five years. These are:

- Opening-up the Paul Mellon Centre and the field of British art
- Putting research at the heart of everything we do
- Creating and sustaining pathways

Each team is currently developing goals and accompanying metrics to ensure that we have a concrete and ambitious plan to help us in taking the work of the PMC forward and to ensure that we continue to provide and develop outstanding services and support.

During this period, the Centre also embarked on a major refurbishment of its public rooms and some offices, the last refurbishment having been completed in 2015. Trifle, a design company specialising in work environments, provided a design scheme that has resulted in a reorganisation of the ground floor to provide a more obvious welcome to visitors. Improved lighting and enhanced technology for events and meetings has been installed. This work complements the eighteenth-century architecture of the Centre's buildings in Bedford Square whilst also updating the look and feel.



*Entangled Pasts, 1768–now: Art, Colonialism and Change*, at the Royal Academy of Arts, London (3 February – 28 April 2024). Photo © Royal Academy of Arts, London / David Parry. Research supported by a PMC Curatorial Research Grant.

The Centre is well equipped, both financially and structurally, to implement the vision set out by Paul Mellon to improve knowledge about and access to British art. We look to the future with confidence and optimism about the wider cultural and societal value of our work and the support we can offer to individuals and institutions in these challenging times.

The Centre continued to comfortably maintain its publication and academic activities and grants and fellowships awards during the financial year ended 30 June 2024.

This was possible as, in common with all previous years, the majority of the Centre's funds derive from the endowment income transferred annually from Yale University. In addition, as the Centre's annual endowment income is awarded in USD, the Centre benefited from the GBP:USD conversion rate during the year, meaning that the Centre received additional funds during the financial year to invest in specific special projects.

In addition to income from the endowment, the Centre also receives annual income in the form of royalties and revenue share on the sales of books that have been published or distributed for the Centre by Yale University Press. In the long term, this royalty and revenue share income represents approximately 50 per cent of the total annual investment in the publications programme.

The field of British art has changed considerably since the PMC's foundation, both in terms of the range of subjects and those who interact with our work as researchers and audiences. A key area of ongoing work at the Centre is carrying out the objectives set out in our Equality, Diversity and Inclusion action plan, including assessing and improving access to our resources, spaces, and activities. This financial year we embarked on a major research project, supported by The Audience Agency, to collect data about our audiences and workforce. The results of this will be reported on in future work as we analyse the data to understand the demographics the PMC reaches through its activities.

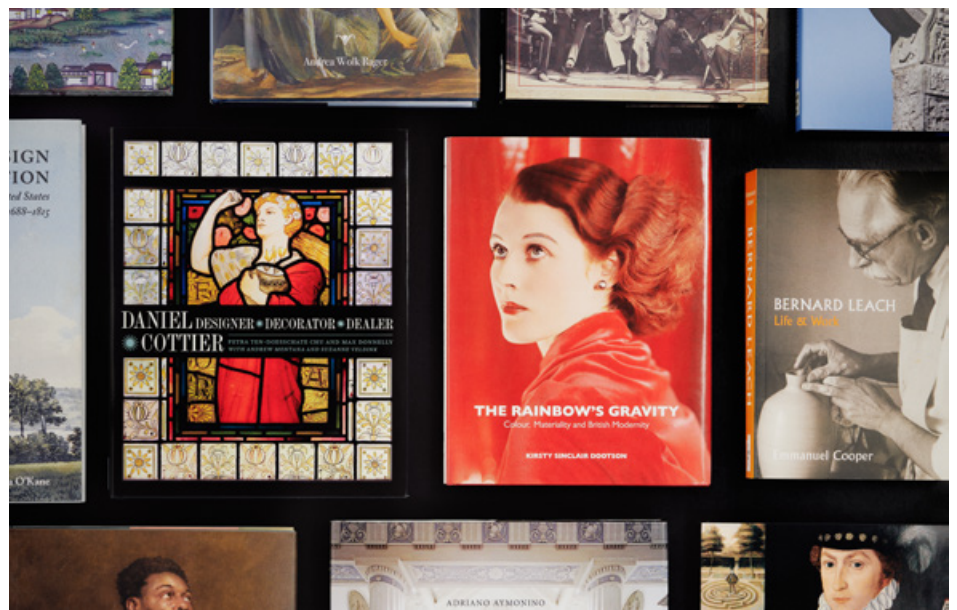
### **Grants and Fellowships**

The overall level of grants and fellowships applications has continued to rise this year. In autumn 2023, 254 applications were received, of which 62 were successful. The spring 2024 round of funding received 250 applications, of which 47 were successful. The Early Career Fellowship was declined shortly after offer, due to the awardee receiving a permanent job offer; however, this was offered to the next suitable applicant and was accepted.

One change introduced in the autumn 2023 round was making the Conservation Research Project Grant public, having previously been a discretionary fund. The grant is designed to support a conservation research project and is an award of up to £25,000. The Centre invited Emma Schmuecker, Conservation Studio Manager at the National Trust, to help assess the applications for this new award.

In November 2023, Harriet Sweet, Grants and Fellowships Manager, returned from parental leave and Gareth Clayton, Grants and Fellowships Manager (Parental Leave Cover), finished his contract. Going into 2024 there have been concerted efforts to audit and track our grant giving and to make

this public, and to connect with and learn from other funders as we seek continually to refine our offer and reach out to potential applicants. In April 2024, the Paul Mellon Centre joined London Funders, a network connecting funders who support people, organisations, and projects based in London. The Centre also began submitting anonymised grants data to 360Giving, a platform of open and standardised grants data from UK-based funders. See the Appendix for a full list of grants and fellowships awarded.



## Print Publications

This year's publications from the Paul Mellon Centre exemplify our ongoing commitment to innovative scholarship, exploring both traditional subjects and new territories, and our mission to enrich and expand the study of British art. Though we have published fewer titles this year than in past years, the quality of those projects remains our highest priority.

The monumental *Architecture in Britain and Ireland, 1530–1830*, by Steven Brindle, which examines the cultural, political, and economic contexts of architectural development across a 300-year period, has been eagerly awaited by scholars, researchers, and historians and is testament to the fact that architectural history remains one of the cornerstones of our publishing programme.

Harnessing the opportunities offered by print and digital publishing, Griselda Pollock's *Woman in Art* brought together a new, fully colour-illustrated setting of Helen Rosenau's pioneering *Woman in Art: From Type to Personality* (1944) with a digital facsimile of the original publication. Accompanied by new commentary and research, this innovative publication situates Rosenau as a foundational figure in feminist thought and cutting-edge art history across two centuries.

Jeff Rosen's *Julia Margaret Cameron: The Colonial Shadows of Victorian Photography* is a bold examination of how Cameron's work was shaped by

the legacy of colonialism. Her iconic portraits are placed within the context of British imperialism following the 1857 Indian Uprising to explore how her imagery responded to an era of colonial crisis.

And in *The Radical Print*, Esther Chadwick explores printmaking's role in political and social commentary during the late eighteenth century. She demonstrates how printmakers like James Gillray and William Blake used their medium to respond to and shape public discourse, and she positions print as a vital tool in periods of political upheaval.

Our commitment to broadening access to our publications was furthered through our continuing involvement with the Yale A&AePortal. We added seven new titles this year, including *Men at Work* by Tim Barringer and *Art for Art's Sake* by Elizabeth Prettejohn. We also embarked on a major special project to begin preparing the nine-volume catalogue raisonné of John Singer Sargent's paintings, by Richard Ormond and Elaine Kilmurray, for publication on the platform in 2025.

### **British Art Studies**

Over this period *British Art Studies* released Issue 25, in December 2023, and then paused publication to implement a redesign of the journal website. Issue 25 contains four long-form peer-reviewed articles on a range of artists and topics including J.M.W. Turner, L.S. Lowry, Victorian 'sailors' valentines' (shell mosaics), and sugar as a theme in contemporary Scottish art that engages with histories of transatlantic slavery. It also includes an interview that profiles the artist Charwei Tsai and her ceramics.

In June 2024, the US-based digital development agency Design for Context was contracted to implement the new web design for BAS. This design will be built in Quire, the Getty Institute's open-source tool for publishing art history online. Building the journal in Quire will involve significantly extending its functionality and range of templates, and this development work will feed back into a common pool of code for any journal to repurpose freely.

Three special themed issues of the journal were also in various stages of development: 'Queer Art in Britain Since the 1980s' (summer 2025), 'Reframing King James VI & I' (autumn 2025), and 'Collage in Britain, 1945 to Now' (summer 2026). Each special issue is led by a team of guest editors, who shape the articles and features alongside the usual peer-review process.

In March 2024, a workshop was held at the Bishopsgate Institute, London and at the PMC for authors contributing to the 'Queer Art in Britain' special issue. Each author gave a brief presentation about their planned article contribution, and group discussion focused on common methodological concerns, with a focus on the importance of community archival collections to this area of study.

A new team member also joined BAS in August 2023, in the post of freelance contributing editor: Chloë Julius (University of Nottingham). Chloë brings an expertise in modern and contemporary British and American art to the journal, with a focus on historiography and the history of art criticism. This post involves working one day per week at the journal for two years, shaping special projects and assessing open call submissions.

## Research Programme

The Paul Mellon Centre's academic events programme for 2023–24 was invested in showcasing some of the most exciting research being undertaken in the field of British art, both in Britain and internationally.

A major highlight for autumn 2023 were the Mellon Lectures delivered by Lynda Nead held at the Victoria & Albert Museum. Titled *British Blonde: Women, Desire and the Image in Post-War Britain*, the lectures focused on the changing styles of femininity that expressed many of the key concerns of the nation in the twenty-five years that followed the end of the Second World War.

Research Lunch seminars at the Paul Mellon Centre continue to be much loved and well attended. They provide a space for dialogue for early career and senior scholars to present work in progress and receive feedback from an audience of experts and a general audience. Topics in autumn 2023 and spring and summer 2024 included Althea McNish's textiles, Francis Bacon in wartime Britain, the art historian Brian Sewell and 1990s British art, queerness and Empire, to name a few.

The Archives & Library team collaborated with Hans Hönes at the University of Aberdeen to host a conference that took the art historian Paul Oppé's life and multifaceted career as a springboard to reassess British art historiography in the first half of the twentieth century.

The Climate & Colonialism project hosted two conferences, one in autumn 2023 and one in spring 2024. Resist, Persist: Gender, Climate and Colonialism was a collaboration with the Barbican and used the themes of the *RE/SISTERS* exhibition to explore the bonds between gender and environmental justice. In partnership with Autograph, the conference Extractivism/Activism: Art, Activism and Ecological Extraction collectively re-evaluated the relationship between the arts, extraction, and activism, both historically and in the present. The two days were framed around three broad themes: Colonial and extractive

*Resist, Persist: Gender, Climate and Colonialism*, a conference in collaboration with Barbican, 7–8 December 2023.



*British Blonde: Screenings and Panel Discussion*, as part of the Mellon Lecture series, hosted at the V&A, 15 November 2023



histories, Reparative and fragile ecologies, and Environmental justice and legal rights. In spring 2024, the London, Asia project hosted a conference to complement its *Making New Worlds: Li Yuan-chia & Friends* exhibition at Kettle's Yard in Cambridge. Held at Wysing Arts Centre, it opened up themes from the exhibition for broader discussion, especially around questions of the rural, creating belonging and community, visionary spaces for co-existence, and legacies of the LYC project.

The summer 2024 Research Seminar series was programmed by Rebecca Tropp and focused on the influence of oceans and their coasts, in relation to Britain and its global empire, on visual and architectural imagination and production. All evening seminars continue to be live-streamed and accessible both to an in-person audience in London as well as a lively global community of online attendees.

We finished the year with a lively symposium on Angelica Kauffman in collaboration with the Royal Academy. The symposium featured ideas around Kauffman's international career and her time in London, her inspirations and subjects, and her place in the art world at the time and her position now in the broader context of art history. It concluded with a special artist in-conversation between Sutapa Biswas and Professor Griselda Pollock.

These are just some details from the busy programme in 2023–24.

## **Special Projects**

### **Climate and Colonialism**

The Climate & Colonialism research project led by the Centre's Head of Research & Learning, Sria Chatterjee, established a core working group (which will evolve and grow as the project moves forward). Current members include Debjani Bhattacharya (University of Zurich), Rachael Z. DeLue (Princeton University), Astrida Neimanis (University of British Columbia), Mark Sealy, and Bindi Vora (Autograph, London). Astrida Neimanis has collaborated with the project as a visiting fellow, developing a strand on climate, colonialism, and gender. The first outcome of this work resulted in the symposium *Resist/Persist: Gender, Climate and Colonialism*, a collaboration with the Barbican in December 2023. In October 2023, artist, curator, and environmental activist Ravi Agarwal came to London from New Delhi as a visiting fellow. Ravi will collaborate with the project to develop a strand on environmental justice. In March 2023, in partnership with Autograph, the project held an international symposium and workshop titled *Extractivism/Activism: Art, Activism and Ecological Extraction* which brought together artists, scholars, environmental activists, and legal historians. The highly popular Climate & Colonialism Reading Group ran from September 2023 to June 2024 and was fully online and open to all. Over five sessions participants read a variety of texts, and the group provided a space for reflective and in-depth interdisciplinary discussions. Another strand of the project on Climate & Form is a collaboration with art historian Nicholas Robbins (UCL). It explores on the one hand, how images, buildings, and objects shape understandings of climate's material forms, and on the other, how objects and images are formed or shaped by climate knowledge. The project held the first of two workshops on Climate & Form in October 2023, with the next one planned for October 2025. It will result in a special issue of the journal *Art History*. In 2023–24 the project has allowed the Centre to reach many new audiences and try different formats of engagement and interdisciplinary thinking.

*Extractivism/Activism: Art, Activism and Ecological Extraction Conference*, a collaboration between the Climate & Colonialism research project at the Paul Mellon Centre and Autograph ABP, 13–14 March 2024.





### London, Asia

The London, Asia research project marked its final year with the delivery of a major public exhibition: *Making New Worlds: Li Yuan-chia & Friends*, at Kettle's Yard, University of Cambridge, from November 2023 to February 2024, co-curated by Sarah Victoria Turner and Senior Research Fellow Hammad Nasar with Amy Tobin. The exhibition and accompanying book focus on Li Yuan-chia's LYC Museum & Art Gallery, in the village of Banks in the northwest of England, between 1972 and 1983. The exhibition received 26,600 visitors. Forty-one per cent of these visitors had not visited Kettle's Yard before. It was widely reviewed and praised in the press, with Laura Cumming, art critic of the *Observer*, writing: 'I can hardly think of a more uplifting show for the dying days of autumn than *Making New Worlds* at Kettle's Yard in Cambridge. Everything about it is bright, beautiful, hopeful and as amiable as the subtitle suggests.'

The project was established in collaboration with Asia Art Archive, Hong Kong, in 2016, and after the successful completion of phase one in June 2019, the project was awarded a further two years of funding by the Board of Trustees to support a second phase of activity until June 2021. A third and final phase was completed in March 2024. Co-led by the Paul Mellon Centre's Director, Sarah Victoria Turner, and Hammad Nasar, Senior Research Fellow, the project has built a large, dynamic, and international community of researchers, artists, curators, and educators who regularly interact through events and meetings. All activity is archived at <https://www.paul-mellon-centre.ac.uk/research/london-asia?/about/london-asia>

View of the exhibition *Making New Worlds: Li Yuan-chia & Friends*, at Kettle's Yard, University of Cambridge, open from November 2023 to February 2024.

### **Tate Catalogue of J.M.W. Turner: Sketchbooks, Drawings and Watercolours**

PMC has awarded Tate financial support of £387,144.90, drawn from US reserves, towards completing the Tate catalogue *J.M.W. Turner: Drawings, Sketchbooks and Watercolours* for the period 9 June 2023 to 30 November 2025. This project will complete the online catalogue of 37,497 works on paper by Turner held at Tate, to coincide with the 250th anniversary year of the artist's birth in 2025, a moment that will cast a celebratory spotlight on the artist and encourage worldwide engagement with his work via this digital resource. Funding will cover the costs of one full-time senior cataloguer, two further full-time cataloguers, and one additional cataloguer at three days per week (0.6 FTE). The project will also deliver an associated programme to engage new and existing audiences and support the research and development of the Tate exhibition, devoted to J.M.W. Turner and John Constable, which will open in 2025 and tour to other locations around the country. The project is overseen by a steering committee which includes members of the PMC's Senior Leadership Team, Sarah Victoria Turner and Martin Myrone.

J.M.W. Turner, *The Roman Campagna and Distant Mountains*, from Small Roman Colour Studies sketchbook, 1819, watercolour on paper, 13 × 25.5 cm. Image courtesy of Tate (D16469).



### **Archives and Library**

The most significant development in the Archives & Library area was the publication of revised collection development policies. These were widened to reflect broader and more inclusive definitions of the histories of British art. A key aim was also to address gaps in our holdings and surface under-represented voices.

