

# Design History Society

## Annual Review 2022-2023

Design History Society  
Charitable Incorporated  
Organisation 1155117

Appendix to the Trustees'  
Annual Report 2023

Prepared for the virtual  
Annual General Meeting,  
September 2023

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# DHS Trustees Report

## Chair's introduction

I am delighted to introduce the first Annual Report of the Design History Society since taking up my role as Chair in 2022. Having previously served as Conference Officer between 2012 and 2015, it is with great pleasure that I have returned to the Board of Trustees as Chair, and I hope that I can steer the Society as expertly and wisely as my predecessors. This Report summarises the finances and activity of the Society in the twelve months since the virtual Annual General Meeting in August 2022.

Although I was unfortunately unable to attend the 2022 annual conference on 'Design and Transience' held at Izmir Institute of Technology (IZTECH), it is clear that this was a real highlight of 2022 for the Society. We are hugely grateful to both the convenors and to IZTECH for hosting such a memorable and stimulating event, and feel strongly that the decision to hold the conference at IZTECH was a demonstration of the Design History Society's continued solidarity with our colleagues in Turkey whose excellent work continues in spite of the discriminatory, anti-LGBTQIA+ political atmosphere in which they currently find themselves working. This hybrid conference marked a welcome return to in-person conferences after the pandemic, and the opportunity for rich in-person dialogues with colleagues that were facilitated by the conference were greatly valued by everyone who attended. However, we acknowledge difficulties around timing were an unfortunate feature of the online elements of the conference, and until such issues can be resolved, the Society's conferences will focus on the

in-person element which we feel is vital to the ongoing evolution of the discipline and the Society. We greatly look forward to the 2023 DHS Annual conference 'Displaying Design: History, Criticism, and Curatorial Discourses' hosted at the College of Art and Design (ESAD), Matosinhos, Portugal. I would also like to thank all of the *JDH* Editors and DHS Trustees for all their efforts in blind peer-reviewing the conference abstract submissions.

This year has been one of consolidation and behind the scenes discussion and planning for the next few years as well as the longer term. The Chair and Trustees are committed to exploring how the Society can diversify its income streams and membership as the turn towards open access publishing will inevitably diminish the income from traditional membership through our partnership with Oxford University Press in publishing the *Journal of Design History*. Although, as the accounts demonstrate, there has been a slight increase in 2022 in income through the profit share with OUP, the Chair and Trustees understand that new streams of income and models of membership are vital to the ongoing financial security of the DHS. It will also offer opportunities for the Society to further diversify its membership to include researchers and design professionals whose work, research and interests may sit outside the realms of traditional academia.

2023 has also seen a great deal of behind-the-scenes work with Barclays Bank, ensuring that the Society is compliant with the banking regulations required of it as a CIO

(Charitable Incorporated Organisation.) This has been extremely laborious for individual trustees, particularly those based overseas, who have been required to produce exacting and complicated forms of identification, and I am hugely grateful for everyone's patience and forbearance through the ongoing process. Fortunately, this lengthy process is now nearing completion.

Exciting plans are also under way for a new DHS website, which will allow the Society to, once again, administer its own membership scheme as opposed to the current scheme administered through our highly valued publishing partnership with OUP. It is anticipated that the new website will facilitate the development of members only events and content, allow the Society to make a small charge, where appropriate, for non-members who wish to participate, as well as opening up forums for online discussion and dialogue. It will also offer opportunities for members and other colleagues to share innovative multimedia research such as video and audio, something which is now being explored with the *Explorations* section of the *Journal of Design History*.

The DHS also continues to strengthen its ties with both the Association for Art History and the Society of Architectural Historians of Great Britain, and the Council for Higher Education in Art and Design (CHEAD), and the Society will, again, be participating in the Festival of Art History organised by the AAH, with an online event '[Designing Resistance: Colour, Colonialism and Decolonisation](#)' as part of the 2023 theme 'Colour'.

In 2022 the Society welcomed a number of new Trustees, as well as saying goodbye to familiar faces. Firstly, I would like to offer my enormous thanks to Claire O'Mahony who, as the previous Chair, expertly and calmly steered the DHS through the uncharted and uncertain waters of the Covid-19 pandemic as well as ensuring that the Society was legally and financially secure. Claire's incredible hard work undoubtedly ensured our survival at a very difficult time. I would also like to, once again, offer my thanks for the excellent and committed hard work of Emin Artun Özgüner as Communications Officer, Tony Presland as Digital Secretary and Treasurer, Harriet McKay as Membership and Outreach Officer, and Tai Cossich as Student Representative. These were, of course, very large shoes to fill, but the Society was fortunate enough to welcome Naomi Reid-Evans as Communications Officer, Dora Souza Dias as Treasurer, Yasmine Taan as Outreach and Membership Officer, Alex Todd as Student Representative, and Romy Shah as Secretary. I am hugely appreciative of their time and effort given over to the DHS, as well as for the continuing hard work undertaken on behalf of the Society by Grace Lees-Maffei as Chair of the Editorial Board of the *Journal of Design History*, and Elli Michaela Young and Fiona Anderson as the Society's Teaching, Learning and Continuing Professional Development Officers, and Jenna Allsopp, the Society and Editorial Board's tireless Administrator, without whom everything would grind to a halt. I would also like to take this opportunity to thank Sarah Lichtman, Leah Armstrong, Harriet Atkinson, Kjetil Fallan, Priscilla Farias, Livia Rezende, Cat Rossi, Harriet Atkinson and Jane

Tynan as the Editorial Board of the *Journal of Design History* for their ongoing support and work for the Design History Society which is completely invaluable.

Sadly, Romy Shah had to step down from her role in June 2022, but the Trustees and I am very grateful for her hard work and support over the past twelve months. In September 2023, our Ambassador Wiktoria Kijowska will resign after almost two years in post. Along with Alexandra Banister, Wiktoria founded the [Provocative Objects/Places blog series](#) for the website which has attracted several posts from guest authors. Wiktoria also co-convened the '[Folk Objects in Everyday Life](#)' seminar series with Claire O'Mahony and has generally flown the DHS flag since November 2021. This means that we will soon be recruiting a Secretary and a Grants Officer to join the board of Trustees, as well as up to two Ambassadors.

**Assoc. Prof Dr Sally-Anne Huxtable**  
**Chair of the Design History Society;**  
**Editor, *Archives, Collections &***  
***Curatorship, Journal Of Design History;***  
**Ex Officio Editorial Board Member,**  
***Journal of Design History***

Award	Recipient	Project Funded
Equity, Diversity, and Inclusion Strategic Award	<b>Milia Khoury</b> , PhD student, Hasselt University (Belgium) and Stellenbosch University (Cape Town, South Africa). Lecturer and researcher in History and Theory of Art and Design at Cape Peninsula University of Technology (Cape Town, South Africa)	£500 towards a doctoral research visit to Lebanon. Provisional practice-led doctoral research study title: <i>Beyond Demarcation and Fault Lines: navigating and mapping the divide through artistic practice in Post-Apartheid Cape Town and Post-War Beirut</i> .
	<b>Serena Cheyenne Rattu</b> , PhD student, Cardiff University	£500 towards a doctoral research visit to India. Research project: <i>Celebrating a 'Shaheed' (Martyr): Bhagat Singh</i>
Research Publication Grant	<b>Sue Perks</b> , independent scholar, UK	£750 towards a digital blog platform to support Cooper Hewitt, Smithsonian Design Museum, New York's 16 month-long symbol exhibition 'Give Me A Sign: The Language Of Symbols' (opening May 2023)
	<b>Michelle Jackson-Beckett</b> , Curator, Drawings & Archives, Avery Architectural & Fine Arts Library, Columbia University	£750 towards image permissions for the monograph <i>Vienna and the New Wohnkultur, 1918-1938</i>
	<b>Chiara Barbieri</b> , Researcher in Design History, Ecal / Ecole cantonale d'art de Lausanne (HES-SO), Lausanne, Switzerland; SUPSI /	£750 towards 16 colour plates for the monograph <i>Graphic design in Italy: Culture and practice in Milan, 1930s–1960s</i>

	University of Applied Sciences and Arts of Southern Switzerland, Mendrisio, Switzerland.	
	<b>Marianna Charitonidou</b> , Postdoctoral Researcher Department of Art Theory and History of Athens School of Fine Arts	£750 towards image permissions and open access fee for the monograph <i>Architectural Drawings as Investigating Devices: Architecture's Changing Scope in the 20th Century</i>
<b>Research Access Award (Student)</b>	<b>Zara Arshad</b> , PhD student, University of Brighton and V&A	£500 towards travel and accommodation costs and registration fee to present research on Korean craft and design at the V&A from 1980 to 2004 at the Heritages conference hosted by the Czech Technical University, Prague
	<b>Pol Mauri Carbonell</b> , student, MSt History of Design, University of Oxford	£500 towards travel and accommodation costs for a research visit to the Northern region of New Mexico. Project title: <i>Craft Through Colonial And Capitalist Influences: How Did The Pottery Practices of Northern New Mexico Pueblos Evolve Under The Influence Of Spanish Settlements In The 18th Century, And Through The Consumerist Interest Throughout The 20<sup>th</sup> Century?</i>
	<b>Alborz Dianat</b> , PhD student in Architectural History, University of Edinburgh	£446.60 towards travel costs and registration fee to present a paper entitled <i>Reinventing Walter Gropius: English Translations of Modernism</i> at the Alvar Aalto Researchers' Network Seminar in Jyväskylä, Finland, June 2023
	<b>Bridgit (Bridie) Moran</b> , PhD Student, University of New South Wales	£500 towards travel costs from Australia to USA to present a paper entitled <i>Crafting a market? Australian government policy and craft economies 1971-1991</i> at the Association for Cultural Economics International (ACEI)'s 22nd International Conference on Cultural Economics
	<b>Michelle Reynolds</b> , PhD student, University of Exeter	£155.95 towards travel and accommodation to visit the School of Art Archive at Birmingham City University. Project title: <i>Women Illustrators at the Birmingham School of Art, 1880-1920</i>
	<b>Mariachiara Tiboni</b> , MA student in Contemporary Art History and Conservation of the Artistic Heritage at Ca'	£481 towards accommodation costs in Bregnano (Como) to facilitate a two week research trip Gegia Bronzini's personal archive. Project title: <i>From the Massaie Rurali to Domus and Beyond: Assessing Gegia Bronzini's Contribution to Twentieth-Century Italian Textile Design</i>