As a direct result, in August 2023 the Paul Mellon Centre acquired the archive and library of acclaimed biographer Fiona MacCarthy. This acquisition recognises that the histories of British art have been created by people who might not necessarily have described themselves as professional 'art historians' and now embrace individuals working in a diversity of roles. It is the third archive collection created by a woman to have been acquired by the Centre in the last twelve months.



In total, throughout the year the archive was offered four collections, three of which – after due consideration – were declined. The archive also acquired substantial additions to the Benedict Nicolson Archive and the Michael Kerney Archive – additions to the latter included the Centre's first born-digital material (a database).

The library continued to expand its remit and acquired 808 new books and exhibition catalogues during the year as well as numerous small donations of materials. Augustine Ford donated a small collection of rare eighteenth- and nineteenth-century illustrated books on the Grand Tour in May 2024. Also, a small number of books from Stephen Bann were donated in June 2024.

The Archives & Library team were instrumental in a number of outreach activities and events. The most significant of these was the last in the Centre's series of *Drawing Room Displays: Art, Life, Love: Narratives from the Benedict Nicolson Archive*, which ran from 6 March to 2 August 2024. A total of eight separate display tours were given to a variety of external audiences. The display also resulted in a workshop which brought together scholars from a range of disciplines and surfaced different narratives present in the collection, including, for example, Queer Histories. Other significant events based on the Archives & Library collections held at the Centre included a workshop celebrating the life and legacy of Deanna Petherbridge, and a conference exploring the life and multifaceted career of Paul Oppé as a springboard to reassess British art historiography in the first half of the twentieth century.

Other initiatives of note include participation in ARA's (the Archives and Records Association's) Distance Enquiry Survey, which obtains feedback from remote audiences and benchmarks these against repositories nationwide, and

in LUX: Yale Collections Discovery platform, which will expand knowledge of the Archives & Library holdings to the wider international community.

The Archives & Library team continues to offer pathways into the information management professions. The Archives & Library Assistant graduate trainee programme continues to be a success. The first incumbent, Hannah Jones, left in September 2023 to study Archives and Records Management at UCL. Two further graduate trainees, Nida Shah and Amy Bradford, took up posts during this year. Work placements were also taken up by two UCL Archive and Library postgraduate students: Judy Lui and Lewis Hurst.

### Learning Programme

This year, the Learning team have continued to review and introduce a few changes to the Centre's existing Learning programmes, to ensure they meet the needs and learning styles of their target audiences.

Yale-in-London hosted one spring semester and two summer sessions. The visiting Yale faculty members were the Bird White Housum Professor of English and Professor of Women's, Gender, and Sexuality Studies, Margaret Homans; the Niel Gray, Jr. Professor of English, Langdon Hammer; and the Thomas A. Thacher Professor of Latin, Christina Kraus. Highlights included a tour of Osborne House with head curator, Christopher Warleigh-Lack, and an introduction to the University of Cambridge Museum of Classical Archaeology's collections from Dame Mary Beard.

The 2024 Graduate Summer Programme was led by Sarah Victoria Turner, Sria Chatterjee, Nontsikelelo Mutiti, and Edward S. Cooke, Jr. Twelve artists and art historians studying MFAs and PhDs in the UK, South Africa, and at Yale University investigated the theme *Are we Postcolonial?* The programme ran for two weeks, between London and Cape Town, and included workshops with Wolff Architects, artist Gavin Jantjes, and Wysing Arts Centre.



Graduate Summer Programme, Wysing Arts Centre, 2024. Image courtesy of the Paul Mellon Centre / Photo by Greta Zabulyte

In autumn 2023, internal staff convened the Public Event Series 'Printmaking for Change', a festival of events exploring how different communities have used printmaking to enact change and share knowledge. In spring 2024, Jess Bailey convened 'Gender and Cloth', which included hands-on workshops and museum tours celebrating how different artists and communities have explored gender through practices such as quilting, weaving, and embroidery.

Art Teachers Connect (formerly known as Plan, Prepare, Provide) continued to deliver subject-specific continued professional development sessions and a residential programme at the University of Leeds for secondary school art teachers. This year's programme explored how teachers can diversify the artists they discuss in their classroom; bring creative writing into their teaching; and positively utilise AI image generation to encourage experimentation and play. In July 2024, a dedicated website was launched, intended to attract new teachers to the programme and share the research of the programme's alumni: [www.atcuk.org](http://www.atcuk.org)

The Write on Art prize attracted much interest, with over 200 applications from young people across the UK. This year the prize was judged by Sally Shaw MBE, Director of Firstsite, and the *Financial Times* journalist Enuma Okoro. This summer a call for proposals has been launched, inviting artist-educators to submit proposals for in-person workshops and digital resources that can be used to introduce more young people to writing about art. Galia Admoni (Head of English at Friern Barnet School and poet) was appointed in December 2024.

## **Networks**

The Centre's Networks comprise the Doctoral Researchers Network (DRN), the Early Career Researchers Network (ECRN), and the British Art Network (BAN, organised with Tate), along with an undergraduate film competition, British Art in Motion, and a residential programme, the Art Trade Forum. Together, these connect and support curators, researchers, and arts professionals at different stages of their working lives. Across these programmes we have seen continuing growth and a widening reach in terms of participation from individuals working in different disciplinary, geographical, and organisational contexts. The growing range of perspectives and experiences being brought into play through the activity of the networks is actively enriching understandings of the category of British art and its cultural and historical resonances.

The DRN and ECRN are programmed by guest convenors, supported by the Networks team. In 2023–24 the DRN was led by Lucy Shaw and Jenny Warren. The network grew by almost a third, rising to 326 members, with a significant number of new sign-ups from practice-based researchers. Programme activity included sessions on archival research into exhibition making and a visit to the Turner Prize (Towner Eastbourne). Over the same period, the ECRN was led by Roz Hayes and Chloe Asker, who similarly saw a rise in membership of 25 per cent to 163, with particularly strong US participation. Their programme featured events around impact and engagement in research (at Kaleider Studios, Exeter) and a curator's tour and workshop at the exhibition *Kim Lim: Space, Rhythm & Light* (The Hepworth Wakefield). On 1 July 2024, the ECRN and DRN co-

programmed the Summer Symposium at the IKON Gallery, Birmingham, focusing on 'Precarity in Art History'.

BAN continued its work as a community of curators, academics, artist-researchers, conservators, producers, and programmers, supported by a team based at PMC and at Tate. Over 2023–24, membership continued to grow strongly, rising from 1,800 in June 2023 to 2,350 in June 2024, and BAN supported an extensive programme of member-led seminars, workshops, and networking activities as well as a major annual conference. This year's BAN Emerging Curators Group brought together fifteen individuals to meet in person in Leeds (Leeds Art Gallery) and Middlesbrough (MIMA and Pineapple Black Gallery) as well as joining online sessions, including one on 'Slow Curating'. The residential BAN Curatorial Forum was this year aimed at curators and researchers working internationally. This brought together twelve participants from South Africa, Botswana, Australia, Nepal, Germany, the US, India, Mauritius, New Zealand, and Hong Kong for an intensive ten-day programme of visits and workshops in London and Manchester.

Alongside these membership-based programmes, the Networks team organised the British Art in Motion film competition, giving eight undergraduates the training and resources to produce a short film about British art; and the Art Trade Forum, a residential opportunity bringing together twelve individuals from around the UK to get behind-the-scenes insights into the commercial art world during London Art Week.

In 2023–24, the Networks team additionally oversaw the delivery of the Drawing Room Displays, showcasing the Centre's Archive & Library collections and new research.



Screening event and awards ceremony of *British Art in Motion 2023*, January 31 2024.

## **Going Concern**

As stated previously in this report, the bulk of the Centre's funds derives from the endowment income transferred annually from Yale University. This endowment was left to Yale University by an alumnus, Mr Paul Mellon, to support research and publication in the field of British studies, especially in the area of British art history, and so the University established the Paul Mellon Centre.

The endowment is invested and managed by Yale University, and the Paul Mellon Centre's annual funding comes from the interest earned on this investment.

Every year, the Centre's Trustees review budgets and projections for the next financial year and the following four years at their February meeting. Based on these reports, and the investment returns of the Centre's endowment, the Trustees expect the Centre will have adequate reserves and resources to continue its activities for the foreseeable future and to meet its obligations as they fall due.

## **Future Plans**

Dr Sarah Victoria Turner was appointed as the sixth Director of The Paul Mellon Centre for Studies in British Art by the Board of Trustees, with effect from 1st July 2023. After joining the Centre as Head of Research in 2013, Turner was promoted to Deputy Director for Research and then Deputy Director. She held the interim position of Acting Director of the Centre from March to July 2023. She has been working with the Trustees and PMC staff to set out her strategic vision and strategy for the Centre and the field of British art studies. The Director and staff are preparing a strategy action plan, highlighting key objectives for the Centre, for the Board of Trustees' approval.

The exterior of the Centre's premises was decorated in summer 2023 and scheduled work to the roof and windows was completed. A refreshment of internal decor and an analysis of the use of public spaces and staff amenities commenced in spring 2024. A longer-term plan for creating accessible space for public events, visiting fellows, and teaching is in process.

The Centre's Senior Leadership Team is in discussion with Tate Britain about future funding streams for the British Art Network following the completion of the grant from Arts Council England.

## **Public Benefit**

We have referred to the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

## **Reserves Policy**

The Centre maintains a reserve held in GBP that is equivalent to the current year's operating budget.

At the year end, the unrestricted reserves are £11,865,979 (2023: £10,812,057 [restated]). After removing reserves related to intangible, tangible fixed assets, and heritage assets of £2,949,142 (2023: £3,008,173) and designated funds of £251,899 (2023: £296,128), there are free reserves of £8,664,938 (2023: £7,507,756 [restated]). The level of annual expenditure will fluctuate year on year and the level of reserves is broadly in line with this.

At the year end, reserves totalled £11,942,949 (2023: £10,899,423 [restated]). A breakdown of reserves is given in the notes.

## **Risk Review**

The Centre's Senior Leadership Team periodically reviews the principal risks and uncertainties facing the charity and aims to establish policies, systems, and procedures to mitigate the risks identified. The main financial risks currently faced by the Centre are the fluctuation in the GBP:USD exchange rate, as the Centre's annual endowment income is awarded in USD, and the potential reduction in annual endowment income if the investment performance of the Centre's endowment, which is under the control of Yale University, is negatively impacted by global economic conditions.

The Centre mitigates these risks by ensuring that it maintains sufficient reserves in the UK.

The exchange rate fluctuation risk is also managed by the Centre by ensuring that its annual budgets are calculated at a variety of potential exchange rates to ensure that the Centre could cover its expenditure based on the worst potential exchange rate.

The Senior Leadership Team also focuses on non-financial areas where risks may occur, such as fire safety, health and safety, emergency planning, IT, human resources (HR), and, since the impact of the recent pandemic across the world, the Centre also considers the impact of global economic conditions when assessing risk. During the year, existing policies, procedures, and systems in these areas continued to be updated, enhanced, and developed as required and relevant training arranged where necessary. Work reviewing, updating, and formalising the Centre's HR documentation and processes also continued during the year.

Going forward, the main factor that could affect the financial performance or position of the charity would be the fluctuation in the GBP:USD exchange rate and the investment performance of the Centre's endowment. Going forward, the main factor that could affect the financial performance or position of the charity is the fluctuation in the GBP:USD exchange rate and the investment performance of the Centre's Endowment.

### **Investment Policy**

The Centre does not invest the endowment, which is under the control of Yale University. However, the reserves in London, as required in the reserves policy above, are kept on secure fixed-term deposit.

### **Fundraising**

The Centre does not currently carry out fundraising activities.



# Statement of responsibilities of Trustees

The Trustees (who are also directors of The Paul Mellon Centre for Studies in British Art for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company 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 Statement of Recommended Practice (SORP)
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK accounting standards and statements of recommended practice 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 operation

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and group and hence for taking reasonable steps

for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and 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 corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The members of the charity, who are also Statutory Directors, guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees as of 30 June 2024 was four (2023: four). The Trustees are members of the charity, but this only entitles them to voting rights. The Trustees have no beneficial interest in the charity.



## **Statement as to the disclosure of information to auditor**

The Trustees in office on the date of approval of these financial statements have confirmed, as far as they are aware, that there is no relevant audit information of which the auditor is unaware. Each of the Trustees has confirmed that they have taken all the steps that they ought to have taken as Trustees in order to make themselves aware of any relevant audit information and establish that it has been communicated to the auditor.

In August 2022, Sayer Vincent LLP were appointed by the Board of Trustees as the Centre's accountants and auditors.

This report has been prepared in accordance with the exemptions available for small entities under the Companies Act.

On behalf of the Board

Susan Gibbons

Trustee

Date: 26 February 2025



Section 2

# Auditor's Report



## Section 2

# Auditor's Report

### Opinion

We have audited the financial statements of The Paul Mellon Centre for Studies in British Art (the 'charitable company') for the year ended 30 June 2024 which comprise the statement of financial activities, balance sheet, statement of cash flows, and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 30 June 2024 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The Paul Mellon Centre for Studies in British Art's

ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

### **Other Information**

The other information comprises the information included in the Trustees' Annual Report, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

### **Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of Trustees' remuneration specified by law are not made; or

- We have not received all the information and explanations we require for our audit; or
- The Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Annual Report and from the requirement to prepare a strategic report.

### **Responsibilities of Trustees**

As explained more fully in the statement of Trustees' responsibilities set out in the Trustees' Annual Report, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### **Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

### **Capability of the audit in detecting irregularities**

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
  - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
  - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
  - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

### **Use of our report**

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's

members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Noelia Serrano (Senior statutory auditor)

Date 21 March 2025

For and on behalf of Sayer Vincent LLP, Statutory Auditor  
Invicta House, 110 Golden Lane, LONDON, EC1Y 0TG



Section 3

# Financial Statements

## The Paul Mellon Centre for Studies in British Art

## Statement of financial activities (incorporating an income and expenditure account)

## For the year ended 30 June 2024

		2024			2023		
	Note	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Restated Total £
<b>Income from:</b>							
Donations and legacies	2	6,851,065	–	<b>6,851,065</b>	6,171,619	383,747	6,555,366
Charitable activities	3						
Yale in London		210,653	–	<b>210,653</b>	337,249	–	337,249
Other trading activities	4	165,255	–	<b>165,255</b>	272,707	–	272,707
Investments	5	163,636	–	<b>163,636</b>	83,942	–	83,942
Other	6	24,013	–	<b>24,013</b>	215	–	215
<b>Total income</b>		<b>7,414,622</b>	<b>–</b>	<b>7,414,622</b>	<b>6,865,732</b>	<b>383,747</b>	<b>7,249,479</b>
<b>Expenditure on:</b>							
Charitable activities							
Publishing – print and digital	7	651,469	6,396	<b>657,865</b>	983,702	–	983,702
Grants and fellowships	7	1,299,118	4,000	<b>1,303,118</b>	1,127,301	2,953	1,130,254
Academic activities	7	1,927,229	–	<b>1,927,229</b>	1,449,710	–	1,449,710
Yale in London	7	382,912	–	<b>382,912</b>	458,743	–	458,743
Research projects	7	1,178,034	–	<b>1,178,034</b>	1,173,012	387,145	1,560,157
Research collections	7	906,296	–	<b>906,296</b>	900,303	–	900,303
Pevsner programme	7	–	15,642	<b>15,642</b>	–	131,203	131,203
<b>Total expenditure</b>		<b>6,345,058</b>	<b>26,038</b>	<b>6,371,096</b>	<b>6,092,771</b>	<b>521,301</b>	<b>6,614,072</b>
<b>Net incoming resources for the year</b>	9	1,069,564	(26,038)	<b>1,043,526</b>	772,961	(137,554)	635,407
Transfers between funds		(15,642)	15,642	–	(4,310)	4,310	–
<b>Net movement in funds</b>		<b>1,053,922</b>	<b>(10,396)</b>	<b>1,043,526</b>	<b>768,651</b>	<b>(133,244)</b>	<b>635,407</b>
<b>Reconciliation of funds:</b>							
Total funds before restatement brought		10,989,644	87,366	<b>11,077,010</b>	10,043,406	220,610	10,264,016
Prior year adjustments	27	(177,587)	–	<b>(177,587)</b>	–	–	–
Total funds after restatement brought		10,812,057	87,366	<b>10,899,423</b>	10,043,406	220,610	10,264,016
<b>Total funds carried forward</b>		<b>11,865,979</b>	<b>76,970</b>	<b>11,942,949</b>	<b>10,812,057</b>	<b>87,366</b>	<b>10,899,423</b>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 24a to the financial statements.