	Foscari University of Venice	
	<b>Samuel Brady</b> , PhD student, University of Glasgow and the National Paralympic Heritage Trust	£438.90 towards travel and accommodation costs and registration fee to present a paper entitled <i>Business and Community in the development of sport wheelchair technology</i> at the 'Business and Community in Sports History' conference at the University of Chichester in June 2023
<b>Research Access Grant (Professional)</b>	<b>Amy Jane Barnes</b> , Tutor and Lecturer in Art History, The Open University	£958.66 towards travel and accommodation costs for research visits to the V&A, British Museum and National Museum of Scotland Collections for the project <i>Revolutionary Chinese Porcelain Ceramics in UK Museums</i>
	<b>Ruth Ezra</b> , Lecturer, University of St Andrews	£400 towards travel costs from UK to USA to deliver an object-handling session convened at the MFA, Boston, with the help of Courtney Harris, Assistant Curator of Decorative Arts and Sculpture, as part of the 2023 HECAA Conference. Project title: <i>Mining for Mica</i>
	<b>Esra Bici Nasır</b> , Assistant Professor in the Department of Industrial Design, Izmir University of Economics	£500 towards travel and accommodation for a research trip to Istanbul. Project title: <i>Vernacular Aesthetics and Design Practices Between 1920s and 1950s</i>
	<b>Jasleen Kandhari</b> , Tutor in Continuing Education, World Textiles & Dress, University of Oxford	£700 towards travel for an archival research trip to Mombasa. Project: chapter contracted by Bloomsbury Academic entitled, "The Kenyan Kanga: The Coastal Dress of Kenya" to be published in 2024 in the <i>Bloomsbury Encyclopaedia of World Textiles</i> (volume 7): Function and the Everyday: textiles in the spheres of domesticity and duty, edited by Chen-Su Huang, J., Moskowitz, M., and Richmond, V.
	<b>Fernando Portal</b> , Associate Professor, School of Architecture and Director, Language and Creation Research Centre, Universidad de Las Américas, Santiago de Chile	£600 towards travel from Chile to London and accommodation for a research visit to the University of Brighton Design Archives. Project title: <i>Dismantling Modernism: The Disappearance of the Technical Object as an Agent of Development after Neoliberal Deindustrialization in Latin América</i>



	<b>Simona Bortis-Schultz</b> , Lecturer, Rensselaer Polytechnic Institute, Troy, NY, United States	£500 towards travel and accommodation for a research visit to Romania to visit curatorial resources and conduct interviews with current makers of the Romanian blouse. Project title: <i>To Take One's Heart In One's Teeth, Women's Work: The Semiotics of the Romanian Blouse</i>
<b>Research Exhibition Grant</b>	<b>Amber Kim, Cas Bradbeer, Sufiyeh Hadian and Zarna Hart</b> , MA Students of the History of Design course at Royal College of Art / V&A	£600 towards image permission and photocopying/scanning costs for the exhibition <a href="#"><i>Do you buy this?: Commodities of Intersectional Feminism</i></a>
<b>Virtual Event Grant</b>	<b>Anne Massey</b> , Professorial Fellow, University for the Creative Arts and <b>Harriet McKay</b> , Senior Lecturer, School of Art, Architecture and Design, London Metropolitan University	£199.90 towards technical support and Zoom subscription costs for the online seminar <i>(Re)Making. Women, Craft and Design in the Global South</i> hosted by the Centre for Creative Arts, Cultures and Engagement, School of Art, Architecture and Design, London Metropolitan University
<b>Outreach and Event Grant</b>	<b>Magali An Berthon</b> , Postdoctoral research fellow at the Centre for Textile Research, University of Copenhagen	£250 towards catering and a speaker's honorarium for the opening event of the exhibition <i>The Art of Ikat: A Cambodian Renaissance</i> at the Royal Library of Denmark, Copenhagen, February 2024
<b>Student/Precarious Speaker Conference Bursary</b>	<b>Zara Arshad</b> , PhD student, University of Brighton and V&A	Paper title: <i>Displaying Korean Design: The Samsung Gallery of Korean Art at the Victoria and Albert Museum, London (1990-1993)</i>
	<b>Jennifer McHugh</b> , Lecturer, University of Southampton, Winchester School of Art	Paper title: <i>A Momentous Experiment: Brno Biennale '68, the 'Exhibition on Exhibition</i>

	<b>Isabel Ferreira</b> , PhD student, University of Brighton	Paper title: <i>Beyond the canon: feminist revision of graphic design history in twentieth-century Portugal</i>
	<b>Rebecca Carrai</b> , PhD student, KU Leuven, Brussels, Belgium	Paper title: <i>Displays and stage design at IKEA (1960s-1980s). Tomas Jelinek and his learning from the Viennese</i>
	<b>Tai Cossich</b> , Associate Lecturer at London College of Communication, UAL	Paper title: <i>Remembering 'La Otra Grafika': uses of Zapatista graphics by digitally connected activists (2006–2013)</i>
<b>Design Writing Prize</b>	To be announced at the DHS Annual Conference 2023	
<b>Undergraduate Essay Prize</b>	To be announced at the DHS Annual Conference 2023	
<b>Postgraduate Essay Prize</b>	To be announced at the DHS Annual Conference 2023	

## Chair of the Editorial Board of the *Journal of Design History*

As stated in my [report to the 2022 AGM](#), my vision for the *JDH* is that our commitment to excellence and our commitment to diversity and inclusivity are mutually beneficial. I am working with the Editorial Board to enhance these during my tenure.

Last year I reported that the Editorial Board moved from two to three meetings annually. This year we have increased that number to four meetings. This allows more time for discussion and development, and enables us to be more responsive to various submissions from prospective authors and guest editors. Three of our quarterly meetings (March, June, December) are held online and our September meeting is held in person at the DHS annual conference.

Each year, *JDH* Editors make an important contribution to the [Society's annual conference](#). The 2022 conference, 'Design and Transience', was convened by Bahar Emgin and hosted by Izmir Institute of Technology in Turkey in a hybrid format. As well as meeting for an Editorial Board at the conference, some of the *JDH* Editors contributed to two DHS publishing workshops. Among *JDH* Editor contributions to the conference programme, outgoing editor Prof Rebecca Houze and I co-convened and co-chaired a well-attended panel introducing our book *Design and Heritage*, and I chaired a panel, 'Temporality of Objects'. All *JDH* Editors present at the conference attended a drinks reception hosted by our publisher, Martha Bailes, and sponsored by OUP, at Köstem Zeytinyağı Müzesi, Urla's olive oil museum, where we talked with delegates about their research and

publication plans to the sounds of fountains and live saxophone. *JDH* Editors listen keenly throughout the conference for new research that could be developed as journal articles and we encouraged and advised potential authors. Prof Dr Kjetil Fallan has taken on responsibility for working with the Society, particularly Conference Liaison Officer Dr Marta Filipová, and the DHS Annual Conference convenors, on published outputs to capture and enable wider sharing of the research shared at the conferences, whether as special issues or articles for the *Journal*, or as edited books or other outputs. The Editorial Board looks forward to supporting the 2023 conference at ESAD, Matosinhos, Portugal on the theme of '[Displaying Design](#)'.

To facilitate international dialogues in design history and bring to the readership of the *JDH* translations of works which have made an impact in non-anglophone contexts I am delighted to have revived the [DHS-sponsored \*JDH\* Translation series](#), which had become dormant since I launched it during my term as Managing Editor (2011-17). It will be relaunched at the 2023 DHS conference by Prof Fallan in his capacity as *DHS *JDH* Translations* Editor. Contact Prof Fallan for more information.

As Design History Society Chair, Assoc. Prof Dr Sally-Anne Huxtable sits on the Editorial Board of the *JDH* as Ex-Officio member. I am very grateful to Dr Huxtable for committing in addition to share her expertise and international network as Editor of the *Journals* [Archives, Collections and Curatorship series](#), which has been paused since Dr Zoe Hendon's term expired.

We can look forward to future insights into the collections and archival and curatorial practices which inform so integrally the design histories we make.

In addition, I have revived the *Journals* series of [Virtual Issues](#) which I initially launched during my term as Managing Editor in response to a call by the publisher to make use of the admirable and extensive *JDH* archive of articles. Over the course of the year, I have worked with Professor Barry Katz to produce a VI on 'Design and the Spirit of Critical Utopianism' in which he reflects on the DHS conference of the same name that he convened in San Francisco in 2015. Currently under construction as I write, I hope this will be available for you to read [online](#) by the time of the AGM.

I am delighted to report that the longstanding initiative led by Assoc. Prof Dr Jane Tynan and Dr Livia Rezende to develop new formats for the *Journal* launched in May 2023 as [Explorations](#). As well as bringing to publication work in formats other than the standard academic journal article, *Explorations* will extend the author base and readership of the *JDH*, consistent with our quality and inclusion strategy. Drs Tynan and Rezende welcome pre-submission enquiries.

In January 2023, the Editorial Board warmly [welcomed](#) two new members, Professor Cat Rossi (University for the Creative Arts, Canterbury) and Dr Harriet Atkinson (University of Brighton). As part of my leadership of the EB, I have worked with Editors to develop their portfolios. These are as follows:

- Dr. Sarah A. Lichtman, Managing Editor
- Dr. Leah Armstrong, Reviews Editor
- Assoc. Prof. Dr. Sally-Anne Huxtable, Editor, - *Archives, Collections & Curatorship* and Ex Officio, Chair of the Design History Society
- Dr. Harriet Atkinson, *Obituaries* Editor
- Prof. Dr. Kjetil Fallan, *DHS *JDH* Translations* Editor, and Conference Publication Liaison
- Dr. Livia Rezende and Asst. Prof. Dr. Jane Tynan, *Explorations* Editors.

In addition, Prof Dr Cat Rossi and Assoc. Prof Dr Priscila Farias serve on the board as Editors without portfolio. This summer, we are recruiting a Social Media Editor to join as a full member of the Editorial Board, to replace Dr SORCHA O'Brien whose term ends in September. Thank you to SORCHA for her sterling work on the *Journal's* social media on Twitter [@JoDesignHistory](#) and Instagram [@JoDesignHistory](#) over five years.

I have continued to brief the Advisory Board biennially, suggesting ways they can actively support the work of the EB and there are some plans in process with, for instance, AB member Prof Dr Fredie Flore co-editing a forthcoming special issue in preparation about Knoll International, with Dr Cammie Mcatee.

To support the quality and inclusivity strategy, I have extensively revised and expanded the *Editorial Board Handbook*, and worked with the Editors to develop a series of public-facing guide sheets representing and clarifying all aspects of the *Journals* work: Advisory Board; Peer Review pro forma; Reviews; Special Issues; Virtual Special Issues; *Archives, Collections and Curatorship*;

*Explorations*; DHS *JDH Translations*; *Obituaries*; and Social Media as well as guide sheets for the Advisory Board and *Obituaries*. An ongoing review of the peer review practices of the *JDH* that I requested in 2022 to ensure that our procedures are best practice, current, equitable and helpful to authors, particularly early career researchers, was led by Jane Pavitt (Zaha Hadid Foundation, UK) until her term expired in November. It is now being led by Managing Editor Dr Sarah Lichtman and Assoc. Prof Priscila Farias. I hope to have more to report on this in the coming year.

#### Oxford University Press

In summer 2021, our Publisher at Oxford University Press, Martha Bailes, took over from Grace Ranola. In April 2023, Martha was replaced by interim publisher Sarah Levine. Sarah worked with us very responsively as we launched the new initiatives mentioned above. In July 2023, Ruth Glasspool was appointed as our Publisher. As DHS Chair, this year Assoc. Prof Dr Sally-Anne Huxtable has negotiated the terms of the renewal of the *JDH* contract with OUP for another five years. The *JDH* has been published by OUP on behalf of the Design History Society continuously since its launch in 1988.

#### *JDH* Volume 35 Accounts (supplied)

N.B. Included in 2022 profit share is (1) revenue that was deferred from 2021 in the amount of £8571 (2) revenue that will be deferred to 2023 final accounts in the amount of £8497. This is because the final issues of the Journal in 2021 and 2022 were published in the following calendar year. Subscription income for the *JDH* increased

from £146,419 in 2021 (vol. 34) to £149,547, whereas non-subscription income (digital archive, secondary rights, open access, etc.), fell from £18,443 in 2021 to £16,313 in 2022. Total income therefore increased slightly from £164,862 to £165,860 year on year. Within this, Read & Publish deals have grown, as they are expected to do, from £9,633 in 2021 to £14,528 in 2022 with three articles having been published within these deals in both of the volume years reported. Expenditure (copyediting, typesetting, printing, editorial, distribution, marketing, overheads, etc.) dropped from £24,843 in 2021 to £21,823 year on year. This is consistent with OUP's determination to drive down costs, which I reported to the AGM last year.

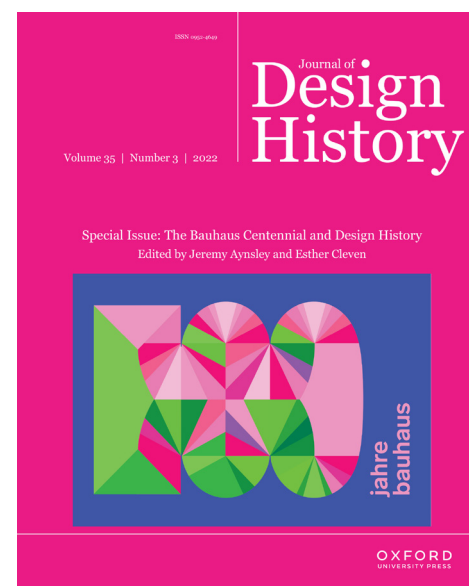
Profits generated by the *JDH* have therefore risen from £140,019 in 2021 to £144,037 in 2022, so the 50% profit share due to the DHS has increased from £70,010 to £72,019, plus £1,817 in additional membership dues making the *Journals* profit for volume 35 **£144,037** and the total net income due to the Society **£73,836**.

*Journal* subscriptions have fallen from 247 in 2021 to 233 in 2022, and Society member subscriptions had risen from 87 to 126. 1,954 additional sites now have online access to the *Journal* due to their participation in collections agreements. 509 migrated subscriptions are reported for volume 35 – these are 'historic full price subscriptions that are included in an online only deal at their full online value. Migrated subscriptions may include subscriptions that lapsed two or three years prior to an agreement being

made.'

I trust that DHS members will join me in thanking the Editorial Board, and our colleagues at Oxford University Press, for their work in generating the Journal of Design History, and to thank them furthermore, along with the subscribers to the *JDH*, for the profits which the *JDH* has earned, which fund the Design History Society's activities and charitable expenditure.

**Prof Dr Grace Lees-Maffei**  
Chair of the Editorial Board of the  
*Journal of Design History*



## Treasurer

Following successful transfer of mandate duties from previous Treasurer and Digital Secretary, Tony Presland, and with support from the DHS Administrator, much of the Treasurer's time has been focused maintaining the accounting system (Xero) records in line with Barclays Bank, along with maintaining the links between the two systems. This provides a 'real time' view of current assets and liabilities without the need to access the Barclays banking system.

The standardised approach to agreeing and making payments implemented between 2020-2021, which revolves around a weekly payment cycle, has been maintained. This should ensure that key suppliers, staff and grant recipients are paid in good time, having the majority of payments being made within 7 working days of receipt whenever possible.

**Dr Dora Souza Dias**  
**Treasurer of the Design History Society**

## Student Matters

Since Tai Cossich's resignation in May 2022, and my appointment as the new Student Representative in November 2022, attention has been focused on maintaining ongoing events while establishing a new direction for student-led activities in a post-Covid context.

In the time between Tai's resignation and my appointment, the Student Ambassadors proceeded to generate and facilitate student-led events, including the '[Hear Your Peers](#)' Student Forum, a hybrid event staged in co-ordination with the 2022 DHS conference in Izmir, Turkey, in September 2022, and Ambassador Wiktoria Kijowska continued to co-convene the "[Folk](#)" [Culture in Everyday Objects](#)' seminar series with former Chair Claire O'Mahony through December 2022. In October 2023, Ambassador, Alexandra Banister will convene the virtual symposium '[Designing the Domestic: Innovation in the Home](#)'.

In 2023, much of the focus has been on producing ideas for how the Society will engage with students – from both design history and design history adjacent fields – in an international context, while addressing the desire for in-person events and community creation. This includes the development of an in-person student-led event for the 2023 DHS conference in Portugal, as well as a [separate asynchronous online event](#) of lightning talks for those that are unable to attend the conference. Furthermore, I have been involved in the ongoing redesign of the Society's website as detailed in the Chair's report above, which we hope will provide a welcoming, dynamic, and productive space for students from all

backgrounds.

**Alex J. Todd**  
**Student Representative of the Design History Society (non-trustee)**



## Outreach and Membership

The Society has been ambitious in extending its global reach by increasing worldwide membership which has extended to include China and South Africa previously, and now, the Arab world. The table overleaf reflects an increase in membership in most categories for 2022. Given the global economic challenges, I plan to collaborate with the other Trustees to develop ways to attract new members to the Society.

For 2023, and to reach out to design scholars, educators, and practitioners from the Arab World, DHS partnered with the [Institute of Art in the Arab World](#) at the Lebanese American University in Beirut, and the [Visual and Material Culture Research Centre](#) at Kingston University, London to organize a two-day online symposium entitled, "Teaching Graphic Design History in/of the Arab World: Narratives & Practices" to be held on 19-29 October 2023.