## The Paul Mellon Centre for Studies in British Art

## Balance sheet

Company no. 00983028

**As at 30 June 2024**

		2024		2023
	Note	£	£	Restated £
<b>Fixed assets:</b>				
Intangible assets	14		103,883	118,271
Tangible assets	15		1,622,509	1,697,152
Heritage Assets	16		1,222,750	1,192,750
			<u>2,949,142</u>	<u>3,008,173</u>
<b>Current assets:</b>				
Stock	17	785,934		670,910
Debtors	18	646,541		701,606
Short term deposits		6,420,000		4,292,415
Cash at bank and in hand		2,695,985		3,951,597
		<u>10,548,460</u>		<u>9,616,528</u>
<b>Liabilities:</b>				
Creditors: amounts falling due within one year	19	(1,372,653)		(1,512,562)
<b>Net current assets</b>			<u>9,175,807</u>	<u>8,103,966</u>
<b>Total assets less current liabilities</b>			<u>12,124,949</u>	<u>11,112,139</u>
Creditors: amounts falling due after one year	21		(182,000)	(212,716)
<b>Total net assets</b>			<u><u>11,942,949</u></u>	<u><u>10,899,423</u></u>
<b>The funds of the charity:</b>	24a			
Restricted income funds			76,970	87,366
Unrestricted income funds:				
Designated funds		251,899		296,128
General funds		11,614,080		10,515,929
Total unrestricted funds			<u>11,865,979</u>	<u>10,812,057</u>
<b>Total charity funds</b>			<u><u>11,942,949</u></u>	<u><u>10,899,423</u></u>

Approved by the Trustees on 26 February 2025 and signed on their behalf by

Susan Gibbons  
Trustee

## The Paul Mellon Centre for Studies in British Art

## Statement of cash flows

For the year ended 30 June 2024

	2024		2023	
	£	£	Restated £	
<b>Cash flows from operating activities</b>				
Net income for the reporting period (as per the statement of financial activities)	1,043,526		635,407	
Depreciation charges	146,322		134,872	
Amortisation charges	35,720		34,677	
Leasehold Improvements write off	66,688		–	
Dividends, interest from investments	(163,636)		(83,942)	
(Increase) in stocks	(115,024)		51,777	
(Increase)/decrease in debtors	55,065		(283,532)	
(Increase) in short term deposits	(2,127,585)		(592,415)	
(Decrease)/Increase in creditors	(170,625)		276,688	
<b>Net cash (used in)/ provided by operating activities</b>		<b>(1,229,549)</b>	<b>173,532</b>	
<b>Cash flows from investing activities:</b>				
Dividends, interest and rents from investments	163,636		83,942	
Purchase of fixed assets	(138,367)		(49,170)	
Purchase of intangible assets	(21,332)		(100,836)	
Donation of Heritage Assets	(30,000)		(45,000)	
<b>Net cash (used in) investing activities</b>		<b>(26,063)</b>	<b>(111,064)</b>	
<b>Change in cash and cash equivalents in the year</b>		<b>(1,255,612)</b>	<b>62,468</b>	
Cash and cash equivalents at the beginning of the year		<b>3,951,597</b>	<b>3,889,129</b>	
<b>Cash and cash equivalents at the end of the year</b>		<b>2,695,985</b>	<b>3,951,597</b>	
<b>Analysis of cash and cash equivalents and of net debt</b>				
	At 1 July 2023	Cash flows	Other non- cash changes	At 30 June 2024
	£	£	£	£
Cash at bank and in hand	3,951,597	(1,255,612)	–	<b>2,695,985</b>
<b>Total cash and cash equivalents</b>	<b>3,951,597</b>	<b>(1,255,612)</b>	<b>–</b>	<b>2,695,985</b>

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

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#### 1 Accounting policies

##### a) Statutory information

The Paul Mellon Centre for Studies in British Art (the Centre) is a private charitable company limited by guarantee and is incorporated in England and Wales (no. 983028).

The registered office address is 16 Bedford Square, London, WC1B 3JA.

##### b) Basis of preparation

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 (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

##### c) Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Key judgements that the charity has made which have a significant effect on the accounts are included in the note below. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

##### d) Critical accounting estimates and areas of judgement

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised.

The Centre holds a large collection of historical books and archives which are held in support of the Centre's primary objective of advancing education in, and appreciation and understanding of British art. The Trustees must consider whether a suitable and reliable valuation technique is available at a cost that is not so onerous as to outweigh any such benefits of obtaining the valuation. These assets are valued professionally regularly to ensure they are disclosed at their fair value at the balance sheet date. More details can be found in note 1t.

The Trustees review any grants that have been committed during the year and remain unpaid at the year end. The Trustees must make a judgement as to whether the unpaid grants meet the criteria to be recognised in the financial year and therefore accrued as a liability at the year end. The amount of grants and fellowships awarded but not paid as at 30 June 2024 was £1,042,083 (2023: £928,320).

A key judgement is the determination of whether the publications stock held by third parties should be held on the Centre's Balance Sheet. Management have considered the risks and rewards attached to the stock, and have determined that the stock of publications, which are held by third parties, should be treated as consignment stock, and therefore held on the Centre's Balance Sheet at the reporting date at the lower cost and net realisable value. The value of stock (finished goods and publication in progress) recognised at the year end is £785,934 (2023: £670,910 restated).

##### e) Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

**The Paul Mellon Centre for Studies in British Art****Notes to the financial statements****For the year ended 30 June 2024**

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**1 Accounting policies (continued)****f) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Publishing royalties are accounted for on an accruals basis.

Income relating to Yale in London is recognised in the year in which a programme is undertaken. Income received in advance of provision of the service is deferred until the criteria for income recognition are met.

**g) Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

**h) Fund accounting**

Restricted funds are donations and other income receivable or generated that are subjected to restrictions on their expenditure imposed by their donor.

Unrestricted funds are donations and other income receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Designated funds are donations, set aside by the Trustees for key programmes.

**i) Expenditure and irrecoverable VAT**

Expenditure is recognised on an accruals basis as a liability is incurred. It is allocated to the particular activity where the cost relates directly to that activity. Expenditure is classified under the following activity headings:

- Expenditure on charitable activities includes the costs of publication and printing costs, grants and fellowship costs, academic activity costs, educational programme costs, research projects and collections costs, and Pevsner programme costs, undertaken to further the purposes of the charity and their associated support costs.
- Support costs and overheads include central functions and have been allocated to charitable activity based on staff costs on each charitable activity.
- Governance costs are costs associated with the governance arrangements of the charity which relate to the general running of the charity as opposed to those costs associated with charitable expenditure. Included within this category are costs associated with the strategic as opposed to day to day management of the charity's activities.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**j) Grants and fellowships payable**

Grants are accounted for on an accruals basis according to when they are awarded. Grants awards that are subject to the recipient fulfilling performance conditions are only accrued when the recipient has been notified of the grant.

**k) Operating leases**

Rentals payable under operating leases are charged on a straight-line basis over the term of the lease.

**l) Intangible fixed assets and amortisation**

Intangible assets are recognised at cost and are subsequently measured at cost less accumulated amortisation. Amortisation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

- Website development over 3 years

Website development has a useful economic life of 3 years because after this period it will become outdated.

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

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#### 1 Accounting policies (continued)

##### m) Tangible fixed assets and depreciation

All fixed assets are stated at historical cost less accumulated depreciation. The cost of minor additions or those costing below £1,000 are not capitalised.

Depreciation is provided at rates calculated to write each asset down to its estimated residual value evenly over its expected useful life, as follows:

- |                          |                           |
|--------------------------|---------------------------|
| ● Leasehold improvements | over remaining lease term |
| ● Fixtures and fittings  | over 5 years              |
| ● Computer equipment     | over 3 years              |

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of Financial Activities.

##### n) Stock

Under the memorandum of agreement (MOA) with YUP effective from 1 January 2020, the cost of the Centre's publications are recognised as an asset in the Centre's Balance Sheet. Stock comprises of both finished publications and publications in progress. Finished publications are valued at the lower of cost and estimated selling price less costs to complete and sell. Publication in progress represents the direct costs incurred on titles that have not been published at the balance sheet date.

The cost of publications produced by the Centre is determined as the total publication costs for each publication, including proofing, designing, printing and delivery to the warehouse. The cost of publications produced by a third party (such as YUP) is determined as the total amount paid to the third party to produce the publications.

At each reporting date, management assesses whether stocks are impaired or if an impairment loss recognised in prior periods has reversed. Any excess of the carrying amount of stock over its estimated selling price less costs to complete and sell is recognised as an impairment loss.

##### o) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

##### p) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

##### q) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

##### r) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

##### s) Financial instruments

The charity has elected to apply the provisions of Section 11 "Basic Financial Instruments" and Section 12 "Other Financial Instruments Issues" of FRS 102, in full, to all of its financial instruments.

Financial instruments are classified and accounted for according to the substance of the contractual arrangement as financial assets, financial liabilities or equity instruments. An equity instrument is any contract that evidences a residual interest in the assets of the entity after deducting all of its liabilities.

##### *Financial assets*

Basic financial assets, which include trade and other debtors and accrued income are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost.

##### *Financial liabilities*

Basic financial liabilities, which include trade and other creditors, grants awarded but not yet paid and accruals, are initially measured at transaction price and subsequently measured at amortised cost.

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

#### 1 Accounting policies (continued)

##### t) Heritage assets

The Centre has a collection of historical books and archives which are held in support of the Centre's primary objective of advancing education in, and appreciation and understanding of, British art. Additions to the collection are capitalised and recognised on the Balance Sheet at the cost or value of the acquisition, where such a cost or valuation is reasonably obtainable. Such items are not depreciated as they are deemed to have indefinite lives. Acquisitions are capitalised at cost. Purchased assets above a cost of £1,000 are capitalised. Donated objects are capitalised at their deemed value at the date of donation. This value will be determined by professionals with the relevant and appropriate qualifications and experiences. The Trustees adopt a revaluation policy for heritage assets. The collection is revalued regularly to ensure it is stated at their fair value.

##### u) Retirement benefits

The charity operates a defined contribution scheme. The charge to the Statement of Financial Activities is the amount payable in respect of the accounting period. Unpaid contributions are recognised and are provided for in the Balance Sheet (see note 22 for further information).

#### 2 Income from donations and legacies

	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Income from endowment at Yale	6,821,065	–	<b>6,821,065</b>	6,119,215	383,747	6,502,962
Donation of heritage assets	30,000	–	<b>30,000</b>	45,000	–	45,000
Gifts in Kind	–	–	–	7,404	–	7,404
	<b>6,851,065</b>	<b>–</b>	<b>6,851,065</b>	<b>6,171,619</b>	<b>383,747</b>	<b>6,555,366</b>

#### 3 Income from charitable activities

	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Yale in London	210,653	–	<b>210,653</b>	337,249	–	337,249
	<b>210,653</b>	<b>–</b>	<b>210,653</b>	<b>337,249</b>	<b>–</b>	<b>337,249</b>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 4 Income from other trading activities

	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Publishing royalties	165,255	-	<b>165,255</b>	272,707	-	272,707
	<u>165,255</u>	<u>-</u>	<u><b>165,255</b></u>	<u>272,707</u>	<u>-</u>	<u>272,707</u>

## 5 Income from investments

	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Bank interest receivable	163,636	-	<b>163,636</b>	83,942	-	83,942
	<u>163,636</u>	<u>-</u>	<u><b>163,636</b></u>	<u>83,942</u>	<u>-</u>	<u>83,942</u>

## 6 Other Income

	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Profit on sales of fixed assets	2,255	-	<b>2,255</b>	215	-	215
Miscellaneous	21,758	-	<b>21,758</b>	-	-	-
	<u>24,013</u>	<u>-</u>	<u><b>24,013</b></u>	<u>215</u>	<u>-</u>	<u>215</u>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 7a Analysis of expenditure (current year)

	Charitable activities									2024 Total £	2023 Total £
	Publishing – print and digital £	Grants and fellowships £	Academics activities £	Yale in London £	Research projects £	Research collections £	Pevsner programme £	Governance costs £	Support costs £		
Staff costs (note 10)	168,872	115,419	581,268	47,766	314,089	325,679	–	–	819,401	<b>2,372,494</b>	2,275,404
Publications	225,578	–	–	–	–	–	–	–	–	<b>225,578</b>	418,157
Academic direct costs	–	–	439,270	260,637	–	72,607	–	–	–	<b>772,514</b>	816,051
Grants awarded (note 8)	–	985,023	–	–	–	–	–	–	–	<b>985,023</b>	982,157
Special projects	–	–	–	–	374,014	–	–	–	–	<b>374,014</b>	708,943
Pevsner	–	–	–	–	–	–	15,642	–	–	<b>15,642</b>	121,389
Operating costs	–	–	–	–	–	–	–	–	130,755	<b>130,755</b>	159,239
Building costs	–	–	–	–	–	–	–	–	631,285	<b>631,285</b>	349,045
Audit and accountancy	–	–	–	–	–	–	–	38,310	–	<b>38,310</b>	55,140
Legal and professional	–	–	–	–	–	–	–	58,426	–	<b>58,426</b>	64,439
Amortisation and depreciation	19,794	13,529	68,132	5,599	36,815	38,173	–	–	–	<b>182,042</b>	169,549
Other expenses	–	22,639	–	–	–	–	–	7,360	555,014	<b>585,013</b>	494,559
	<b>414,244</b>	<b>1,136,610</b>	<b>1,088,670</b>	<b>314,002</b>	<b>724,918</b>	<b>436,459</b>	<b>15,642</b>	<b>104,096</b>	<b>2,136,455</b>	<b>6,371,096</b>	6,614,072
Support costs	232,302	158,772	799,600	65,708	432,065	448,008	–	–	(2,136,455)	–	–
Governance costs	11,319	7,736	38,959	3,202	21,051	21,829	–	(104,096)	–	–	–
<b>Total expenditure 2024</b>	<b>657,865</b>	<b>1,303,118</b>	<b>1,927,229</b>	<b>382,912</b>	<b>1,178,034</b>	<b>906,296</b>	<b>15,642</b>	<b>–</b>	<b>–</b>	<b>6,371,096</b>	
Total expenditure 2023	<b>983,702</b>	<b>1,130,254</b>	<b>1,449,710</b>	<b>458,743</b>	<b>1,560,157</b>	<b>900,303</b>	<b>131,203</b>	<b>–</b>	<b>–</b>		<b>6,614,072</b>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 7b Analysis of expenditure (prior year)

	Charitable activities									2023 Total Restated £
	Publishing – print and digital	Grants and fellowships	Academics activities	Yale in London	Research projects	Research collections	Pevsner programme	Governance costs	Support costs	
	£	£	£	£	£	£	£	£	£	
Staff costs (note 10)	266,742	62,174	480,743	57,831	401,479	400,647	4,629	–	601,159	<b>2,275,404</b>
Publications	418,157	–	–	–	–	–	–	–	–	<b>418,157</b>
Academic direct costs	–	–	430,440	334,759	–	50,852	–	–	–	<b>816,051</b>
Grants awarded (note 8)	–	982,157	–	–	–	–	–	–	–	<b>982,157</b>
Special projects	–	–	–	–	708,943	–	–	–	–	<b>708,943</b>
Pevsner	–	–	–	–	–	–	121,389	–	–	<b>121,389</b>
Operating costs	–	–	–	–	–	–	–	–	159,239	<b>159,239</b>
Building costs	–	–	–	–	–	–	–	–	349,045	<b>349,045</b>
Audit and accountancy	–	–	–	–	–	–	–	55,140	–	<b>55,140</b>
Legal and professional	–	–	–	–	–	–	–	64,439	–	<b>64,439</b>
Amortisation and depreciation	27,013	6,296	48,685	5,856	40,657	40,573	469	–	–	<b>169,549</b>
Other expenses	–	16,276	–	1,371	–	–	–	6,345	470,567	<b>494,559</b>
	<b>711,912</b>	<b>1,066,903</b>	<b>959,868</b>	<b>399,817</b>	<b>1,151,079</b>	<b>492,072</b>	<b>126,487</b>	<b>125,924</b>	<b>1,580,010</b>	<b>6,614,072</b>
Support costs	251,728	58,675	453,684	54,576	378,882	378,097	4,368	–	(1,580,010)	–
Governance costs	20,062	4,676	36,158	4,350	30,196	30,134	348	(125,924)	–	–
<b>Total expenditure 2023</b>	<b>983,702</b>	<b>1,130,254</b>	<b>1,449,710</b>	<b>458,743</b>	<b>1,560,157</b>	<b>900,303</b>	<b>131,203</b>	<b>–</b>	<b>–</b>	<b>6,614,072</b>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

8a Grants and Fellowships (current year)	Grants to institutions	Grants to individuals	Grants cancelled/ written back in the year	2024 £	2023 £
	£	£	£		
Andrew Wyld Research Support Grants	–	4,000	–	<b>4,000</b>	2,953
Collaborative Project Grants	39,593	–	–	<b>39,593</b>	40,000
Curatorial Research Grants	161,000	–	–	<b>161,000</b>	155,054
Digital Project Grants	79,752	–	(40,000)	<b>39,752</b>	78,376
Event Support Grants	35,577	–	(2,800)	<b>32,777</b>	15,196
Publication Grants	81,150	19,370	(19,710)	<b>80,810</b>	93,728
Research Support Grants	–	56,209	(5,640)	<b>50,569</b>	58,339
Doctoral Scholarship	–	96,000	–	<b>96,000</b>	96,000
Early Career Fellowship	–	70,000	–	<b>70,000</b>	70,000
Junior Fellowships	–	32,000	(7,500)	<b>24,500</b>	32,000
MA/Mphil Studentship	–	64,000	–	<b>64,000</b>	32,000
Mid-Career Fellowships	–	108,000	–	<b>108,000</b>	121,093
Postdoctoral Fellowships	–	105,000	(10,000)	<b>95,000</b>	90,000
Rome Fellowship	11,500	7,000	–	<b>18,500</b>	20,000
Senior Fellowships	–	60,000	(3,235)	<b>56,765</b>	52,445
Conservation Grant	43,757	–	–	<b>43,757</b>	24,973
At the end of the year	<b>452,329</b>	<b>621,579</b>	<b>(88,885)</b>	<b>985,023</b>	<b>982,157</b>

In the year ended 30 June 2024, 66 grants and fellowships were awarded to individuals (2023: 72) and 44 grants and fellowships were awarded to institutions (2023: 35). A description of the nature of grants paid is included in the Governor's Report.