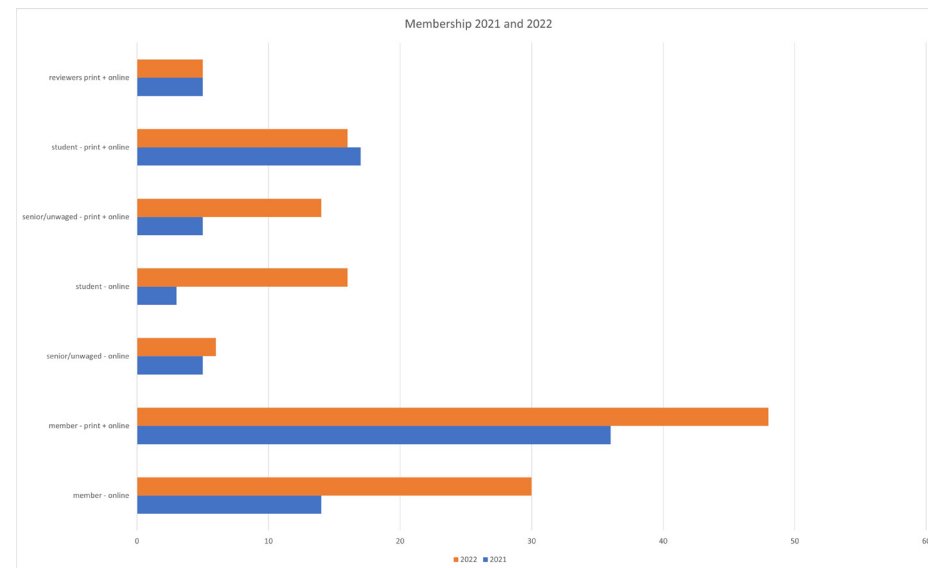
With a line-up of 9 speakers including educators and practicing graphic designers from the Arab world and its diaspora, this symposium will address the different ways graphic design in the Arab world has been shaped by colonial legacies that continue to influence both its teaching and practice. It aims to provide a platform for educators, researchers, students, and design professionals to reflect on challenges and opportunities in the field, and consider approaches to the study of graphic design in the Arab world with a focus on the cultural, social, linguistic, and historical contexts of the region.

Additionally, the symposium may address the following topics:

- Challenges and opportunities for teaching graphic design history in the Arab world
- Innovative approaches and best practices of graphic design in the Arab world
- Cross-cultural perspectives on teaching design history, including reflections on the language of research and teaching
- The relationship between the narrative(s) and teaching of design history and contemporary design practice
- Case studies on teaching design and its history in the Arab world
- A survey of published material about the development of graphic design in the Arab world
- Arab graphic design in the diaspora
- Challenges and opportunities for developing and using Arabic typography
- Gender and graphic design in the Arab world

Selected papers from the symposium will be compiled and submitted for a *Journal of Design History* Special Issue.

**Dr Yasmine Nachabe Taan**  
Outreach and Membership Officer of  
the Design History Society





Communications

The AGM concludes my first year in this voluntary role as the Communications Officer (CO) of the Society. This year has been a challenging yet positive experience. The society has continued to adopt a hybrid approach to its communications, supporting both in-person (annual conference) and virtual (seminar series) events to continue to appeal to a diverse audience of international students, researchers, academics and practitioners. In my first year of this role, I have been extremely grateful to the support provided from the previous Communications Officer, Emin Artun Özgüner, as well as the current DHS Chair Sally-Anne Huxtable, DHS Administrator Jenna Allsopp, the DHS Ambassadors and the board members. Whilst the remit of the Communications Officer remains unchanged, it has been suggested that aspects of the role could be improved to encourage more seamless working across various teams - this could be achieved through the use of technology as well as increased accessibility to the current platforms used by the DHS. A separate email address for DHS communications has been created in support of this. The introduction of workflow organisational platforms such as SLACK have been suggested by myself as a strategy that could be beneficial as at present all internal communication is undertaken through email threads. This would encourage the organisation and prioritisation of tasks and fosters more accessible working across different time zones.

It has been acknowledged by Communications that the DHS might benefit from reforming the approach to organizing its online content across all

platforms. This could be streamlined and semi-automated to help support content creation and the management of content. It is imperative for the DHS to review its current strategies if it wishes to continue to grow its digital audiences effectively, given the rapid advancement of the digital domains and the increasing widespread use of artificial intelligence, factors which have had a significant impact on communications and content creation. Reels have become a popular format on social media, with more design and history-based platforms embracing this approach to communicating with their audiences. The Society has created a TikTok which has received successful engagement thanks to the reels produced by the Ambassadors and the Administrator.

The DHS has once again experienced consistent growth over the past year across all digital platforms. The Ambassadors have excelled in producing branded visual communications across all platforms, an approach which has proved particularly useful on digital platforms that encourage the reposting and re-sharing of content.

**Quarterly Newsletter and Weekly Bulletin**  
Increased social media presence and the frequent DHS News Bulletin have organically started to replace the quarterly newsletter in a climate where information is shared at an ever-increasing pace.

**DHS Website and Blog**  
The DHS website is regularly updated by the Administrator with blog posts in both the Provocative Objects/Place series and

reports from grant and award recipients. The DHS Ambassadors, Wiktorija Kijowska and Alexandra Banister have continued to work enthusiastically to promote the society and have been instrumental in contributing ideas during meetings on ways in which to expand the current audience and engage with a broader audience. They have provided useful feedback on the current website, suggesting improvements which could be implemented to the future website. The Provocative Objects/ Places blog series introduced by the ambassadors last year 2021-22 was impactful and attracts regular posts by guest contributors.

Due to soaring hosting costs, the board of Trustees made the collective decision to develop a new, more streamlined website that can be hosted in-house at a significantly reduced rate. A small sub-group are working on realising this project with an aim to launch in January 2024 when the Society takes back full ownership of membership subscriptions, as detailed in the Chair’s report above. Cost, data migration and GDPR have been important considerations raised by former Digital Secretary Tony Presland which surround the need for the DHS to transition to a new platform. General consensus among Trustees is that the current website can be difficult for its audience to navigate; they are keen for the information on the website to be reorganised in an way which is more accessible and user-friendly. Discussions surrounding inclusivity and accessibility via web presence have been a recurring theme. It has been suggested that an audit of the current website be undertaken to establish the type of information that would

be integral to a new website as opposed to information that could potentially be archived. The DHS have discussed the in-house management of a website and hosting through platforms such as WIX and Wordpress with space for a members-only area.

The first of three years in this voluntary role, so far it has been a challenging yet positive experience. I have been extremely grateful for the opportunity to work with such a talented team of individuals and to contribute to providing a platform for a rich community of students, researchers, design practitioners and enthusiasts. The experience has highlighted the level of voluntary work required to run the society and host the annual conference. I am excited to see how the landscape for DHS Communications evolves over the coming years.

**Naomi Reid-Evans**  
**Communications Officer of the DHS**

DHS social network presence

Social Media Platforms	2020-21	2021-2022	2022-203
Twitter	3910	4298	4515
Facebook page	1455	1600	2159
Facebook group	2059	2000	1665
Linkedin	1905	2030	2146 connections
Instagram	530	903	2657 contacts
TikTok	0	0	7



## Teaching, Learning and Continuing Professional Development

We took over the Teaching, Learning and Continuing Professional Development Officer role in 2021. Since then our aims have included continuing to expand the international reach of DHS events and to encourage interest in and submissions for the Design Writing prize beyond the Society's existing membership and networks. We have also focused on contributing to the broader strategic initiatives of the Society by organising events aimed at the wider public, as well as students, academic researchers, practitioners, museum professionals and lecturers. Through our activities we have aimed to maximise the opportunities available to expand the Society's reach, inclusivity and influence.

### Essay Prizes and Design Writing Prize

We organised and promoted the two Student Essay Prizes and the Design Writing Prize. In order to encourage high quality submissions, we have undertaken a range of promotional activities, including recording and launching a podcast on the Design Writing Prize. This podcast, [available on the DHS website](#), comprises a conversation with this year's Guest Judge, Priscila Farias about her professional practice, the practice of design writing and the Society's Design Writing Prize. Dr Priscila Farias is an Assoc. Prof at the University of São Paulo School of Architecture and Urbanism (FAU USP), and a Brazilian National Council for Scientific and Technological Development Research Fellow. She coordinates the FAU USP Graduate Program in Design and the Visual Design Research Lab, is the Editor of the journal *InfoDesign*, and a member of the Editorial Board of the *Journal of*

*Design History* and *The Design Journal*. The Society's promotional efforts prompted 11 submissions for the Undergraduate Essay Prize, 10 submissions for the Design Writing Prize, and 2 submissions for the Postgraduate Essay Prize. Winners will be announced at the Prize-giving ceremony on 7 October in Matosinhos, Portugal.

### Events

#### Wi Deh Yah in Collaboration with The Caribbean Fashion and Design Research Network (CFDRN)

This summer we hosted [a series of events](#) in collaboration with the CFDRN. CFDRN was established in October 2022 by a group of researchers whose research interests intersect in a variety of ways across the Caribbean region and its diasporas. Their mission is to amplify the voices and histories of the Caribbean, a region which remains under-represented in histories of design and to provide opportunities for other researchers with similar interests to share their research with a wider audience. The Caribbean is defined in its broadest sense to include the islands in the Caribbean Sea and/or those countries that share its coastline. This first series of talks took place via Zoom between 24 July to 7 August 2023.