Administration of grants was £22,639 (2023: £16,276).

Grants cancelled in the year are higher than usual. This figure includes two grants to ICA totalling £50,000, which were awarded in October 2018. The projects that the grants were awarded for were delayed due to the Covid pandemic and then, due to changes in priorities of the ICA, the projects were cancelled. The grants awarded were returned during the year.

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 8a Grants and Fellowships (current year continued)

	Awarded in the year £
<b>Institutional grants were awarded as follows:</b>	
<i>Collaborative Project Grants</i>	
Queen Mary, University of London & University of Aberdeen	19,593
Queen's University, Belfast	20,000
<i>Curatorial Research Grants</i>	
Camden Art Centre	20,000
Delaware Art Museum	25,000
Museums Norththumberland	36,000
Compton Verney House Charity	40,000
Whitechapel Gallery	40,000
<i>Digital Project Grants</i>	
University of Edinburgh	5,847
The Photographers' Gallery	20,945
Association of Historians of Nineteenth Century Art	22,960
Kingston University	30,000
<i>Event Support Grants</i>	
University of York	600
University of Westminster	1,000
Royal Holloway, University of London	1,327
Kunsthalle Mannheim	2,000
Pallant House	2,000
The Photographers' Gallery	2,000
The Womens's Art Library (Goldsmith's, University of London University	2,000
Universidad de San Buenaventura Cali	2,000
V&A	2,000
Peckham Platform	2,650
Leeds Museums and Galleries	3,000
Letchworth Heritage Foundation	3,000
Liverpool Cathedral	3,000
Mount Stuart Trust	3,000
Studio Voltaire	3,000
The Stained Glass Museum	3,000
<i>Publication Grants</i>	
Drawing Room	5,000
McGill-Queens' University Press	5,000
National Galleries of Scotland	5,000
National Museums Liverpool	5,000
The Hunterian	5,000
The Chinese University of Hong Kong Press	5,000
Warwick University	5,000
Whitechapel Gallery	5,000
Yale University Press London	5,000
Oxbow Books	5,500
Manchester University Press	6,900
Baltic Centre for Contemporary Art	7,000
Nottingham contemporary	7,000
The Hepworth Wakefield	9,750
<i>Rome Fellowship</i>	
British School at Rome	11,500
<i>Conservation grant</i>	
Hamilton Kerr Institute, Fitzwilliam Museum	18,757
Sir John Sloane's Museum	25,000
	452,329

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 8a Grants and Fellowships (current year continued)

Individual grants were awarded as follows:	Awarded in the year £
<i>Andrew Wyld Research Support Grants</i>	
Jennifer Marine	2,000
Alan Mitchell	2,000
<i>Doctoral Scholarship</i>	
Morgan Quaintance	96,000
<i>Early Career Fellowship</i>	
Sequoia Barnes	70,000
<i>Junior Fellowships</i>	
Caterina Franciosi	8,000
Jennifer Marine	8,000
Amy Orner	8,000
McKenzie Stupica	8,000
<i>MA/Mphil Studentship</i>	
Anna Kaczynska	32,000
Emily Lashford	32,000
<i>Mid-Career Fellowships</i>	
Megan Boulton	18,000
Megha Chand Inglis	18,000
Meredith Gamer	18,000
Sonal Khullar	18,000
Kate Nichols	18,000
Giulia Smith	18,000
<i>Postdoctoral Fellowships</i>	
Gabe Beckhurst	15,000
Sarah Churchill	15,000
Hope Doherty-Harrison	15,000
Lydia Fisher	15,000
Isabelle Jain	15,000
Dorota Jagoda Michalska	15,000
Evelyn Whorrall-Campbell	15,000
<i>Publication Grants</i>	
Altair Brandon-Salmon	1,000
Michael Clegg	1,000
Hilary Fraser	1,370
Alborz Dianat	2,000
Michael Sappol	2,000
Meg Kobza	3,000
Dominic Johnson	3,000
Michael Ohajuru	3,000
Catherine Spencer	3,000
<b>Individual grants subtotal carried forward</b>	<b>498,370</b>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 8a Grants and Fellowships (current year continued)

	Awarded in the year £
<b>Individual grants subtotal brought forward</b>	<b>498,370</b>
<i>Research Support Grants</i>	
Tristan Dot	490
Joy Onyejiako	660
Geraldine Mulcahy-Parker	790
Matthew Wells	1,300
Edward Gillin	1,312
Hemdat Kislev	1,370
Lucy Howie	1,430
Melanie Williams	1,435
Anirbaan Banerjee	1,472
Miara Fraikin	1,500
Imogen Hart	1,555
Lauren Working	1,670
Doris Duhennois	1,784
Carole Nataf	1,806
Louis-Antoine Mege	1,860
Kirsty Sinclair Dootson	1,922
Joseph McBrinn	1,952
Constance Marq	1,961
Bruce Peter	1,974
Bryony Coombs	1,986
Lisa Brown	1,990
Nora Veszpremi	1,990
Marion Belouard	2,000
Lucy Chiswell	2,000
Jean Marie Christensen	2,000
Paola Colleoni	2,000
Cassandra Harrington	2,000
Phoebe Herland	2,000
James Moir	2,000
Sofia Nannini	2,000
Aurelie Petiot	2,000
Anika Shaikh	2,000
Christopher Williams-Wynn	2,000
<i>Rome Fellowship</i>	
Jennifer Johnson	7,000
<i>Senior Fellowships</i>	
Sarah Thomas	60,000
	<hr/> <b>621,579</b> <hr/>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 8b Grants and Fellowships (prior year)

	Grants to institutions £	Grants to individuals £	Grants cancelled/ written back in the year £	2023 £
Andrew Wyld Research Support Grants	-	2,953	-	2,953
Collaborative Project Grants	40,000	-	-	40,000
Curatorial Research Grants	155,054	-	-	155,054
Digital Project Grants	80,000	-	(1,624)	78,376
Event Support Grants	17,400	1,500	(3,704)	15,196
Publication Grants	65,481	33,247	(5,000)	93,728
Research Support Grants	-	58,339	-	58,339
Doctoral Scholarship	-	96,000	-	96,000
Early Career Fellowship	-	70,000	-	70,000
Junior Fellowships	-	32,000	-	32,000
MA/Mphil Studentship	-	32,000	-	32,000
Mid-Career Fellowships	-	126,000	(4,907)	121,093
Postdoctoral Fellowships	-	90,000	-	90,000
Rome Fellowship	11,500	8,500	-	20,000
Senior Fellowships	-	60,000	(7,555)	52,445
Conservation Grant	24,973	-	-	24,973
	<u>394,408</u>	<u>610,539</u>	<u>(22,790)</u>	<u>982,157</u>
At the end of the year				

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

#### 9 Net incoming resources for the year

This is stated after charging:

	2024 £	2023 £
Amortisation of intangible fixed assets	35,720	34,677
Depreciation of tangible fixed assets	146,322	134,872
Operating lease rentals payable:		
Property	340,401	340,400
Auditor's remuneration Fee (excluding VAT):		
Audit	26,500	23,800
Other services	-	12,180
	<u>340,401</u>	<u>340,400</u>

Of the total income, £7,318,876 (2023: £7,116,246) was received from outside the United Kingdom.

#### 10 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	1,844,936	1,742,857
Social security costs	219,273	220,972
Employer's contribution to defined contribution pension schemes	293,413	311,575
Other forms of employee benefits	14,872	-
	<u>2,372,494</u>	<u>2,275,404</u>

The following number of employees received employee benefits (excluding employer pension costs and employer's national insurance) during the year between:

	2024 No.	2023 No.
£60,000 – £69,999	3	2
£70,000 – £79,999	2	2
£80,000 – £89,999	-	1
£90,000 – £99,000	1	-
£100,000 – £109,999	-	1
£110,000 – £119,999	1	-
£120,000 – £129,999	-	1
£150,000 – £159,999	-	1
£170,000 – £179,999	1	-
	<u>1</u>	<u>-</u>

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £543,237 (2023: £687,173). This comprises the Director, Chief Operating Officer, Chief Financial Officer, Head of Research & Learning and Head of Grants, Fellowships and Networks.

The Trustees were neither paid nor received any other benefits from employment with the charity in the year (2023: £nil). No Trustees received payment for professional or other services supplied to the charity (2023: £nil).

No amounts were paid, or expenses reimbursed to the Trustees during the year (2023: £nil).

**The Paul Mellon Centre for Studies in British Art****Notes to the financial statements****For the year ended 30 June 2024****11 Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was 38 (2023: 35).

Staff are split across the activities of the charity as follows (based on average headcount):

	<b>2024</b>	2023
	<b>No.</b>	No.
Charitable activities	<b>38</b>	35
	<b>38</b>	35

**12 Related party transactions**

During the year the charity received income of £7,150,698 (2023: £6,814,419) from Yale University, the entity responsible for establishing the charity. The University releases endowment monies to the charity from monies originally received from alumnus, Mr Paul Mellon. During the year, the charity paid £5,871 (2023: £6,549) to Yale University in reimbursement for costs incurred by Yale University on behalf of the charity. Included in accrued income is a balance of £211,759 (2023: £189,106) due from and included in accruals is a balance of £nil (2023: £nil) due to Yale University. At the year end, the charity owed Yale University £1,316 (2023: £897) in respect of sterling expenses incurred on behalf of the charity.

During the year the charity received £25,256 (2023: £36,551) from Yale NUS (Singapore), an entity under common control of Yale University.

During the year the charity received £165,255 (2023: £272,707) from Yale University Press, in relation to revenue share and publishing royalties. Yale University Press is a subsidiary of Yale University, the entity responsible for establishing the charity. During the year, the charity paid £40,790 (2023: £140,127) to Yale University Press for book publishing costs. Included in trade creditors is a balance of £1,316 (2023: £897) due to Yale University Press. Included in trade debtors is a balance of £30,057 (2023: £56,077) and included in accrued income is a balance of £11,779 (2023: £8,878) due from Yale University Press.

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

**13 Taxation**

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

**14 Intangible fixed assets**

	<b>Website development</b>
<b>Cost</b>	<b>£</b>
At the start of the year	<b>224,010</b>
Additions in year	<b>21,332</b>
Disposals in year	-
	<b>245,342</b>
<b>Amortisation</b>	
At the start of the year	<b>105,739</b>
Charge for the year	<b>35,720</b>
Eliminated on disposal	-
	<b>141,459</b>
<b>Net book value</b>	
<b>At the end of the year</b>	<b>103,883</b>
At the start of the year	118,271

Amortisation is charged to expenditure on charitable activities.

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 15 Tangible fixed assets

Cost	Leasehold improvements £	Fixtures and fittings £	Computer equipment £	Total £
At the start of the year	2,280,081	654,029	364,578	<b>3,298,688</b>
Additions in year	–	52,467	85,900	<b>138,367</b>
Disposals in year	(77,441)	(27,573)	–	<b>(105,014)</b>
At the end of the year	2,202,640	678,923	450,478	<b>3,332,041</b>
<b>Depreciation</b>				
At the start of the year	688,337	592,465	320,735	<b>1,601,537</b>
Charge for the year	90,444	25,237	30,641	<b>146,322</b>
Eliminated on disposal	(10,754)	(27,573)	–	<b>(38,327)</b>
At the end of the year	768,027	590,129	351,376	<b>1,709,532</b>
<b>Net book value</b>				
<b>At the end of the year</b>	1,434,613	88,794	99,102	<b>1,622,509</b>
At the start of the year	1,591,744	61,564	43,843	1,697,152

All of the above assets are used for charitable purposes.

## 16 Heritage assets

The Paul Mellon Centre maintains a collection of approximately 34,400 books and exhibition catalogues, 16,000 auction catalogues, 250 journal titles and 47 separate archive collections. The Centre's archives mainly consist of the research papers of art historians, many of whom were pioneers in the formation of this discipline.

In the last five years approximately 3,700 books and 250 auction catalogues were added to the library collection and there were no major disposals.

In the last five years the Centre has acquired 8 archive collections and there were no disposals.

As of end of June 2024 the library collections (including rare books) were insured for the sum of £2,759,742 (2023: £2,671,908); the archive collections for £1,246,750 (2023: £1,170,000); and the photographic archive collections for £250,000 (2023: £250,000).

	2024 £	2023 £
Valuation at the start of the year	1,192,750	1,147,750
Additions	30,000	45,000
Impairments	–	–
Valuation at the year end	<b>1,222,750</b>	1,192,750

The last valuation was undertaken in February 2020 by Maggs Bros. Limited, an expert bookseller for antique and modern books. The assets were reviewed in the year by the Archive team, who are experts in their field, at the Centre and do not consider that they have been impaired. Whilst the library collections have been insured they have not been recognised as heritage assets as individually they are below the capitalisation threshold.

## 17 Stock

	2024 £	2023 Restated £
Finished goods	731,008	620,785
Publication in progress	54,926	50,125
	<b>785,934</b>	670,910

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

<b>18 Debtors</b>		
	<b>2024</b>	2023
	<b>£</b>	<b>£</b>
Trade debtors	<b>32,763</b>	56,077
Other debtors	<b>8,173</b>	12,875
Prepayments	<b>477,587</b>	353,377
Accrued income (incl. author royalties due)	<b>128,018</b>	279,277
	<b>646,541</b>	701,606
	<b>£</b>	<b>£</b>
<b>19 Creditors: amounts falling due within one year</b>		
	<b>2024</b>	2023
	<b>£</b>	<b>£</b>
Grants awarded but not yet paid	<b>778,367</b>	797,320
Special Projects Creditor	<b>81,716</b>	155,834
Trade creditors	<b>222,129</b>	227,686
Taxation and social security	<b>72,325</b>	1,260
Other creditors	<b>27,257</b>	23,537
Accruals	<b>190,859</b>	296,925
Deferred income (note 20)	<b>-</b>	10,000
	<b>1,372,653</b>	1,512,562
	<b>£</b>	<b>£</b>
<b>20 Deferred income</b>		
Deferred income comprises of income received in advance of publication not yet produced.		
	<b>2024</b>	2023
	<b>£</b>	<b>£</b>
Balance at the beginning of the year	<b>10,000</b>	10,000
Amount released to income in the year	<b>(10,000)</b>	-
Amount deferred in the year	<b>-</b>	-
Balance at the end of the year	<b>-</b>	10,000
	<b>£</b>	<b>£</b>
<b>21 Creditors: amounts falling due after one year</b>		
	<b>2024</b>	2023
	<b>£</b>	<b>£</b>
Grants awarded but not yet paid	<b>182,000</b>	131,000
Special Projects Creditor	<b>-</b>	81,716
	<b>182,000</b>	212,716
	<b>£</b>	<b>£</b>

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

#### 22 Pension scheme

The company operates a defined contribution pension scheme whose assets are held separately from those of the company in an independently administered fund. The pension cost charge represents contributions payable by the company, including death in service, and amounted to £293,413 (2023: £311,575). Contributions payable to the fund at the year end and included in other creditors amounted to £27,257 (2023: £23,537). The pension expense and liability are allocated between activities and restricted and unrestricted funds based on the staff time spent on those activities.

#### 23a Analysis of net assets between funds (current year)

	Restricted Funds £	Designated Funds £	Unrestricted Funds £	Total funds £
Intangible fixed assets	-	-	103,883	103,883
Tangible fixed assets	-	-	1,622,509	1,622,509
Heritage assets	-	-	1,222,750	1,222,750
Net current assets	80,970	251,899	8,842,938	9,175,807
Creditors: amounts falling due after one year	(4,000)	-	(178,000)	(182,000)
<b>Net assets at 30 June 2024</b>	<b>76,970</b>	<b>251,899</b>	<b>11,614,080</b>	<b>11,942,949</b>

#### 23b Analysis of net assets between funds (prior year)

	Restricted Funds £	Designated Funds £	Unrestricted Funds £	Total funds Restated £
Intangible fixed assets	-	-	118,271	118,271
Tangible fixed assets	-	-	1,697,152	1,697,152
Heritage assets	-	-	1,192,750	1,192,750
Net current assets	169,082	296,128	7,638,756	8,103,966
Creditors: amounts falling due after one year	(81,716)	-	(131,000)	(212,716)
<b>Net assets at 30 June 2023</b>	<b>87,366</b>	<b>296,128</b>	<b>10,515,929</b>	<b>10,899,423</b>

## The Paul Mellon Centre for Studies in British Art

## Notes to the financial statements

## For the year ended 30 June 2024

## 24a Movements in funds (current year)

	At 1 July 2023 Restated £	Income & gains £	Expenditure & losses £	Transfers £	At 30 June 2024 £
<b>Restricted funds:</b>					
Pevsner Programme	-	-	(15,642)	15,642	-
The Allen Fund	11,262	-	-	-	11,262
Sargent Publications	43,764	-	(6,396)	-	37,368
Andrew Wyld Fund	32,340	-	(4,000)	-	28,340
Turner Catalogue	-	-	-	-	-
<b>Total restricted funds</b>	<b>87,366</b>	<b>-</b>	<b>(26,038)</b>	<b>15,642</b>	<b>76,970</b>
<b>Unrestricted funds:</b>					
Designated funds:					
Special projects fund	243,797	75,000	(112,931)	-	205,866
British Art Network	52,331	200,000	(206,298)	-	46,033
Unrestricted funds	10,515,929	7,139,622	(6,025,829)	(15,642)	11,614,080
<b>Total unrestricted funds</b>	<b>10,812,057</b>	<b>7,414,622</b>	<b>(6,345,058)</b>	<b>(15,642)</b>	<b>11,865,979</b>
<b>Total funds</b>	<b>10,899,423</b>	<b>7,414,622</b>	<b>(6,371,096)</b>	<b>-</b>	<b>11,942,949</b>

The narrative to explain the purpose of each fund is given at the foot of the note below.

## 24b Movements in funds (prior year)

	At 1 July 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 30 June 2023 Restated £
<b>Restricted funds:</b>					
Pevsner Programme	130,291	-	(131,203)	912	-
The Allen Fund	11,262	-	-	-	11,262
Sargent Publications	43,764	-	-	-	43,764
Andrew Wyld Fund	35,293	-	(2,953)	-	32,340
Turner Catalogue	-	383,747	(387,145)	3,398	-
<b>Total restricted funds</b>	<b>220,610</b>	<b>383,747</b>	<b>(521,301)</b>	<b>4,310</b>	<b>87,366</b>
<b>Unrestricted funds:</b>					
Designated funds:					
Special projects fund	281,882	60,000	(98,085)	-	243,797
British Art Network	79,865	210,000	(237,534)	-	52,331
Unrestricted funds	9,681,659	6,595,732	(5,757,152)	(4,310)	10,515,929
<b>Total unrestricted funds</b>	<b>10,043,406</b>	<b>6,865,732</b>	<b>(6,092,771)</b>	<b>(4,310)</b>	<b>10,812,057</b>
<b>Total funds</b>	<b>10,264,016</b>	<b>7,249,479</b>	<b>(6,614,072)</b>	<b>-</b>	<b>10,899,423</b>

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

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##### Purposes of restricted funds

Restricted funds are subjected to restrictions on their expenditure as imposed by their donor. Further details of each restricted fund are as follows:

**Pevsner Programme:** The Pevsner Architectural Guides are a series of guidebooks on the architecture of the British Isles. The Centre agreed to provide financial support to Yale University Press for the updating of the Pevsner Buildings of England series, a project which was originally scheduled to run from 2012 to 2020. During the year ended 30 June 2019, the Pevsner project was re-assessed and the timescale for the completion of the project was extended for a further two years. At their meeting in February 2019, the Centre's Board of Governors agreed to support the additional funding requirements of the Pevsner project, in line with the revised timescale. Whilst the majority of the project work has now been completed, due to the disruption caused by the global pandemic, the final stages of the project were delayed and so the final project expenses will be paid in 2024.

**The Allen Fund:** This fund was created by a generous gift from the Trustees of Paul Mellon's Estate to The Centre in May 2015 in honour of Brian Allen who was the Centre's Director from 2003 to 2012. The majority of this donation will be used to fund a new Fellowship at the Centre, called "The Allen Fellowship". The Allen Fellow worked at the Centre between 2015 and 2018 on a variety of scholarly projects. The remaining funds are being used to support the Centre's "The Country House Project", in which the collections of paintings at some of Britain's most important country houses have been catalogued and are now available, via the Paul Mellon Centre website, as a digital publication called "Art & the Country House".

**Sargent Publications:** During 2020, the Horowitz Foundation for the Arts provided the Paul Mellon Centre with a generous grant of £80,697 (\$100,000) towards the research, writing, photography, and general publication costs of John Singer Sargent: The Portrait Charcoals, by Richard Ormond. Approximately £17,000 of this sum now remains. This amount (\$20,000) was designated as a subvention towards the production costs of the book and will be used as such in due course.

In addition, a separate amount of £27,507 was transferred from YUP to the PMC in 2020. This sum represented the remainder of the funding provided by the Horowitz Foundation for the indexing and production costs of a cumulative index volume that was to complete the John Singer Sargent nine-volume catalogue raisonné by Richard Ormond and Elaine Kilmurray. (This funding was transferred to the PMC when the PMC took over the production work on this volume from YUP.) Owing to unforeseen circumstances, this project had to be cancelled.

Since then, the PMC has embarked on a special project to make the Sargent catalogue raisonné available on the YUP Art & Architecture ePortal. As digitising the volumes will allow a new level of searchability across the series, it has been agreed with Horowitz Foundation that the sum left over from the cancelled index volume can instead be put towards the costs of this major digitisation project.

**Andrew Wyld Fund:** In October 2020, the Andrew Wyld Fund transferred monies to the Centre for the purposes of administering the Andrew Wyld Research Support Grant. The Centre will continue to award up to £2,000 per person per year (and a maximum of two awards per year) from the Andrew Wyld Fund monies until all the monies are fully awarded, as stipulated in the agreement between the Centre and the Andrew Wyld Fund. The recipients of the Andrew Wyld Research Support Grant awards will be decided upon by the Centre's Advisory Council. These awards will be made to individuals working on a topic in the field of British works of art on paper of the eighteenth and nineteenth centuries (including watercolours, prints and drawings).

**Turner Catalogue:** In June 2023, the Paul Mellon Centre agreed to provide Tate financial support totalling £387,145, in instalments between June 2023 and November 2025, towards completing the Tate catalogue of JMW Turner's sketchbooks, drawings and watercolours. The conclusion of this major cataloguing project, which began at Tate in 2002 and will include a total of 37,497 entries, will coincide with the 250th anniversary year of the artist's birth. With major exhibitions and events planned across 2025 there will be a celebratory spotlight cast on Turner, and this comprehensive digital resource will encourage worldwide engagement with his art.

## The Paul Mellon Centre for Studies in British Art

### Notes to the financial statements

#### For the year ended 30 June 2024

#### 24 Movements in funds (continued)

##### Purposes of unrestricted funds

Unrestricted funds represent donations and other income receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Due to the favourable US dollar to UK sterling exchange rate during the year ended 30 June 2017, additional funds of £560,000 were made available to the charity by Yale University. These funds have been set aside in a separate designated fund to support the work on these special projects that has been carried out since 2017. Further funding for the Centre's special projects has been made available by Yale University in the subsequent years.

The British Art Network (BAN) is a "Subject Specialist Network bringing together professionals working on British art including curators, researchers and academics, reflecting the combined strength of the UK's public collections and curatorial expertise in this field". At their meeting in February 2019, the Centre's Board of Governors approved a plan for the Centre to support the BAN to help enable the development of a thriving curatorial research network across British's museums and galleries. This project is undertaken in partnership with Tate and Arts Council, England.

#### 25 Commitments under operating leases

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Property 2024 £	2023 £
Less than one year	348,316	348,076
One to five years	1,391,428	1,390,240
Over five years	3,670,547	4,018,047
	<b>5,410,291</b>	<b>5,756,363</b>

#### 26 Legal status of the charity

The charitable company is limited by guarantee and has no share capital. On winding up each person who is a member at the date of winding up, or ceased to be a member during the year prior to that date, is liable to contribute a sum not exceeding £1 towards the assets of the charitable company. At 30 June 2024, the charitable company had 4 members (2023: 4).

#### 27 Prior period adjustment

##### Reserves position

	Unrestricted £	Restricted £	30 June 2023 Total £
Funds previously reported	10,989,644	87,366	11,077,010
Stock – reprinted publications	(177,587)	–	(177,587)
<b>Funds restated</b>	<b>10,812,057</b>	<b>87,366</b>	<b>10,899,423</b>

##### Net movement in funds

	Unrestricted £	Restricted £	30 June 2023 Total £
Net movement in funds previously reported	946,238	(133,244)	812,994
Stock – reprinted publications	(177,587)	–	(177,587)
<b>Net movement in funds restated</b>	<b>768,651</b>	<b>(133,244)</b>	<b>635,407</b>

##### Details of adjustment

Since the value of stock was brought on to the balance sheet in 2020, any reprints were included in the accounts valued at the original costs to print. This included design, proofreading and other costs of the original print run not just the reprint cost. From the current year, reprints will be valued at the actual cost to reprint as this accurately reflects the cost to reprint the books, as design and other costs incurred on the initial print run are not re-incurred on subsequent reprints. Prior year results have been restated to reflect this change in policy.

#### 28 Ultimate controlling party

The company's ultimate parent undertaking and controlling party is Yale University, a higher education institution in the US.



Section 4

# Appendix



# Reference and Administrative Details

## Board Of Trustees\*

1 July 2023 – 30 June 2024

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### Trustees

*(who are also Statutory Directors)*

#### Susan Gibbons

Chief of Staff to the President, Vice Provost for Collections and Scholarly Communication, Yale University

#### Stephen C. Murphy

Vice President for Finance & Chief Financial Officer, Yale University

#### Peter Salovey

President and Chris Argyris Professor of Psychology, Yale University

#### Scott Strobel

University Provost and Henry Ford II Professor of Molecular Biophysics & Biochemistry, Yale University

### Members

#### Timothy Barringer

Paul Mellon Professor of History of Art, Yale University

#### Edward S. Cooke

Charles F. Montgomery Professor of American Decorative Arts, History of Art, Yale University

#### Pericles Lewis

Dean of Yale College and Douglas Tracy Smith Professor of Comparative Literature, Yale University

#### Jules D. Prown

Paul Mellon Professor Emeritus Director of History of Art, Yale University

#### Keith Wrightson

Randolph W. Townsend Jr. Professor Emeritus of History, Yale University

\*known as Board of Governors to 22 May 2024

## **Advisory Council**

1 July 2023 – 30 June 2024

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**Jo Applin**  
Courtauld Institute of Art

**Vicky Coltman**  
University of Edinburgh

**Elena Crippa**  
Courtauld Institute of Art

**Caroline Dakers**  
University of Arts London

**David Dibosa**  
Tate Britain  
*Until October 2023*

**John Goodall**  
Country Life

**Fiona Kearney**  
University College, Cork

**Dot Price**  
Courtauld Institute of Art  
*Until November 2023*

**Kate Retford**  
Birkbeck, University of London

**Mark Sealy**  
Autograph ABP

**Victoria Walsh**  
Royal College of Art

**Beth Williamson**  
University of Bristol

## **Publications Committee**

1 July 2023 – 30 June 2024

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**Paul Binski**  
University of Cambridge  
*Until Jan 2024*

**Alix Bovey**  
Courtauld Institute of Art

**Alex Bremner**  
University of Edinburgh

**Kirsty Dootson**  
University College London

**Mark Eastment**  
Yale University Press London

**David Getsy**  
University of Virginia

**Saloni Mathur**  
University of California, Los Angeles

**Catherine Molineux**  
Vanderbilt University

**Liz Prettejohn**  
University of York  
*Until Jan 2024*

**PMC Staff List**

1 July 2023 – 30 June 2024

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<b>Sarah Turner</b> Director	<b>Ella Fleming</b> Events Lead
<b>Paul Adlam</b> Chief Operating Officer <i>From 1 May 2024</i>	<b>Emma Floyd</b> Librarian
<b>Sarah Ruddick</b> Chief Financial Officer	<b>Pawel Jaskulski</b> Digital Preservation & Records Manager
<b>Martin Myrone</b> Head of Grants, Networks & Learning	<b>Rosie Jennings</b> Networks Membership and Communications Assistant <i>From 26 February 2024</i>
<b>Sria Chatterjee</b> Head of Research	<b>Lewis Johnston</b> Digital Content Assistant (Graduate Trainee) <i>From 13 March 2024</i>
<b>Gaetano Ardito</b> Assistant Librarian	<b>Hannah Jones</b> Archives & Library Assistant (Graduate Trainee) <i>Until 31 August 2023</i> Gavin Stamp Archive Project Cataloguer <i>From 13 May 2024</i>
<b>Esme Boggis</b> Learning Programme Coordinator	<b>Stephanie Jorgensen</b> Operations Coordinator
<b>Bryony Botwright-Rance</b> Networks Manager	<b>Emily Lees</b> Senior Editor
<b>Amy Bradford</b> Archives & Library Assistant (Graduate Trainee) <i>From 28 May 2024</i>	<b>Shai Mitchell</b> Digital and Marketing Assistant (Graduate Trainee) <i>Until 8 March 2024</i>
<b>Charlotte Brunskill</b> Archivist, Data Protection & Records Manager	<b>Doug Palfreeman</b> AV Technician
<b>Anthony Campbell</b> HR Manager <i>From 10 June 2024</i>	<b>Suzannah Pearson</b> Operations Lead
<b>Baillie Card</b> Senior Editor	<b>Karen Pilz</b> Receptionist
<b>Gareth Clayton</b> Grants & Fellowships Manager (Parental Leave Cover) <i>Until 30 November 2023</i>	<b>Martin Postle</b> Senior Research Fellow
<b>Daisy Dickens</b> Office Administrator <i>From 7 August 2023</i>	

**Tom Powell**  
Assistant Editor

**Rachel Prosser**  
Learning Programme Manager

**Alice Read**  
Digital Marketing Manager

**Maisoon Rehani**  
Picture Researcher

**Gabriella Rhodes**  
HR Officer

**Morwenna Roche**  
Assistant Archivist  
*Until 31 January 2024*

**Barbara Ruddick**  
Finance & Administration Officer

**Tom Scutt**  
Digital Lead

**Nida Shah**  
Archives & Library Assistant (Graduate  
Trainee)  
*From 14 August 2023*

**Guy Smith**  
Operations Lead  
(Parental Leave Cover)  
*Until 31 December 2023*

**Harriet Sweet**  
Grants & Fellowships Manager

**Anthony Tino**  
Networks Administrator

**Rebecca Tropp**  
Research and Events Convenor  
*From 6 December 2023*

**Marianette Violeta**  
Finance Officer

**Victoria Walker**  
Executive Assistant to Director

**Kathleen Ward**  
Events and Research Projects  
Coordinator  
*From 1 August 2023*

**Barbara Waugh**  
Human Resources Manager  
(until 31 March 2024)

**Donna Witter**  
Finance Manager

# Grants and Fellowships

List of Awards, July 2023 – June 2024 4

## Autumn 2023

At the autumn 2023 meeting of the Centre's Advisory Council, the following grants were awarded:

### Collaborative Project Grants

Queen Mary, University of London and University of Aberdeen for the collaborative research project *Women Making Art in post-war Britain, ca. 1945–1974* (£19,593)

Queen's University Belfast and Twentieth Century Society (C20) for the collaborative research project *Miners' Modernism: Mapping the Social Impact and Legacy of Pithead Baths* (£20,000)

### Conservation Project Research Grants

Hamilton Kerr Institute, Fitzwilliam Museum towards conservation work on *Leonora Carrington's Tempera Paintings, 1945–47* (£18,757)

### Curatorial Research Grants

Camden Art Centre for the curatorial research project *Caught in the Middle* (£20,000)

Compton Verney House Charity for the curatorial research project *Reimagining Compton Verney's Folk Art Collection* (£40,000)

Delaware Art Museum for the curatorial research project *Simeon Solomon: Queer and Jewish in Victorian London* (£25,000)

Museums Northumberland for the curatorial research project *PPXC – 90 Years of the Pitmen Painters* (£36,000)

Whitechapel Gallery for the curatorial research project *Expanding the Contemporary British Art Canon: New Research, Exhibitions and Publications on the Work of Hamad Butt, Joy Gregory and Gavin Jantjes* (£40,000)

### Digital Project Grants

Association of Historians of Nineteenth-Century Art (on behalf of the scholarly open-access journal *Nineteenth-Century Art Worldwide*) for the digital project *Annotating The New Union Club: Anti-racist Ethics and Curation for Digital Art Histories* (£22,960)

Kingston University for the digital project *The Shadow of Ruination: The Expression of Post-War, Diasporic Anxiety through Modernist Catholic Churches in Britain* (£30,000)

The Photographers' Gallery for the digital project *Thinking, Mindless, Unthinking Photography: A Contemporary Perspective* (£20,945)

University of Edinburgh for the digital project *Windows on the Past: Digital Analysis of Window Design in Later Medieval England* (£5,846.70)