#### Annual Publishing Workshop

This year's [publishing workshop](#) is linked to the annual DHS conference, hosted in person at ESAD College of Art and Design in Matosinhos, Portugal on 6 September 2023. The first session 'Explorations: Alternative Approaches to Design Writing' is hosted by Dr Livia Rezende (UNSW, Sydney) and Dr

Jane Tynan (Vrije Universiteit, Amsterdam). This session will introduce *Explorations*, a new interdisciplinary section of the *Journal of Design History* dedicated to shorter submissions that can be provocative, reflective, creative, poetic, experimental, or responsive. At the workshop, *JDH Explorations* Editors will address the expression of interest (EOI) submission process, and discuss the range of possible contributions, such as reflective writing, interviews, opinion pieces, meditations, practitioner statements, among other forms of written work. Attendees will participate in a hands-on activity to develop their skills in these alternative forms of design writing. Practical support will be provided, regarding how to develop initial ideas towards an expression of interest.

Aimed at experienced researchers, early career researchers and postgraduate students, Session 2 will address the theme of 'Diversity, Inclusion and Design History Publishing'. Invited editors will give 6–8 minute papers about how the theme relates to their publication(s). These presenters will then join a 20-minute roundtable discussion, which addresses questions posed by the audience. Speakers include Prof Dr Grace Lees-Maffei, Chair of Editorial Board of the *Journal of Design History*; Assoc. Prof Dr Priscila Farias; Dr Sarah Cheang, Advisory Board Member; Mi Medrado, Editor-in-chief, Research Collective for Decoloniality and Fashion; Libby Davies, Editor of Bloomsbury Publishing, and Assoc. Prof Dr Sally-Anne Huxtable and Dr Livia Rezende, Series Editors of *Studies in Design and Material Culture*, Manchester University Press and Editors of

the *Journal of Design History*.

**Elli Michaela Young and Dr Fiona Anderson**  
Teaching, Learning and Continuing Professional Development Officers of the Design History Society



## Conference

The 2023 Annual Conference will be hosted by the ESAD College of Art and Design in Matosinhos, Porto and will take place on 7-9 September. The theme of the conference is Displaying Design: History, Criticism, and Curatorial Discourses. The conference will be held in person and not as a hybrid. The call for papers attracted over 150 submissions. A selection of c.90 papers was made in a blind peer-review process.

The conference has a [dedicated website](#) with key information. Keynotes and possibly other sessions will be recorded and made available online after the conference.

Regular meetings are held with representatives of the convening team, the DHS trustees, *JDH* and OUP representatives.

### Registration fees

In a bid to be as inclusive as possible, a fair structure of the fees has been used. It includes, for the second year running, reduced fees to residents of low income countries. DHS bursaries are offered to students and precariously employed members of the Society.

Simultaneously with organization of the 2023 conference, planning of the future conferences is ongoing.

### DHS Annual Conference 2024

The call for convenors of the 2024 annual conference attracted three submissions, of which one applicant was selected. They accepted the role, and the venue and theme will be announced at the Big Reveal at the conference in Portugal.

### DHS Annual Conference 2025

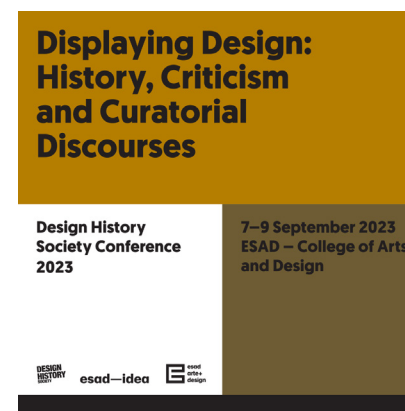
Call for convenors of the 2025 annual conference will be published after the close of the 2023 conference and will be circulated via the DHS website, News Bulletin and social media channels.

### Conference Legacy

Prof Dr Kjetil Fallan of the *JDH* Editorial Board leads on securing the legacy of the DHS annual conferences through publications in the *Journal of Design History*.

### Marta Filipová

Conference Liaison Officer of the Design History Society



## DHS Executive Committee Members

**Chair** (Honorary Officer)  
[Sally-Anne Huxtable](#)

**Treasurer** (Honorary Officer)  
[Dora Souza Dias](#)

**Chair of the Editorial Board of the *JDH***  
(Trustee)  
[Grace Lees-Maffei](#)

**Communications Officer** (Trustee)  
[Naomi Reid-Evans](#)

**Conference Liaison Officer** (Trustee)  
[Marta Filipová](#)

**Outreach and Membership Officer**  
(Trustee)  
[Yasmine Nachabee Taan](#)

-

**Student Representative** (non-Trustee)  
[Alex J. Todd](#)

**Teaching, Learning and Continuing  
Professional Development Officers**  
(Trustees)  
[Elli Michaela Young](#) and [Fiona Anderson](#)

## DHS Ambassadors

[Alexandra Banister](#)

[Wiktoria Kijowska](#) (retiring September 2023)

## *Journal of Design History* Advisory Board

Visiting Prof Suchitra Balasubrahmanyam  
Ambedkar University, India

[Prof Ana Maria Fernandez Garcia](#)  
University of Oviedo, Spain

[Prof Fredie Floré](#)  
University of Leuven

[Prof Ben Highmore](#)  
University of Sussex, United Kingdom

[Assoc. Prof Helena Kaberg](#)  
National Museum, Stockholm  
[Prof Pat Kirkham](#)

Kingston University, United Kingdom

[Assoc. Prof Deidre Pretorius](#)  
University of Johannesburg, South Africa

[Assoc. Prof Yasuko Suga](#)  
Tsuda College, Japan

[Assoc. Prof Fedja Vukic](#)  
University of Zagreb, Croatia

[Prof Jonathan Woodham](#)  
University of Brighton, United Kingdom

## *Journal of Design History* Editorial Board

[Prof Dr Grace Lees-Maffei](#) (Chair of the  
Editorial Board of the *JDH*)  
University of Hertfordshire, UK

[Dr Sarah A. Lichtman](#) (Managing Editor)  
Parsons The New School for Design, USA

[Dr Leah Armstrong](#) (Reviews Editor)  
University of Applied Arts, Austria

[Assoc. Prof Dr Sally-Anne Huxtable](#) (Ex  
Officio, Chair of the DHS and *Archives*,  
*Collections & Curatorship* Editor)  
London Metropolitan University, UK

[Prof Kjetil Fallan](#) (*Translations* Editor)  
University of Oslo, Norway

[Dr Harriet Atkinson](#) (*Obituaries* Editor)  
University of Brighton, UK

[Dr Livia Rezende](#) (*Explorations* Editor)  
University of New South Wales, Australia

[Asst. Prof Dr Jane Tynan](#) (*Explorations* Editor)  
Vrije University, Amsterdam, Netherlands

[Assoc. Prof Dr Priscila Farias](#)  
University of São Paulo, Brazil

[Prof Dr Cat Rossi](#)  
University for the Creative Arts, UK

***JDH Social Media***  
[Dr SORCHA O'BRIEN](#) (retiring September 2023)  
National College of Art and Design, Ireland

## Contacts

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Dr Jenna Allsopp

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**Twitter:**

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**Instagram:**

[@SoDesignHistory](https://www.instagram.com/SoDesignHistory)

**Facebook:**

[facebook.com/Design-History-Society](https://facebook.com/Design-History-Society)

**LinkedIn:**

[Design History Society](https://www.linkedin.com/company/Design-History-Society)

**TikTok**

[@SoDesignHistory](https://www.tiktok.com/@SoDesignHistory)

**YouTube**

[@SoDesignHistory](https://www.youtube.com/@SoDesignHistory)

**Linktree:**

[linktr.ee/designhistorysociety](https://linktr.ee/designhistorysociety)

# Appendix:

Annual  
Statement  
from the  
Accountants

**Report of the Trustees and  
Unaudited Financial Statements for the Year Ended 30 June 2023  
for  
DESIGN HISTORY SOCIETY**

Knox Cropper LLP  
153-155 London Road  
Hemel Hempstead  
Hertfordshire  
HP3 9SQ

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Balance Sheet	14
Notes to the Financial Statements	15 to 20
Detailed Statement of Financial Activities	21 to 22

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**Report of the Trustees  
for the Year Ended 30 June 2023**

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The trustees present their report with the financial statements of the charity for the year ended 30 June 2023. The trustees have adopted the provisions of 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) (effective 1 January 2019).



#### OBJECTIVES AND ACTIVITIES

##### Objectives and aims

To promote the study of and research into design history and to disseminate and publish the useful results thereof.

##### Significant activities

##### Journal

The **Journal of Design History** is published by Oxford University Press on behalf of the Design History Society. It is the leading journal in its field, and plays an active role in the development of design history, including the history of crafts and applied arts, as well as contributing to the broader fields of visual and material culture studies.

##### Conference and virtual events programme

The annual DHS Conference provides an international platform for interdisciplinary approaches to research and critical debate in design history. Hosted each year by a different partner institution, the conference furthers global dialogues on design and its histories. Since 2021, the Society has created a new portfolio of virtual workshops, seminars and symposia (and archival recordings of these offerings), podcasts and enhanced social media content-driven communications which engage with a worldwide audience for free.