### Publication Grants

Baltic Centre for Contemporary Art for publisher costs towards *Franki Raffles: Photography, Activism, Campaign Works* (£7,000)

Altair Brandon-Salmon for author costs towards the article *Wastelands: East End Bombsites in Postwar Photography* (£1,000)

Marian Campbell and Oxbow Books Archaeopress for author and publisher costs towards *Limoges Enamels – French Art in Medieval England, with a Gazetteer of Limoges Enamels found in England* (£5,500)

The Chinese University of Hong Kong Press for publisher costs towards *Form Follows Fever: Malaria and the Construction of Hong Kong, 1841–1849* (£5,000)

Michael Clegg for author costs towards *The AIA 1951 Lithographs: Contesting National Identity in Intermodern Prints* (£1,000)

Alborz Dianat for author costs towards *Walter Gropius in Britain: Emigration and Collaborations* (£2,000)

Drawing Room for publisher costs towards *The Time of Our Lives – Drawing and Feminism* (£5,000)

Hilary Fraser for author costs towards *The Renaissance: Studies in Art and Poetry* (Collected Works of Walter Pater, volume 1) (£1,370)

The Hunterian for publisher costs towards *Digging in Another Time: Derek Jarman's Modern Nature* (£5,000)

Dominic Johnson for author costs towards *Hamad Butt: Apprehensions* (£3,000)

Meghan Kobza for author costs towards *Masquerade: Unmasking Georgian London* (£3,000)

National Galleries of Scotland for publisher costs towards *Everlyn Nicodemus* (£5,000)

National Museums Liverpool for publisher and author costs towards *Black* (working title) (£5,000)

Nottingham Contemporary for author and publisher costs towards *Donald Rodney, 2025* (£7,000)

Michael Ohajuru (Canbury Press) for author costs towards *The John Blanke Project* (£3,000)

Michael Sappol for author costs towards *Queer Anatomies: Aesthetics and Desire in the Anatomical Image, 1700–1900* (£2,000)

Otto Saumarez Smith and Lund Humphries for author and publisher costs towards *The Modern British City* (£5,000)

Giulia Smith and Manchester University Press for author and publisher costs towards *Caribbean Eco-Aesthetics* (£6,900)

Christina Smylitopoulos and McGill-Queen's University Press for author and publisher costs towards *The Accidental Patron: Thomas Tegg, Late Georgian Graphic Satire, and the Aesthetics of Modernity* (£5,000)

Ego Ahaiwe Sowinski and The Hepworth Wakefield for author and publisher costs towards *Ron Moody: His Universe* (£9,750)

Catherine Spencer for author costs towards *Grassroots Artmaking: Political Struggle and Activist Art in the UK, 1960–Present* (£3,000)

Whitechapel Gallery for author and publisher costs towards *Whitechapel Gallery: A Legacy in Public Education, 1979–1990* (working title) (£5,000)

Yale University Press for publisher costs towards *The Mack: Charles Rennie Mackintosh and the Glasgow School of Art* (£5,000)

#### **Andrew Wyld Research Support Grants**

Jennifer Marine (University of Virginia) for research on the project *Seeing the Supernatural in Victorian England* (£2,000)

Alan Mitchell (Cambridge University) for research on the project *Works on Paper by Phoebe Anna Traquair* (£2,000)

**Research Support Grants**

Marion Belouard (Institut National d'Histoire de l'Art (INHA)/Université de Limoges) for research on the project *On the Wings of Albion. John James Audubon in Great Britain: Art, Natural History and Learned Societies (1826–1839)* (£2,000)

Lisa Brown (independent scholar) for research on the project *The Mural Works of Henry Collins and Joyce Pallot* (£1,989.88)

Lucy Chiswell (University of Auckland) for research on the project *Crossing Boundaries: Alethea Talbot Howard, Countess of Arundel (c.1585–1654), and the Power of Female Patronage in Early Modern England* (£2,000)

Paola Colleoni (Hong Kong Baptist University) for research on the project *Gothic at the Crossroads* (£2,000)

Bryony Coombs (University of Edinburgh) for research on the project *Scotland on Parchment: Scraped, Limned, and Bound. Manuscripts and their Images in Late Medieval Scotland* (£1,986.30)

Miara Fraikin (KU Leuven) for research on the project *State Bedrooms and Domestic Sleeping Rooms at the English Royal Court* (£1,500)

Imogen Hart (independent scholar) for research on the project *Race in the English Arts and Crafts Movement* (£1,554.50)

Phoebe Herland (Institute of Fine Arts, New York University) for research on the project *For the Record: Barney Bubbles and the Graphic Counterculture* (£2,000)

Lucy Howie (University of St Andrews) for research on the project *Disability, Sexuality and the Politics of Representation: A Reconsideration of Jo Spence's Photo Therapy in 1980s Britain* (£1,430.00)

James Moir (independent scholar) for research on the project *Berkhamsted's Father & Son Architects: The Rew Legacy* (£2,000)

Gerardine Mulcahy-Parker (independent scholar) for research on the project *David Remfry's Early Years* (£790)

Carole Nataf (Courtauld Institute of Art) for research on the project *Gum Arabic: Visualizing Transparency from the West-African Sahel to Paris and London Art Studios in the Eighteenth Century* (£1,806)

Joy Onyejiako (SOAS University of London) for research on the project *West African Links in Tudor Elizabethan Decorative Arts and Architecture* (£660)

Aurélie Petiot (Université Paris Nanterre) for research on the project *Transposition of Locatedness* (£2,000)

Nora Veszpremi (Masaryk University, Brno) for research on the project *Transnational Memory in the Home: Staffordshire Ceramic Figurines of the Hungarian Revolutionary Lajos Kossuth* (£1,990)

Matthew Wells (University of Manchester) for research on the project *The Carpet, the Office, an Environment: Work in 1960s British Architecture* (£1,300)

Melanie Williams (University of East Anglia) for research on the project *Muriel Box: Feminist Aesthetics, Women's Filmmaking and British Cinema* (£1,435)

Christopher Williams-Wynn (Kunsthistorisches Institut in Florenz – Max-Planck-Institut and the Stiftung Preußischer Kulturbesitz) for research on the project *The Geometry of Social Relations: How Stephen Willats's Cybernetic Techniques Remade the Artist, Audience and City in the 1970s* (£2,000)

Lauren Working (University of York) for research on the project *Painted Fancies: Women, Plantation, and the Aesthetics of Empire in Early Stuart England* (£1,670)

**Event Support Grants**

Leeds Museums and Galleries to support the event *Public Houses? What Makes Civic Custodianship of Historic House Museums in Britain Different and Where Next?* (£3,000)

Letchworth Heritage Foundation to support the event *Amal Ghosh Bridge* (£3,000)

Pallant House Gallery to support the event *The Shape of Things: Still Life in British Art 1650 to 2024* (£2,000)

Royal Holloway, University of London to support the event *The Performing Object: Ceramics as Performance* (£1,327.50)

The Photographer's Gallery to support the event *Bert Hardy: Picturing Britain* (£2,000)

University of Westminster to support the event *Women in Revolt: Radical Acts, Contemporary Resonances* (£1,000)



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## Spring 2024

At the spring 2024 meeting of the Centre's Advisory Council, the following grants and fellowships were awarded:

### Senior Fellowship

Sarah Thomas (Birkbeck) for the project *Chattel: Art, Slavery and the British Collector, 1768–1833* (£60,000)

### Mid-Career Fellowships

Megan Boulton (independent scholar) for the project *Art at the End of the World: Rethinking the Medieval Millennium and the 'Birth' of England in the Romanesque Period* (£18,000)

Megha Chand Inglis (The Bartlett School of Architecture, University College London) for the project *Companions of Stone: Architectural and Cultural Lifeworlds of the Sompura Hereditary Temple Builders of Western India (1888–2019)* (£18,000)

Meredith Gamer (Columbia University) for the project *Taken from Life: William Hunter's Anatomy and the Art of Reproduction* (£18,000)

Sonal Khullar (University of Pennsylvania) for the project *Unpeace in the Land: Art and War in Sri Lanka, c. 1930–2020* (£18,000)

Kate Nichols (University of Birmingham) for the project *A Global History of Victorian Painting: Circulations and the Making of British Art* (£18,000)

Giulia Smith (independent scholar) for the project *Living Landscapes: Nature as Anti-Colonial Agent in Guyanese Art* (£18,000)

### Postdoctoral Fellowships

Gabe Beckhurst for the project *A Timely Grammar: Trans Visualities between Art and the Archive in Britain* (£15,000)

Sarah Churchill for the project *Slums in the Sky: How Photography Killed the Desire for Mass Social Housing in Britain* (£15,000)

Hope Doherty-Harrison for the project *Gendering Judas in Medieval Insular Art and Text* (£15,000)

Lydia Fisher for the project *Visualising Faith: Stained-Glass Windows, Belief and the Parish in the South-West of England, c.1400–1700* (£15,000)

Isabelle Jain for the project *The Imperial Skyscraper: Reconstructing Empire on London's South Bank* (£15,000)

Dorota Jagoda Michalska for the project *Dialogue Out of Proximity: The Grabowski Gallery in London (1959–1975) as a Model for Horizontal Art History* (£15,000)

Evelyn Whorral-Campbell for the project *The Trans 1990s: Or, What Happened to Trans British Art?* (£15,000)

### MA/MPhil Studentships

Anna Kaczynska to undertake an MA in Art History at University College London with a research focus on *Archiving the Unseen: A Queer Chronopolitics of HIV Representation in British Visual Culture (1970s–1990s)* (£32,000 split over a part-time two-year course)

Emily Lashford to undertake an MPhil in History of Art at the University of Cambridge with a research focus on *Working Class Practitioners of the Arts and Crafts Movement in the North-West of England* (£32,000 for one year)

### Doctoral Scholarship

Morgan Quaintance to undertake a PhD at the Royal College of Art with a research focus on *Autofiction as Art Criticism: A Critical Ethnography of London's Art Scene in the 2010s* (£32,000 a year for three years)

**Early Career Fellowship**

Sequoia Barnes for the research project *Useable Several Times: Blackness as 'Cute' in 20th Century White Supremacist Art Practices* (£35,000 per year for two years)

**Junior Fellowships**

Caterina Franciosi (Yale University) to conduct research in the United Kingdom for the project *Latent Light: Energy and Nineteenth-Century British Art* (£8,000)

Jennifer Marine (University of Virginia) to conduct research in the United Kingdom for the project *Registering the Invisible in Fin-de-Siecle Europe* (£8,000)

Amy Orner (The Pennsylvania State University) to conduct research in the United Kingdom for the project *The Empress of the North: Edinburgh's New Town as a City of Empire* (£8,000)

McKenzie Stupica (Northwestern University) to conduct research in the United Kingdom for the project *Unexpected Genealogies: Argentina's Display at the 1969 London International Design Exhibition* (£8,000)

**Rome Fellowship**

Jennifer Johnson (University of Oxford) to spend three months at the British School at Rome to undertake research for the project *Sandra Blow and Alberto Burri: Exchanges in Abstraction, 1948–1955* (£11,500 paid to the British School at Rome for the residency and an honorarium of £7,000 paid to the individual)

**Event Support Grants**

Kunsthalle Mannheim to support the event series *On Bodies, Class and Feminism: A Lecture Series on Sarah Lucas* (£2,000)

Liverpool Cathedral to support the event series *Sir Giles Gilbert Scott Season* (£3,000)

Mount Stuart Trust to support the event *Mount Stuart Trust Symposium 2024: The Art of Uncomfortable Truths* (£3,000)

Peckham Platform to support the event *Memories for the Future: Social Architecture* (£2,650)

Studio Voltaire to support the event series *Beryl Cook: Public Talks Programme* (£3,000)

The Stained Glass Museum to support the event *Recording British Stained Glass – the Future of Databases* (£3,000)

The Women's Art Library (Goldsmiths, University of London) to support the event *Re-appraising the Legacy of 20th Century British Landscape Painter, Yasmin David, at Luscombe Farm* (£2,000)

Universidad de San Buenaventura Cali to support the event *The Middle Hall English House in Bogotá* (£2,000)

University of York to support the event *Texture in the Medieval World* (£600)

V&A to support the event *Rethinking Francis Williams* (£2,000)

**Research Support Grants**

Anirbaan Banerjee towards research costs for the project *Imagining the Inter-Diasporic: Black and Asian Relations in British Independent Film* (£1,471.60)

Jean Marie Christensen towards research costs for the project *Bodies of the Crown: Kinship, Health, and the Construction of the Royal Body in Early Modern English Portraiture* (£2,000)

Kirsty Sinclair Dootson towards research costs for the project *Anglo-Indian Film Colour at the Mid-Century* (£1,922)

Tristan Dot towards research costs for the project *Weaving patterns in Victorian Britain (1840–1914) – Circulation between Periods, Places and Media* (£490)

Doris Duhennis towards research costs for the project *Recording the Dismantlement of Empire: Contested Narratives and the After-lives of Colonial Statues in De-colonising Britain and France, 1950–2021* (£1,783.96)

Edward Gillin towards research costs for the project *Gothic Science: William Whewell and the Disciplining of Architectural History* (£1,312)

Cassandra Harrington towards research costs for the project *Foliate Heads and Masks in Gothic Art: A Reappraisal of 'Green Man' Iconography, c. 1200–1350* (£2,000)

Hemdat Kislev towards research costs for the project *Modern Art and Self Determination in Mandatory Palestine* (£1,370)

Constance Marq towards research costs for the project *The Lure of France: British Architects' Travel across the Channel between 1802 and 1834* (£1,960.80)

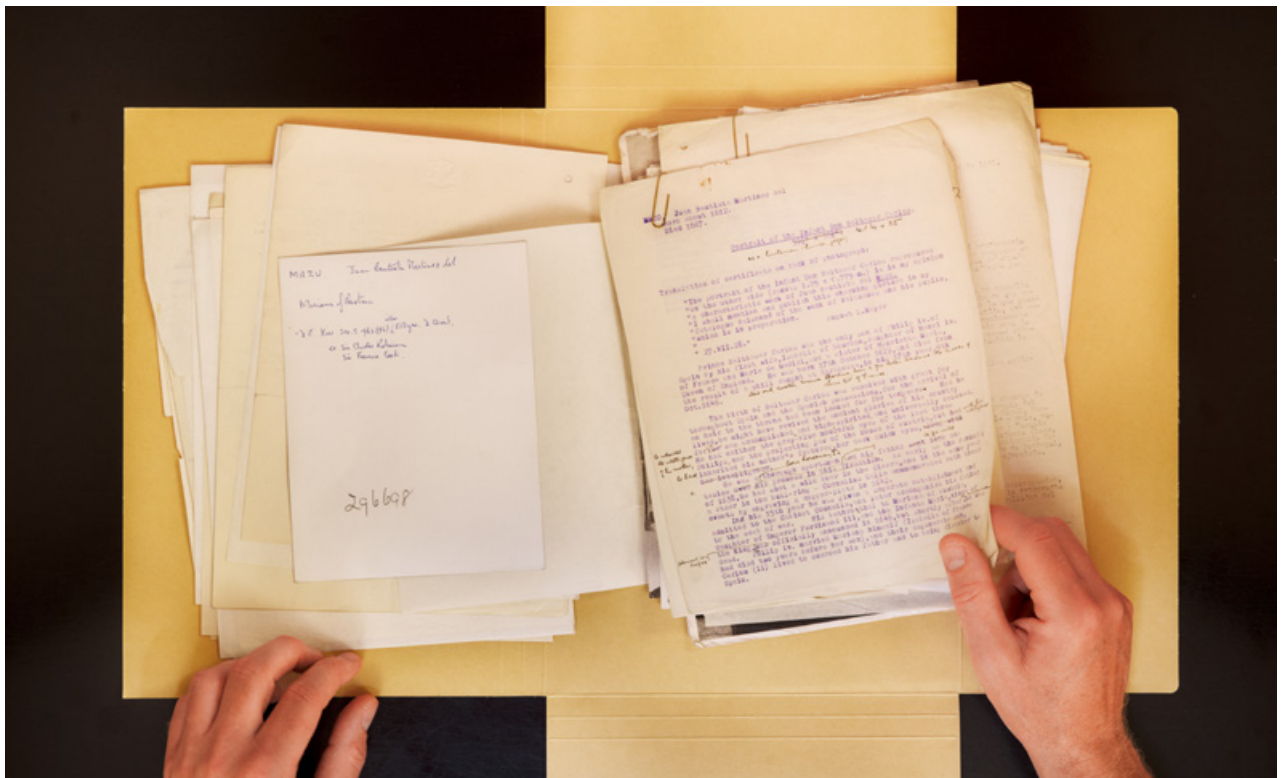
Joseph McBrinn towards research costs for the project *Evie Hone and the International Avant-Garde* (£1,952.15)

Louis-Antoine Mege towards research costs for the project 'I don't think of myself as an English Conceptual artist.' A Controversial English History of Art & Language (1970–2000) (£1,860)

Sofia Nannini towards research costs for the project *The Mechanization of Life: An Architectural History of Intensive Animal Farming* (£2,000)

Bruce Peter towards research costs for the project *Modern Art Onboard British Ships* (£1,974.50)

Anika Shaikh towards research costs for the project *Ethel Mairet and 'Oriental' Modern Textile: Transnational Design in Twentieth-century Britain* (£2,000)



# Research Programme

July 2023 – June 2024

## Autumn Research Lunch Series 2023

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### ● 5 October

Greg Smith (Senior Research Fellow, Paul Mellon Centre for Studies in British Art), 'Rethinking the Artist Catalogue for the Online Age: Thomas Girtin 1775–1800'

### ● 13 October

Rosalind Sinclair (Goldsmiths, University of London), 'The Creolisation of the English Countryside: Exploring the Textiles and Wallpaper of Althea McNish'

### ● 20 October

Chloë Julius (University of Nottingham), 'Whither the Establishment? Brian Sewell and 1990s British Art'

### ● 3 November

Zoë Dostal (Columbia University), '"Employ'd, twisted and tortur'd": Hemp Rope, Female Models, and the Line of Beauty'

### ● 17 November

Altair Brandon-Salmon (Stanford University), 'Rooms: Francis Bacon in Wartime London'

### ● 24 November

Dustin Valen (Toronto Metropolitan University), 'Material Cultures of Climate and Health in Architecture'

## Mellon Lectures 2023

V&A Gorvy Lecture Theatre

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### ● 18 October

Lynda Nead (Birkbeck, University of London), The British Marilyn – Diana Dors  
25 October Lynda Nead (Birkbeck, University of London), Blonde Noir – Ruth Ellis

### ● 1 November

Lynda Nead (Birkbeck, University of London), Carry On Blonde – Barbara Windsor

### ● 8 November

Lynda Nead (Birkbeck, University of London), Sixties Blonde – Pauline Boty

### ● 15 November

Lynda Nead (Birkbeck, University of London), British Blonde – Screenings and Panel discussion

## Autumn Conferences 2023

### ● 30 November–1 December

#### ***The Practice of Art History in Britain, 1900–60: Paul Oppé's Art Worlds***

The conference took Oppé's life and multifaceted career as a springboard to reassess British art historiography in the first half of the twentieth century. This conference was co-convened with Hans Hönes (University of Aberdeen).

#### Thursday 30 November

##### **Session 1: Art History as a Profession**

Chair: Martin Myrone (Paul Mellon Centre)

- Hans Hönes (University of Aberdeen), 'On Not Becoming an Art Historian: Paul Oppé, ca. 1905'
- Sarah Coviello (Warburg Institute), 'Being an Art Historian in Britain, 1920s–50s: "Pages" from the Collections of Kenneth Clark, Benedict Nicolson and Denis Mahon'

##### **Session 2: Oppé's Artworlds**

Chair: Charlotte Brunskill (Paul Mellon Centre)

- Helen Glaister (Victoria and Albert Museum), '"Very Largely Chinese Art but Not Entirely": Paul Oppé on Chinese Art'
- Martin Myrone (Paul Mellon Centre), 'Oppé and David Loshak'

##### **Session 3: Institutions: Disciplining Art History?**

- Chair: Emilie Oléron-Evans (Queen Mary University of London)
- Matilde Cartolari (Technische Universität Berlin), '"Our pleasant aesthetic Scotland Yard": The Witt Photo Library before the Courtauld'
- Richard Stephens (independent art historian), 'The First Half Century of The Walpole Society, 1911 to 1960'

#### Friday 1 December

##### **Session 4: Careers on the Margins**

Chair: Chloë Julius (University of Nottingham)

- Susan Sloman (independent art historian), 'George Charles Williamson (1858–1942): Historian of British Art'
- Emilie Oléron Evans (University of London), 'The Rise of the "Picture Researcher": Women Art Historians and Visual Literacy in Post-war Britain'
- Jeffrey Lieber (Texas State University), 'A Misdirected Life: On Roger Hinks' Journals'

##### **Session 5: Tour of Drawing Room Display and Introduction to Oppé Archive and Library in the Public Study Room**

- In groups: Tour of Drawing Room Display/Introduction to Oppé Archive and Library in the Public Study Room
- Roundtable: 'What's Next for British Art Historiography?'

### ● 7–8 December 2023

#### ***Resist, Persist: Gender, Climate and Colonialism*** (Hosted at Barbican)

*A collaboration with the Barbican Centre, this multi-day symposium used the themes of the RE/SISTERS exhibition to explore the bonds between gender and environmental justice. The symposium was convened by Sria Chatterjee (Paul Mellon Centre), Astrida Neimanis (University of British Columbia), and Alona Pardo (Barbican Centre).*

#### Thursday 7 December

*Gallery Walkthrough and Introduction with Alona Pardo (Barbican Centre)*

##### **Session 1: Ways of Knowing and Sensing**

Chair: Sria Chatterjee (Paul Mellon Centre)

- Greta LaFleur (Yale University), 'Gender, Colonial and Decolonial' (online)
- Shelly Rosenblum (University of British Columbia), 'The Score: Performing, Listening and Decolonization'
- Susanne Winterling (artist), 'Planetary Sensing as a Deciphering Practice'

**Session 2: Resist: Art and Justice**

Chair: Astrida Neimanis (University of British Columbia)

- Syrus Marcus Ware (McMaster University), 'Irresistible Revolutions: Systems Change, Speculative Fiction and Dreaming into Freer Futures'
- Chrys Papaioannou (critical theorist, activist, and facilitator), 'Wetlands Know No Genders, Know No Nations: For an Ecofeminism Beyond Borders'

**Friday 8 December****Session 1 : Gender, Climate and Colonialism: Introductions**

Welcomes: Sria Chatterjee (Paul Mellon Centre) and Astrida Neimanis (University of British Columbia)

**Persist: Land, Body, Art**

Chair: Lucy Bradnock (*Courtauld Institute of Art*)

Katherine Fein (Columbia University), 'Of Bodies and Land: Continental Allegories Then and Now'

**Session 2: Ways of Being and Making (Online Session)**

Chair: Susan Reid (*University of Sydney*)  
Camila Marambio (curator and writer), 'Sandcastles: A Queerfemme Proposition on Cancer Ecologies'

**Session 3: Metabolic and Bodily Processes**

Chair: Edwin Coomasaru (*art historian*)

- Lindsay Kelley (Australian National University), 'Elemental Art Worlds: From Molecular to Planetary Phosphorus Cycles'
- Taey lohe (artist), 'What Leaks Out of our Bodies, Out of the Planet?'

**Session 4: Intergenerational Flows**

Chair: Bindi Vora (*Autograph*)

- Saba Khan (artist), 'Illustrated Talk – Water Machines'
- Buhle Francis (Rhodes University), 'Grandmothers of the Sea: Stories and Lessons from Five Xhosa Ocean Elders'
- Imani Jacqueline Brown (University of London), 'Our First Name for this

Region was "Home": Bringing Other Worlds into Being in "Cancer Alley", Louisiana'

**● 13 December 2023****Paul Mellon Centre Book Night**

Celebration of a series of prize-winning titles recently published by the Paul Mellon Centre. Short talks about each book and the research behind it, followed by a Q&A.

**Session 1:**

- Finola O'Kane, author of *Landscape Design and Revolution in Ireland and the United States*
- Mark Crinson, author of *Shock City: Image and Architecture in Industrial Manchester*
- Steven Brindle, author of *Architecture in Britain and Ireland 1530–1830*

**Session 2:**

- Tim Clayton, author of *James Gillray: A Revolution in Satire*
- Tom Young, author of *Unmaking the East India Company: British Art and Political Reform in Colonial India, c. 1813–1858*
- Kirsty Sinclair Dootson, author of *The Rainbow's Gravity: Colour, Materiality and British Modernity*

**● 2 November 2023****Oxford & South-East Oxfordshire Pevsner: Virtual Book Launch – Simon Bradley, Geoffrey Tyack, and James O. Davies**

Simon Bradley, series editor of the Pevsner Architectural Guides, discussed the latest volume in the series with Geoffrey Tyack of Kellogg College, Oxford. The evening also included a contribution from James O. Davies, who talked about the challenges and rewards of taking photographs of the region's best buildings for the new volume.

**● 9 November 2023****ARIAH-RIHA AGM Roundtable style**

The 25th RIHA General Assembly took place in London from 9 to 11 November 2023. Hosted at the Courtauld Institute of Art and the Paul Mellon Centre.

## Spring Research Seminar Series 2024

### ● 24 January

Griselda Pollock (Professor Emerita, University of Leeds), 'Feminism meets Art History 1944/2024: Helen Rosenau's monumental Woman in Art, then and now'

### ● 7 February

Grace Ali (Florida State University), 'Frank Bowling: The Mother's House Paintings' with Ben Bowling (King's College London)

### ● 28 February

Alex Bremner (Edinburgh School of Architecture and Landscape Architecture), 'Why Edwardian Baroque Architecture Matters: Empire, Identity, and Geo-political Rivalry'

### ● 6 March

Iris Moon (Metropolitan Museum of Art), 'A Body for Stubbs'

### ● 20 March

Jill Burke (University of Edinburgh), 'Cosmetics, Beauty and the Nature of Renaissance Women'

## Spring Research Lunch Series 2024

### ● 12 January

Ariel Kline (Princeton University), 'Fairyland, Sovereignty, and Empire's Body Politic'

### ● 16 February

Sarah Weston (Washington University, St. Louis), 'Spirals, Orbs, Stars: Blake, Watts, and the Geometry of Creation (Online)'

### ● 23 February

Sarah Gould (Paris 1-Panthéon Sorbonne), 'Millais, un peintre hors du temps: writing about Victorian art in France'

### ● 8 March

Lisa Newby (Henry Moore Foundation), 'Negotiating the "Eclectic Sources" of Modern Sculpture at the ICA (1948–53)'

### ● 22 March

Sushma Griffin (University of Brisbane, Queensland), 'Race, Indian Revolution, and the Colonial Camera: Towards an Aesthetics of Absence' (Online)



Material from Telephone Boxes file, Gavin Stamp Archive. Photo by Emile Holba.

## Spring Conferences 2024

### ● 9 February 2024

#### Space | Time | Life: a gathering

This event was organised in collaboration by Wysing, Kettle's Yard and the Paul Mellon Centre for Studies in British Art to coincide with the Making New Worlds: Li Yuan-chia & Friends exhibition. It was open to anyone interested in exploring these themes and ideas. The day involved listening, conversation and participating in workshop activities

- Performance by Aaron Tan, and a screening of selections from Li Yuan-chia's films.
- Communal meal, created by Sean Roy Parker. During lunch, we invite guests to share with their neighbour an object or memory connected to the rural
- Conversation: Space / Time / Life: What the Rural Offers, with The Field, Bella Milroy and Ysanne Holt.
- Choice of workshops:
  1. Vessel making with Charwei Tsai, in the ceramics studio
  2. A reading by Ama Josephine Budge, in the farmhouse
  3. Drawing workshop with Anna Brownsted, in the Open Studio
  4. Conversation: Beyond landscape: contemporary reflections on rurality, with Rafał Zajko, Dr Rosemary Shirley and Rosie Cooper (Livestream with closed captions available).
- Closing performance by Aaron Tan

### ● 1 March 2024

#### Women, Art and Visual Culture Before the Women's Liberation Movement' Workshop w/ Lynda Nead (Birkbeck) and Jo Applin (The Courtauld).

This invited day workshop will draw on the occasion of and opportunity presented by the Tate Britain exhibition to examine visual culture, cultural history and the women's movement in 1960s Britain.

### ● 13-14 March 2024

#### Extractivism Activism: Art, Activism and Ecological Extraction

A collaboration between the Climate & Colonialism research project at the Paul Mellon Centre and Autograph ABP. The symposium was convened by Sria Chatterjee (Paul Mellon Centre), Mark Sealy (Autograph/University of the Arts London) and Bindi Vora (Autograph). The two days were framed around three broad themes: Colonial and extractive histories, Reparative and fragile ecologies, Environmental justice and legal rights.

#### 13 March

##### Panel 1: Locating Environmental Justice

*Chair: Ravi Agarwal (artist, writer, curator and environmental campaigner)*

- Sheelasha Rajbhandari (artist and curator), "Untamable Dankini" (online)
- Hit Man Gurung (artist and curator), "What Do the Spirits of These Lands, Rivers, Forests Whisper in Our Ears?" (online)
- Syowia Kyambi (artist and curator), "Split Bananas and Magical Spaces"
- Sahar Qawasmi (Sakiya)

##### Panel 2: Imaging Extraction

*Chair: Sria Chatterjee (Paul Mellon Centre)*

- Tobah Auckland-Peck (CUNY Graduate Center), "'See Britain First on Shell': Modernism, Imperialism and the British Petroleum Industry"
- Nancy Demerdash (Albion College), "Fuelling Foment: (Counter)colonial Histories of Phosphate Extraction in Tunisia"
- FRAUD, Audrey Samson and Francisco Gallardo (artist duo), "Undergrounding the Critical Mineral"
- Crystal Bennes (visual artist), "Phosphate Mines and Resistance Gardens in Western Sahara"

##### Panel 3: Repair/Reparations

*Chair: Bindi Vora (Autograph)*

- Gerald Torres (Yale University), Title TBC (online)
- Sasha Huber (visual artist researcher), performative lecture, "Reparative Interventions: Renegotiating Archive,

Memory and Place”

- Adrian Lahoud (Royal College of Art), “Ngurrara II”

#### **Panel 4: Ecology Politics**

*Chair: Mark Sealy (Autograph/University of the Arts London)*

- Wilfred Ukpong (interdisciplinary artist, practice-based researcher – Blazing Century Studios), “Blazing Century 1: Working at the Intersection of Extractive Capitalism/Visual Activism”

### **14 March**

#### **Introductions**

Bindi Vora (Autograph)

#### **Panel 5: Forest Rights**

*Chair: Ravi Agarwal (artist, writer, curator and environmental campaigner)*

- Eline Benjaminsen (artist) and Elias Kimaiyo (land rights activist), “Footprints in the Valley”
- Rahul Ranjan (University of Edinburgh), “Forests of Memory: Rights of Indigenous Peoples and Claim Making in India”

#### **Panel 6: Ancestral Futures**

*Chair: Nina Kolowratnik (Ghent University)*

- Ignacio Acosta (Royal College of Art / Uppsala University), film screening and discussion of “From Mars to Venus: Activism of the Future”
- Godofredo Pereira (Royal College of Art), “The Puna Is Not a Triangle: Militant Research and Anti-extractivism”
- Gabriela Saenger Silva (Liverpool John Moores University), “Art As Catalyst: Exploring the Fragility and Activism Through ‘We Live Like Trees Inside the Footsteps of our Ancestors’”

#### **Panel 7: Litigation / Climate Crimes**

*Chair: Jelena Sofronijevic (producer, writer and researcher)*

- Marie Petersmann (London School of Economics), “Black Ecofeminism in Court: Litigating for Climate Justice and Reparations”
- Radha D’Souza (lawyer, academic,

writer and activist) “Legal Imaginaries Beyond Extraction: Court for Intergenerational Climate Crimes”

- Marie Smith (visual artist/Kingston University), “The Wanderer” (performance)

#### **Panel 8: Data Ecologies**

*Chair: Stephanie Hankey (Curator and Co-founder, Tactical Tech)*

- Mónica Alcázar-Duarte (artist), film screening of “U K’ux Kaj / Heart of Sky, Mayan God of Storms”
- Respondent: Julian Posada (Yale University)
- Mónica Alcázar-Duarte and Julian Posada in conversation
- Self-led visit to Autograph to view *Wilfred Ukpong: Future-Cosmos/Niger-Delta* and *Mónica Alcázar-Duarte: Digital Clouds Don’t Carry Rain*. There will be a fifteen-minute introduction to the exhibition by Autograph staff at 6.30pm

### ● **24 April 2024**

#### **Turner Society and Pantzer Lecture 2024**

Malcolm Andrews, ‘The City “Anchored in the Deep Ocean” Dickens, Turner and Venice’

### ● **25 April 2024**

#### **British Empire Exhibition workshop**

### ● **12 June 2024**

#### **Ben Nicolson workshop**

*A workshop bringing together invited art historians, historians, archivists and curators to explore the potential of the Benedict Nicolson Archive to illuminate the entanglements of class, sexuality, art history and politics in the mid-twentieth century.*

### ● **17 June 2024**

#### **Deanna Petherbridge workshop and celebration**

*A closed exploration and celebration of the legacies of Deanna Petherbridge’s multi-layered career.*

## Summer Research Seminar Series 2024: Out to Sea

### ● 1 May

Ann Elias (University of Sydney), 'Deep Sea Divers Below the City: The Case of Sydney Harbour'. Respondent: Morgan Daniels (Arcadia University, The College of Global Studies, London Center)

### ● 22 May

Faye Hammill (University of Glasgow), '2nd Research Seminar – Faye Hammill, Ocean liners in interwar London: art and performance'. Respondent Bruce Peter (The Glasgow School of Art)

### ● 5 June

Louis Nelson (University of Virginia), 'Global Houses of the Efik'. Respondent: Shaheen Alikhan (PhD student, University of Virginia School of Architecture)