##### Funding

A range of annual Awards, Prizes and Research Grants encourage debate and research in design history. Individual grants are awarded to support particular research activities, including exhibitions, publication costs, travel and conference attendance, scholarship and outreach particularly in underrepresented areas within of our field in particular the Society's current decolonising and sustainability strategic agendas.

The Day Symposium Grant supports DHS members who wish to discuss and disseminate new design history research by convening a one-day symposium.

The Outreach Grant assists DHS members convening a public event to promote design history beyond a traditional academic setting.

The Equity, Diversity and Inclusivity Strategic Grant targets support of under-represented areas of research in post-colonial and world design histories.

Professional Research Access and the Research Publications Grant support early career and established scholars.

The Research Exhibition Grant supports research leading to an exhibition (physical or virtual).

Student members benefit from a Student Research Access Award and Student/Precariously Employed Speaker Bursary for the annual Conference scheme.

In March 2020 amidst the emerging Covid-19 pandemic, all face-to-face activity was suspended. A special Virtual Design History pathway of funding was instigated in 2020-1 which has been sustained to facilitate opportunities for the more sustainable format of virtual interaction worldwide.

### Report of the Trustees for the Year Ended 30 June 2023

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#### Prizes

Launched in 2017, the Design Writing Prize, recognises outstanding writing that engages academic and non-academic audiences in critical and contemporary issues in design. In 2022 eleven submissions were received. The Teaching, Learning and Professional Development Trustee, Fiona Anderson, and the Chair shortlisted three submissions from which a winner was selected by this year's judge, Dr Priscila Farias, Associate Professor at the University of São Paulo School of Architecture and Urbanism (FAU USP), and a Brazilian National Council for Scientific and Technological Development research fellow.

The Student Essay Prize, established in 1997, is awarded to one undergraduate and one postgraduate essay each year to celebrate excellence in student writing in design history. In 2022, six undergraduate submissions and three postgraduate submissions were received. Overseen by The Teaching, Learning and Professional Development Trustee, Elli Michaela Young, four Trustees judged the submissions (only assessing essays from students with which they had no affiliations).

#### Events

The DHS hosts a rolling calendar of events and activities convened by Trustees working with relevant educational, professional and cultural partners. These events create opportunities for outreach and engagement beyond the annual conference and aim to reach new audiences, both internationally and across the UK. Teaching, Learning and Continuous Professional Development normally host events support students, educators, curators, archivists at all levels throughout the year. They are convening two Publishing Workshops at the 2023 annual DHS conference in Portugal with the help of JDH Editors and other colleagues.

Beginning in 2020, the previous Chair Claire O'Mahony facilitated a collaboration with the International Association of Word and Image Studies and the College Art Association of America which came to fruition as a virtual symposium Materiality and Mediation: Global Conversations on 4 October 2022. O'Mahony also co-convened 'Folk' Cultures and Everyday Objects with DHS Ambassador Wiktoria Kijowska; after stepping down as Chair on 6 August 2022, O'Mahony hosted this event on behalf of the DHS as a three-part virtual symposium (18, 25 November and 2 December 2022). Following an open call, Teaching, Learning and Continuing Professional Development Trustee, Elli Michaela Young hosted a three-part virtual symposium (24, 31 July, 7 August) named 'Wi Deh Yah'; a series of talks organised in collaboration with the DHS and the Caribbean Fashion and Design Research Network (CFDRN). On 2 September, Ambassadors Alexandra Banister and Wiktoria Kijowska and Student Officer Alex Todd will host a virtual symposium of student lightning talks in response to the 2023 annual conference theme. Alexandra Banister will host a virtual symposium named 'Designing the Domestic: innovation in the home' on 7 October.

#### Network & Legacy

The DHS Newsletter (published quarterly) and online Blog includes updates on the society's activities, reports from award winners and relevant news items. The social media's of the DHS and JISCMail Mailing List provides a forum for discussion of design historical issues and the exchange of related information and reviews for members and interested non-members.

In 2022, the DHS continued to add to the archive of recordings of the virtual seminars and symposia on [YouTube](#) and a podcast series hosted on [Podbean](#). As of 2023 the DHS now has a TikTok account in acknowledgment that moving image content is prioritised on social media algorithms.

#### Volunteers

All the Society's Trustees, Student Officer, Ambassadors and Editors of the Journal of Design History carry out their duties in a voluntary capacity. The Chair of the Editorial Board, the Managing Editor and the Book Reviews Editor receive stipends from Oxford University Press out of the Publishers' half-share of annual profits amounting to £7,381 in 2022.

### Report of the Trustees for the Year Ended 30 June 2023

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Each Trustee oversees a specified area of the Society's annual activity. The Chair and Treasurer are Honorary Officers, Trustees areas over sight include Communications, Conference Liaison, Membership, Teaching and Learning. A Student Officer facilitates and mentors student engagement but is not a Trustee

The Society also appoints up to three volunteer Ambassadors to support the work of the Board of Trustees directly by promoting DHS activities through social media channels, by generating online content and by developing new initiatives in partnership with Trustees. The Student Representative and Ambassadors are eligible for free annual membership to the DHS (including online access to the Journal), and for registration at events in the Society's annual programme. Ambassadors are expected to serve for at least 1 year, with the option to extend to 2 years.

Each member of the Editorial Board plays a leading role with certain submissions and takes particular responsibilities in relation to special features or aspects of the Journal's work. Board members devote at least two days per month to the Journal, including meetings which take place twice a year. Appointment to the Board is for a five-year renewable term of office. The Editorial Board is responsible, through its Chair, for the operation of the Journal, which is fundamental to the Society's aims and activities. The Managing Editor is responsible for maintaining the Journal's high standards and overseeing the work of the Editorial Board in this regard.

Between 2015 and 2020, and for 2022, payments for conference registration, travel, accommodation and subsistence costs amounting to 50% of the Society's annual expenditure were reimbursed to Editors, Trustees, the Student Representative and Ambassadors. As unanimously agreed on 27 June 2020, any and all expense claims must be agreed with the Chair and the Treasurer in advance to be reimbursed; authorisation of any payment will be predicated upon need. In the first instance, Trustees and Editors are requested to seek institutional funding to attend the annual conference, and to seek DHS funding only if this cannot be attained.

#### **Public benefit**

The Design History Society promotes and supports the study of design histories, both in the UK and internationally. Through its journal, annual conference and programme of events it brings together all those engaged in the subject - students, researchers, educators, designers, designer-makers, critics and curators among them. It also acts as an advocate for the subject in a number of different contexts.

As such, all Trustees of the Design History Society act with due regard to public benefit guidance in exercising their powers and duties where this guidance is relevant. Details of the Society's activities over the last year can be found in the Appendix, in the reports submitted by individual trustees.

#### **Grantmaking**

The programme of DHS grants awarded is designed to meet the needs of design history researchers at all stages of their careers and in a wide geography. They enable high-level research outputs to be realised that fulfil the Society's aims to promote a wider understanding of design, craft and visual and material culture in their many aspects.

In 2022-3, the Charity funded 27 (a significant increase from 16 projects in the year 2021-22) projects through its portfolio of grants and awards: Equity, Diversity, and Inclusion Strategic Award Research Publication Grant, Research Publication Grant, Research Access Award (student), Research Access Grant (professional), Research Exhibition Grant, Virtual Event Grant (professional), Outreach and Event Grant, Conference Bursary. These funds amounted to over £12,000.

#### ACHIEVEMENT AND PERFORMANCE

##### Charitable activities

In its publication of the **Journal of Design History**, the Society contributes to the promotion of design history as a scholarly subject internationally.

By taking the annual DHS Conference to international venues most years (eg California College of the Arts, San Francisco 2015; University of Oslo, 2017; Parsons, The New School, New York in 2018, Academy of Art and Design, Basel in 2021, Izmir Institute of Technology, Turkey 2022, ESAD/IDEA, Portugal, 2023), the Society has sought to further global dialogue on design and its histories and draw new members and wider constituencies. These conferences also incur very high expenditure (beyond annual income), therefore sustaining minimum annual expenditure (assessed to be £80,000 in 2022) is a priority to ensure ring-fenced reserve funds in the Savings account remain in compliance with the Society's reserve policy mandated by the unanimous agreement of Trustees and Editors on 27 June 2020. This is supported by requesting all Trustees and Editors to seek institutional funding where possible to attend the annual conference as agreed by the board of Trustees in 2022.

The DHS Research Grants and Awards offers support to student, early-career, and established researchers from the university and cultural sector to promote excellence in the subject, leading to significant outputs in the form of publications, exhibitions and events. All award and grant applications are blind reviewed by a panel of Trustees to fund applicants internationally, guided by principles of equal opportunities and respect for cultural diversity.

The Society is consulted by official bodies (eg Arts and Humanities Research Council, Research England; Council for Higher Education in Art and Design; Royal Historical Society) to offer views on policy.

While membership of the Society and participants in its activities are largely from the academic and professional fields of design and visual culture, through its programme of activities, the Charity contributes to wider benefits of society as a whole. Members of the public benefit from and participate in the events, publications and exhibitions that arise from the Society's achievements. The 2022-3 programme of virtual seminars and symposia, podcasts, research and outreach collaborations with fellow learned societies, and the more dynamic and impactful social media presence of the Society facilitated during the last year with the increased use of moving image content continues to enhance the security, reach and advocacy of the Society.