### ● 12 June

Matt Lodder (University of Essex), 'Not Just for Sailors Any More: Maritime Tattooing in Context'. Respondent: Gemma Angel (Interdisciplinary Scholar)  
**19 June** Katherine Gazzard (Royal Museums Greenwich), 'Naval Gazing: Portraiture and the Royal Navy'. Respondent: Sara Caputo (University of Cambridge)

## Summer Research Lunch Series 2024

### ● 3 May

Nick Webber (Birmingham City University), 'Britishness, history and video games'

### ● 17 May

Rosalind Hayes (University of Exeter), 'Animal Prints: Lithography and Leather in Victorian Britain'

### ● 31 May

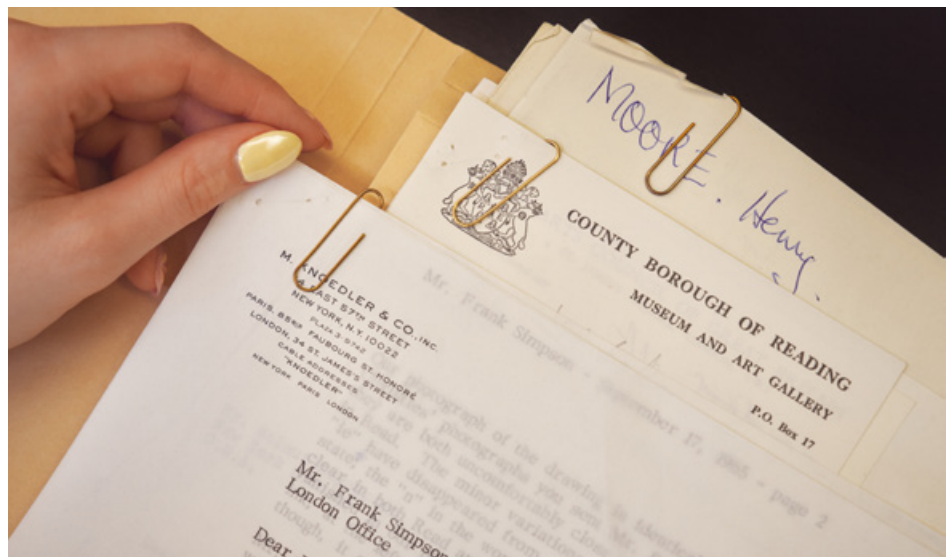
Pita Arreola (V&A), 'Hubs, Nodes and Networks: a new history of British digital art'

### ● 21 June

Steven Brindle (English Heritage), 'Roads, Bridges, Canals and Landscapes: how the Georgians' gradual transport revolution changed their society, landscape and architecture'

### ● 28 June

Sarah Hutcheson (PhD candidate, Harvard University), 'Restoration and Representation: architecture and the body of Charles II'



## Summer Conferences 2024

### ● 7 June 2024

#### Angelica Kauffman Symposium (Hosted at Royal Academy of Arts)

*As part of the Royal Academy of Arts' retrospective of the work of Angelica Kauffman, this symposium will provide an in-depth look at the work of one of the RA's founding members.*

#### Welcome and opening remarks

Rebecca Lyons (Director of Collections and Learning, Royal Academy of Arts)

#### Session 1: Angelica Kauffman and the Royal Academy of Arts

*Chair: Rebecca Lyons*

- Annette Wickham (Royal Academy of Arts), 'Angelica Kauffman at the Royal Academy: from a face on the wall to painting the walls'
- Jane Simpkins (Compton Verney), 'An Artist Among Equals: A comparative analysis of Angelica Kauffman's self-portraits with those of her male contemporaries'

#### Session 2: Performance and Self-Fashioning in 18th Century London

*Chair: Marie Tavinor (Royal Academy of Arts)*

- Chi-chi Nwanoku (Musician and Found of Chineke! Foundation), '18th-century musical prodigies'
- Rebecca Cypess (Mason Gross School of the Arts, Rutgers University), 'Music and the Self-fashioning of Angelica Kauffman'
- Emma Barker (Open University), 'Figuring the Sibyl: Angelica Kauffman and the Image of Female Genius'

#### Session 3: The International Business of Art

*Chair: Sarah Victoria Turner (Paul Mellon Centre)*

- Yuriko Jackall (Detroit Institute of Arts) and Ellen Hanspach-Bernal (Detroit Institute of Arts), 'The connections between style, reputation and business acumen'

- Rosalind Polly Blakesley (University of Cambridge), 'Kauffman in the Reign of Catherine the Great'
- Wendy Wassing Roworth (University of Rhode Island), 'An Enterprising Artist: Angelica Kauffman and the Business of Art'
- Artist Talk/In-Conversation: Griselda Pollock (Professor Emerita, University of Leeds) and Sutapa Biswas (Interdisciplinary Artist)
- Climate & Colonialism Research Project Events

### ● 5 October 2023

#### When Latitudes Become Form: Art History and Environmental Determinism w/Nick Robbins (UCL) & Sria Chatterjee

Reading Groups:

*The Climate and Colonialism interdisciplinary reading group aims to provide space for discussion and reflection about the role of the arts and visual cultures in discourses around climate and colonialism.*

### 27 September 2023

Thinking with Meat

### 5 December 2023

Thinking with Climate Coloniality

### 27 February 2024

Thinking with Extractivism

### 23 April 2024

Thinking with 'The Nutmeg's Curse'

### 25 June 2024

Thinking with Oil and the Graphic Novel

# Learning Programme

July 2023 – June 2024

## Yale in London

### ● Spring 2024

**16 January–23 April 2024**

Number of students: 7

Courses:

- Queen Victoria and Royal Representations, taught by Margaret Homans (Yale)
- Virginia Woolf's London, taught by Margaret Homans (Yale)
- Power, Empire, and Colonialism in London's Museums, taught by Amanda Sciampacone (UK)
- British Race Relations and History in the 20th and 21st Centuries, taught by Catherine Bateson (UK)

### ● Summer 2024, Session 1

**3 June–12 July 2024**

Number of students: 7

Courses:

- Rooms of Their Own: British Writers' and Artists' Houses, taught by Langdon Hammer (Yale)
- The British Country House: Collecting and Display, taught by Martin Postle and Rebecca Tropp (UK)

### ● Summer 2024, Session 2

**1 July–9 August 2024**

Number of students: 11

Courses:

- The View from the Island: The Reception of Classical Antiquity, taught by Christina Kraus (Yale)
- Collecting Postwar London: The City in the Archive, taught by Matt Harle (UK)

## Graduate Summer Programme

**15–28 July 2024**

Number of participants: 12

Theme: Are we Postcolonial?

## Public Event Series

### ● Autumn 2023

**Series: Printmaking for Change**

Convenor: Rachel Prosser, Esme Boggis, and Martin Postle (PMC)

Dates: 2–12 October 2023

Events:

- Introductory Session: Printmaking for Change – Ben Thomas and Marcelle Hanselaar
- Collections Visit: Printmaking and Politics – Esther Chadwick and Richard Taws at the British Museum
- Risograph Workshop: Printmaking and Protest – PageMasters
- Collections Visit: Printmaking and Health – Jack Hartnell and Katie Birkwood at the Royal College of Physicians
- Mezzotint Engraving and the Making of Race – Jennifer Chuong and Mechtild Fend
- Printmaking and LGBTQIA+ Communities – Zorian Clayton

### ● Spring 2023

**Series: Gender and Cloth**

Convenor: Jess Bailey (UCL)

Dates: 1–11 March 2024

Events:

- The Quilting Bee: Working Class Women's Art History – Jess Bailey, Deb McGuire, and Ferren Gipson
- The Museum of Transology: Collecting and Curating Clothing – Jess Bailey and E-J. Scott
- Weaving as Archive: Looms, Diaspora and Gendered Threads – Jess Bailey and Raisa Kabir
- Rage Embroidery: Stitching Art Histories of Disability and Incarceration – Jess Bailey and Isabella Rosner

## Art Teachers Connect

Art Teachers Connect (formerly known as Plan, Prepare, Provide) was developed by the University of Leeds School of Fine Art, History of Art and Cultural Studies, in partnership with the Association for Art History. It has been generously supported by the Paul Mellon Centre since 2021. It offers unique subject-specific opportunities and a network of support to secondary school art teachers and their schools. This offer includes a residential programme, CPD sessions, and a targeted Postgraduate Certificate in 'Developing Teachers' Research and Practice'. This year the programme included three online CPD workshops and a two-and-a-half-day in-person teachers residential programme at the University of Leeds.

Number of teachers who attended CPD 1.....	22
Number of teachers who attended CPD 2 .....	12
Number of teachers who attended CPD 3 .....	13
Number of teachers who attended the Teachers Residential Programme .....	28
Combined average weekly student reach of teachers who participated in ATC 23/24 .....	19,468

## Write on Art

Judges: Sally Shaw MBE (Director of Firstsite) and Enuma Okoro (Financial Times Journalist)  
The winners of the 23/24 cycle were:

### Younger Category

First place:  
Azzurra Mitchell on Woman with Dead Child by Käthe Kollwitz  
Second place: Nancy Edwards on The Artist in Her Studio by Paula Rego  
Third place: Eve Williams on Hong Kong Harbour by Olive Edis

### Older Category

First place: Amelie Roscoe on Pauline Bunny by Sarah Lucas  
Second place: Flora Dodd on Triptych by Paula Rego  
Third place: Evie Wildish on We Are Making a New World by Paul Nash

Left to right: Art Teachers Connect workshop, 2024. Image courtesy of the Paul Mellon Centre / Photo by Andy Lord; Graduate Summer Programme, 2024. Image courtesy of the Paul Mellon Centre / Photo by Greta Zabulyte; Yale in London Study Abroad students visiting the Royal Botanic Gardens, Kew, July 2023. Image courtesy of the Paul Mellon Centre / Photo by Dani Tegen.



# Networks Programme

July 2023 – June 2024

## ● DRN Programme

*Convened by Lucy Shaw and Jenny Warren*

### 1 November 2023

*Archival Research into Exhibition-Making after a PhD*

Paul Mellon Centre

### 24 November 2023

*Visit to the Turner Prize, Towner Eastbourne*

### 23 February 2024

*Writing Conditions: A Workshop with Lizzie Homersham*

Paul Mellon Centre and online

### 7 March 2024

*Climate Advocacy in Art and Museum Work (online)*

### 7 June 2024

*Responding to Difficult Questions Confidently*

Paul Mellon Centre

## ● ECRN Programme

*Convened by Roz Hayes and Chloe Asker*

### 25 October 2023

*ECRN introduction and work-in-progress session (online)*

### 1 December 2023

*Moving Shame in Early Career Researchers' Experience*

The Phoenix Garden, London

### 13 December 2023

Work-in-progress session (online)

### 8 March 2024

*Away Day: Impact and Engagement in Research*

Kaleider Studios, Exeter

### 5 April 2024

*Curator's Tour of the UK Parliament's Heritage Collections*

Palace of Westminster, London

### 10 April 2024

*Early Career Publishing Workshop: Monographs, Exhibitions, and Podcasts*

Paul Mellon Centre

### 31 May 2024

*Curator's Tour and Curatorial Workshop: Kim Lim: Space, Rhythm & Light*

The Hepworth Wakefield

## ● Joint DRN and ECRN Event

### 1 July 2024

*Summer Symposium:*

*Precarity in Art History*

IKON Gallery, Birmingham

## ● British Art Network

BAN provided bursary support for a range of workshops, seminars, and networking events led by members, through individual Seminar Support and ongoing support for Research Groups. Selected events listed below. Full details about events and Research Groups are available on the BAN website ([britishartnetwork.org.uk](http://britishartnetwork.org.uk))

### 9 September 2023

*~ a very heavenly social ~ archiving the artist-led ~*

Ninewells Community Garden, Dundee

Convened by Laura McSorley and Saoirse Amira Anis

### 15 September 2023

*Experimental Noise Artists Seminar*

Scope Renfrewshire – Piazza Shopping Centre, Paisley. Convened by Chris Duddy and Moritz Cheung

**19 September 2023**

*Public Sculpture, Gender, and Sustainability* (online)

Convened by Pangaea Sculptors' Centre

**7 October 2023**

*'Hope as a practice', sharing practices of support, collaboration and interdependence*

Centre for Contemporary Art Derry-Londonderry. Convened by Rachel Botha

**24 October 2023**

*Quality Dis/Abled* (online)

Convened by Amanda Lynch

**13 November 2023**

*The Artist and the Other*

Leeds Art Gallery

Convened by Sarah Francis

**18 November 2023**

*Looking North Presents: Exploring Post-Growth and Sufficiency in Art & Exhibition Practices in Scotland*

Glasgow Women's Library

Convened by Anne Daffertshofer

**24 November 2023**

*Why Look Back? Contemporary Art & Institutional Memory*

Nottingham Contemporary. Convened by Isobel Whitelegg and Ben Cranfield

**● BAN Annual Conference 2023****24–25 November 2023**

*British Art after Britain*

Kelvin Hall, Glasgow

Convened by Marcus Jack, with a keynote in three acts delivered by Professor Maria Fusco and a public screening of *History of the Present*, a film co-directed by Maria Fusco and Margaret Salmon, and a roundtable discussion with Sepake Angiama (Iniva), Beth Bate (Dundee Contemporary Arts), and Nigel Prince (Artes Mundi), chaired by Dr Kirsteen MacDonald.

**30 November 2023**

*Installation Art Now*

Northern Gallery for Contemporary Art, Sunderland. Convened by Jonathan Weston

**14 December 2023**

*Collecting and Managing Spontaneous Memorials*

Manchester Art Gallery

Convened by Dr Kostas Arvanitis

**2 February 2024**

*Decolonisation of Ceramics Practice* Roundtable Discussion (online)

Chaired by Basil Olton, June Yuen Ting and Yas Lime

**9 March 2024**

*For Tish: A Screening and Flash Residency-in-Response*

Stroud Valleys Artspace, Stroud

Convened by Hatty Bell, Alice Butler, Anna Gormley, and Kelly O'Brien

**22 March 2024**

*STATE OF PRINT: Contested Land-Space-Planet-Title*

Generator Projects, Dundee

Convened by Miriam Mallalieu

**20 April 2024**

*The Future of Curatorship*

Pan-Pan, Birmingham.

Convened by Marta Marsicka and Jazz Swali

**22 April 2024**

*What about Historical Acquisitions? Opportunities and Challenges*

Paul Mellon Centre and Government Art Collection, London

Convened by Laura Popoviciu

**24–25 April 2024**

*Visual Cultures of Colonial India: A Historical Perspective*

Motilal Nehru College, University of Delhi and online

Convened by Sonal Singh

**11 May 2024**

*Art & Poetry: Ekphrastic Ethics in the Gallery Space*

Ulster Museum, Belfast

Convened by Eva Isherwood-Wallace

**1 June 2024**

*Creative Organising Today: Resourcing and Co-operation*

Bridgehouse Gardens, London  
 Convened by Beth Bramich and Sophie Chapman

**11 June 2024**

*Expert Panel: Curating Colonialism and Silenced Histories* (online)  
 Convened by Surya Bowyer

**25 June 2024**

*Curating Craft to Engage Audiences*  
 Crafts Study Centre, University for the Creative Arts, Farnham  
 Convened by Stephen Knott

**27 June 2024**

*Reframing Migration*  
 Stroud Valleys Artspace, Stroud  
 Convened by Anna Gormley

● **British Art in Motion**

26–28 June and 28–30 June 2023  
 Training programme, in two groups, with technical training in essential video production skills from Learning on Screen and sessions on copyright and creative reuse and an introduction to film mentor Jon Law.  
 Paul Mellon Centre, London

**31 January 2024**

Film Festival: Screening and Award Giving Ceremony  
 Regent Street Cinema, London

Runners-up

- Georgia Dougherty, *Strawberry Hill Revisited*
- Laura Connell, *The Pamela Colman Smith Tarot Deck*
- Youxi Chen, *Souvent Me Souvient*
- Iris Campbell-Lange, *Welcome to Paradise*
- Will Dupere, *Angela*
- Zach Taylor, *Searching for Home*

Commended

- Ania Kaczynska, *Tessa Boffin's Angelic Rebels*

Winner

- Kate Russell, *Shifting Sands*

● **Art Trade Forum**

**1–4 July 2024**

A programme of talks and presentations at the Paul Mellon Centre, social networking, and visits including:  
 Thaddeus Ropac  
 Hauser & Wirth  
 Wasserspeier and Angels  
 Philip Mould & Company  
 Lowell Libson & Jonny Yarker Ltd  
 Christie's  
 Sotheby's  
 Treasure House Fair, Royal Hospital Grounds,  
 Kate MacGarry, contemporary art gallery  
 Rana Begum, artist's studio visit  
 Ben Elwes Fine Art  
 Government Art Collection

Paul Mellon Centre for Studies in British Art  
16 Bedford Square, London, WC1B 3JA

[www.paul-mellon-centre.ac.uk](http://www.paul-mellon-centre.ac.uk)

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