#### FINANCIAL REVIEW

##### Financial position

As of 30th June 2023, the financial position of the DHS is that it had £71,958 (2022: £125,252) in the community (current) account, and £80,294 (2022:£80,006) as a reserve in the savings account. Total unrestricted funds were £234,683 (2022: £204,607) at the year end.

##### Principal funding sources

The principal source of funds for the charity is income from subscriptions to the Journal of Design History. When an annual conference makes a profit, this is additional income.

##### Reserves policy

In line with Charity Commission guidelines, the DHS has a policy to keep money in reserve to enable expansion of activities and to sustain core activities if there is a loss of income. The 2015-19 reserves were insufficient to cover core expenditure for one year, estimated to be £58,000. Due to vast savings made as a result of all society meetings and activities taking place online during the global pandemic, this minimum reserve is now secured.

## FINANCIAL REVIEW

### Going concern

In the aftermath of the Covid Pandemic and amidst the uncertain climate about Open Access, the continued income from the **Journal of Design History** is less guaranteed than it has ever been, nonetheless the charity should be secure as a going concern.

The principal financial risk to the charity is if there was a severe reduction in subscriptions to the **Journal of Design History**. The inclusion of the Chair of the editorial board as a trustee of the DHS ensures that the charity can be made aware of any threat in this regard.

#### FUTURE PLANS

The future agenda for the field of Design History continues to focus upon its location as a subject, its institutional standing and how the Society can contribute towards securing a firm base for growth in the years to come. Our active commitment to equality and sustainability are areas of particular strategic importance upon which the Trustees have agreed to focus attention in during the incoming Chair's tenure prioritising:

##### 1) **Facilitating Design History as a subject-specific discipline worldwide**

The evolving character of Design History as a subject taught at school, college and university level, as well as pursued through research in universities, the media, cultural institutions, museums and galleries, remains one of vital significance for the Society and of increasing vulnerability. The DHS can make an active contribution to encourage the vitality and morale of our field as we navigate the complexities of economic precarity. The Society hopes to provide a forum for dialogue and support around the pressures of increased workload and loss of employment. Research activity, impossible for many of our constituencies amidst the pressures of the pandemic, has begun to revive as access to archives and objects gradually reopen if often in a more limited capacity. The negative impact of cost of living pressures and redundancies continue to impact upon our field, career progression and wellbeing, and with particular intensity for colleagues on precarious and part-time employment contracts and as well as care-givers and ethnic minorities.

##### 2) **Virtual engagement and diversifying Design History as a community**

Since its foundation in 1977, core aims of the Society have been to encourage, to disseminate and to publish the subject for public benefit. Amidst the pandemic, the Society reassessed how it engages and serves its community more equitably creating a new portfolio of podcasts and virtual seminars and symposia accessible worldwide for free. A core ambition underlying these explorations was to assess how enhancing virtual activity might expand and diversify design history as a community, both by identifying intersectional inequalities across its frameworks and institutions and by supporting under-represented constituencies. The creation of ongoing virtual seminar series has ensured a robust calendar of activities presenting the research of colleagues to audiences worldwide. The aspiration to develop a new more affordable membership category targeted at less-affluent sectors within the design history community worldwide remains unachieved, hampered by logistical constraints but is still being explored with the hopes of opening up our networks and grantmaking to welcome and engage under-represented constituencies even more effectively. As of January 2024, the Society will take sole ownership of membership and is currently exploring membership options that offer benefits outside of the current and traditional journal framework.

##### 3) **Advocacy and Sustainability**

Throughout the outgoing Chair's stewardship the Society has striven to encourage reflection about the task of decolonizing our syllabi and institutional practice as a community. To signpost the Society's mission, guidance was added to all our grant and award application materials asking applicants to engage with the Society's commitment to equality and sustainability when proposing projects. As of 2020, all grantmaking application processes have been blind reviewed by at least two trustees and their all assessments and decisions are formally documented and archived as an auditable record with the support of the administrator. We continue to explore new approaches to membership and grant-making that could help to diversify the constituencies represented within and encouraged by the Society. The Trustees and Editors have also agreed to identify strategies that will minimise the Society's and **Journal's** carbon footprint and our impact within climate change, committing to uphold the conduct of Board meetings virtually implemented by the previous Chair in 2020 in initial response to the global pandemic. While face-to-face activities have resumed in the annual conference context, all Trustee and Editorial Board meeting continue to be held online to sustain limited expenditure, to allow greater accessibility for international board members and to maintain carbon footprint reductions.

### STRUCTURE, GOVERNANCE AND MANAGEMENT

#### Governing document

Since November 2014, the Society has been registered with the Charity Commission under the listing as a Charitable Incorporated Organisation, number: 1155117. Transfer of the Society's assets to the CIO, including key assets such as our membership of the DHS-OUP publishing contract was completed with due consideration for data protection and to maintain the same terms of partnership with OUP.

The previous Chair, supported by the previous Treasurer, commissioned a Services Agreement with the Annual Conference Convenors from the Charity's lawyers at a cost of £6960.00. This document formalised the Charity's limited liabilities and our commitment to anti-bribery, anti-corruption, antimodern slavery policies and GDPR compliance. Unfortunately, this agreement proved unsuitable to its aims due to its complexity and formality, unfitting to favour the collaborative nature of the agreement established between the DHS and the institutions convening of the DHS Annual Conference. A more streamlined agreement is currently being compiled.

#### Charity constitution

The Society's Constitution remains unchanged from 2014 and is available from the DHS website ([http://www.designhistorysociety.org/about/charitable\\_incorporated\\_organisation/index.html](http://www.designhistorysociety.org/about/charitable_incorporated_organisation/index.html)) ; this document sets out in detail the structure, governance and management of all aspects of the Society.

#### Recruitment and appointment of new trustees

An elected Executive Committee (Board of Trustees) works together to enable the activities of the Society.

Trustees must be members of the Design History Society. New trustees must apply in writing detailing their relevant experience and skills. Applications are blind reviewed by the Executive Committee and successful applicants are co-opted and confirmed at the Design History Society Annual General Meeting, or forms of shortlisted applicants will be presented to the Design History Society Annual General Meeting for final vote and confirmation. Trustees serve for an initial term of three years.

The Executive Committee comprises 10 members: 9 Trustees (of which Chair, Treasurer and Secretary are Honorary Officers) and 1 Student Officer (non-Trustee role), and meets quarterly. During 2022-23, the level of meeting attendance was 90% or more. Each Trustee is responsible both for their individually designated areas of activity and for the collective responsibility of the Society's policy and decision-making.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Organisational structure**

At Executive Committee meetings which each include a Strategic Forum, the members agree the broad strategy and areas of activity for the Society, including grants and awards making, financial status, reserves, risk management and performance and achievements; weekly administration is conveyed through the Society Administrator who consults with the Chair and Trustees on any policy issues.

The Chair of the DHS and the Chair of the JDH Editorial Board address fiscal and partnership matters with OUP regarding the Journal of Design History. The strategic management of the JDH is delegated to the Chair of the Editorial Board (a Trustee), to lead the board, which comprises the Chair of the DHS (ex-officio) and further appointed members: a Managing Editor to manage the peer reviews system, a Reviews Editor and other editors.

As of 2023, the Editorial Board now meets virtually three times a year and in person at the annual conference. The two Chairs (of the Society and of the Editorial Board) and the Managing Editor meet with our publishers annually: again, these meetings facilitate the agreement of broad strategy and areas of activity for the JDH.

As volunteers, both the Executive Committee of the Society, the Student Representative and DHS Ambassadors, the JDH Editors (non-post holding) and Advisory Board are highly valued in their joint efforts to support the Society and its Journal. A summary prepared by the Chair of the Editorial Board is presented at Executive Committee Meetings and Editors are invited to join the Strategic Forum section of Executive Committee meetings where pertinent. Executive Committee members and Editorial Board members are required to disclose all relevant interests and, in accordance with the DHS constitution, withdraw from decisions where a conflict of interest arises.

##### **Induction and training of new trustees**

The DHS trustees make available to each new charity Trustee, on or before their first appointment: a copy of the DHS Constitution and any amendments made to it; and a copy of the CIO's latest Trustees' Annual Review and statement of accounts.



#### STRUCTURE, GOVERNANCE AND MANAGEMENT

##### Risk management

The Trustees are responsible for assessing the major risks to which the DHS is exposed and to establishing procedures to manage/mitigate those risks. In January 2020 when taking up her role, the incoming Chair instigated a number of reforms to ensure clearer understanding and better oversight of risk including: an investigation of HMRC tax arrears and ensuing penalties which proved to amount to over £25,000 since 2015, online management of financial record keeping in an accounting programme (XERO) reconciled by the Chair and the Accountants, the creation of a risk register, a Strategic Forum for both Trustees and Editors and regular contact with our publisher at OUP.

As a Charitable Incorporated Organisation, the DHS has the benefits of a distinct legal personality; this enables the Society to conduct business in its own name rather than in the name of its Trustees. CIO status also removes the Society's Trustees and Members from personal liabilities for the Society's debts. In 2022, the Society has also enhanced the level of appropriate Charity and Community Insurance to protect the Society's assets, resources, Trustees and Editorial Board members and other volunteers against loss, damage or liability arising from the risks that all charities face. The Society's income is generated almost entirely from the **Journal of Design History publication**. Loss of income from this source therefore poses the biggest risk to income (although this risk has been somewhat mitigated by the outgoing Chair's identification of the policies of high overspend and low reserves which have been rectified with the unanimous support of Trustees and Editors).

Trustees continue to be vigilant in the mitigation of this risk through close co-operation with the Editorial Board of the Journal, by holding quarterly committee meetings to report on developments and to ensure the successful promotion of the Society's membership offer through events, networks and contacts. Further, the reserve policy and annual budget forecast, instigated by the outgoing Chair and reviewed annually, should enable the Society to continue its core activities, such as grants, awards, bursaries and an annual conference, in the event of the loss of income for at least two years. At the 2022 year-end, the Charity's accounts hold over £150,000 ensuring that the incoming the Executive Committee and Editorial Board will embark on their governance of these challenges in 2023-24 on a much more secure footing.

#### REFERENCE AND ADMINISTRATIVE DETAILS

##### Registered Charity number

1155117

##### Principal address

70 Cowcross Street  
London  
EC1M 6EJ

##### Trustees

Dr Ozguner Communications Trustee (resigned 5.8.22)  
Dr H McKay Membership Trustee (resigned 5.8.22)  
Dr C O'Mahony Chair (resigned 5.8.22)  
A Presland Treasurer-Digital Secretary (resigned 5.8.22)  
Dr M Filipová Conference Liaison  
Dr F Anderson Joint Teaching, Learning, and Continuing  
Ms M Young Joint Teaching, Learning, and Continuing  
Professor G Lees-Maffei Chair of the Journal of Design History  
Dr S Huxtable Chair (appointed 6.8.22)  
Dr D Souza Dias Treasurer (appointed 6.8.22)  
N Reid-Evans Communications (appointed 6.8.22)  
Dr Y Taan Membership (appointed 6.8.22)

## DESIGN HISTORY SOCIETY

### Report of the Trustees for the Year Ended 30 June 2023

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#### REFERENCE AND ADMINISTRATIVE DETAILS

##### **Independent Examiner**

Knox Cropper LLP  
153-155 London Road  
Hemel Hempstead  
Hertfordshire  
HP3 9SQ

##### **Solicitors**

Bircham Dyson Bell  
50 Broadway  
London SW1H 0BL

##### **Bankers**

Barclays Bank PLC  
Leicester LE87 2BB

##### **Administrator**

Dr Jenna Allsopp

##### **Student Officer**

Alex Todd

##### **Ambassadors**

Alexandra Bannister  
Wiktorija Kijowska

##### **JDH Editors**

Professor Grace Lees-Maffei, Chair of the Journal of Design History  
Assistant Professor Sarah Lichtman (Managing Editor)  
Dr Leah Armstrong (Book Reviews Editor)  
Dr Sally-Anne Huxtable (ex officio)  
Associate Professor Priscila Farias  
Dr Livia Rezende  
Dr Jane Tynan  
Dr Harriet Atkinson  
Professor Cat Rossi  
Professor Kjetil Fallan

Approved by order of the board of trustees on 7 September 2023 and signed on its behalf by:

Dr S Huxtable - Trustee

**Independent examiner's report to the trustees of Design History Society**

I report to the charity trustees on my examination of the accounts of Design History Society (the Trust) for the year ended 30 June 2023.

**Responsibilities and basis of report**

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under Section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under Section 145(5)(b) of the Act.

**Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by Section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Stephen Anderson

Knox Cropper LLP  
153-155 London Road  
Hemel Hempstead  
Hertfordshire  
HP3 9SQ

7 September 2023

**DESIGN HISTORY SOCIETY****Statement of Financial Activities  
for the Year Ended 30 June 2023**

		<b>2023 Unrestricted fund £</b>	<b>2022 Total funds £</b>
<b>INCOME AND ENDOWMENTS FROM</b>	Notes		
<b>Charitable activities</b>	3		
Publication		<b>73,836</b>	72,923
Investment income	2	<b>289</b>	7
Other income		-	235
<b>Total</b>		<b>74,125</b>	73,165
<b>EXPENDITURE ON</b>			
<b>Charitable activities</b>	4		
Study		<b>10,464</b>	9,092
Research		<b>11,954</b>	6,057
Dissemination		<b>8,008</b>	10,956
Publication		<b>6,693</b>	10,986
Outreach		<b>6,930</b>	6,132
<b>Total</b>		<b>44,049</b>	43,223
<b>NET INCOME</b>		<b>30,076</b>	29,942
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward		<b>204,607</b>	174,665
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>234,683</b>	204,607

The notes form part of these financial statements

**DESIGN HISTORY SOCIETY****Balance Sheet  
30 June 2023**

		<b>2023 Unrestricted fund £</b>	<b>2022 Total funds £</b>
<b>CURRENT ASSETS</b>	Notes		
Debtors	8	<b>87,129</b>	1,242
Cash at bank		<b>152,252</b>	205,258
		<b>239,381</b>	206,500
<b>CREDITORS</b>			
Amounts falling due within one year	9	<b>(4,698)</b>	(1,893)
<b>NET CURRENT ASSETS</b>		<b>234,683</b>	204,607
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>234,683</b>	204,607
<b>NET ASSETS</b>		<b>234,683</b>	204,607
<b>FUNDS</b>	10		
Unrestricted funds		<b>234,683</b>	204,607
<b>TOTAL FUNDS</b>		<b>234,683</b>	204,607

The financial statements were approved by the Board of Trustees and authorised for issue on 7 September 2023 and were signed on its behalf by:

S Huxtable - Trustee

The notes form part of these financial statements

## 1. ACCOUNTING POLICIES

### **Basis of preparing the financial statements**

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

### **Financial reporting standard 102 - reduced disclosure exemptions**

The charity has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

### **Income**

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

### **Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

### **Taxation**

The charity is exempt from tax on its charitable activities.

### **Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

### **Hire purchase and leasing commitments**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

### **Pension costs and other post-retirement benefits**

The charity operates a defined contribution pension scheme. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

**Notes to the Financial Statements - continued**  
**for the Year Ended 30 June 2023**

**1. ACCOUNTING POLICIES - continued**

**Going concern**

After reviewing the charity's forecasts and projections, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing the financial statements.

**2. INVESTMENT INCOME**

	<b>2023</b>	2022
	£	£
Deposit account interest	<b>289</b>	7
	<u>          </u>	<u>          </u>

**3. INCOME FROM CHARITABLE ACTIVITIES**

		<b>2023</b>	2022
		£	£
Journal of Design History	Activity		
	Publication	<b>73,836</b>	72,923
		<u>          </u>	<u>          </u>

**4. CHARITABLE ACTIVITIES COSTS**

	Direct	Support	
	Costs	costs (see	
	£	note 5)	Totals
	£	£	£
Study	<b>4,272</b>	<b>6,192</b>	<b>10,464</b>
Research	<b>5,762</b>	<b>6,192</b>	<b>11,954</b>
Dissemination	<b>1,815</b>	<b>6,193</b>	<b>8,008</b>
Publication	<b>500</b>	<b>6,193</b>	<b>6,693</b>
Outreach	<b>737</b>	<b>6,193</b>	<b>6,930</b>
	<u>          </u>	<u>          </u>	<u>          </u>
	<b>13,086</b>	<b>30,963</b>	<b>44,049</b>
	<u>          </u>	<u>          </u>	<u>          </u>

**5. SUPPORT COSTS**

	Management	Governance	
	costs	costs	
	£	£	Totals
	£	£	£
Study	<b>5,309</b>	<b>883</b>	<b>6,192</b>
Research	<b>5,309</b>	<b>883</b>	<b>6,192</b>
Dissemination	<b>5,309</b>	<b>884</b>	<b>6,193</b>
Publication	<b>5,309</b>	<b>884</b>	<b>6,193</b>
Outreach	<b>5,309</b>	<b>884</b>	<b>6,193</b>
	<u>          </u>	<u>          </u>	<u>          </u>
	<b>26,545</b>	<b>4,418</b>	<b>30,963</b>
	<u>          </u>	<u>          </u>	<u>          </u>

Notes to the Financial Statements - continued  
for the Year Ended 30 June 2023

5. **SUPPORT COSTS - continued**

Activity	Basis of allocation
Management	Evenly between activities
Governance costs	Evenly between activities

6. **TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 30 June 2023 nor for the year ended 30 June 2022.

**Trustees' expenses**

During the year expenses of £923 were paid to Grace Lees Maffei, Marta Filipova was paid £729 and Elli Michaela Young was paid £726. During the year ended 30th June 2022 Grace Lees Maffei was paid £304.

7. **COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted fund £
<b>INCOME AND ENDOWMENTS FROM</b>	
<b>Charitable activities</b>	
Publication	72,923
Investment income	7
Other income	235
<b>Total</b>	<b>73,165</b>
<b>EXPENDITURE ON</b>	
<b>Charitable activities</b>	
Study	9,092
Research	6,057
Dissemination	10,956
Publication	10,986
Outreach	6,132
<b>Total</b>	<b>43,223</b>
<b>NET INCOME</b>	<b>29,942</b>
<b>RECONCILIATION OF FUNDS</b>	
Total funds brought forward	174,665
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>204,607</b>



Notes to the Financial Statements - continued  
for the Year Ended 30 June 2023

8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Other debtors	8	-
Prepayments and accrued income	87,121	1,242
	<u>87,129</u>	<u>1,242</u>

9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	2,645	-
Taxation and social security	13	28
Other creditors	2,040	1,865
	<u>4,698</u>	<u>1,893</u>

10. MOVEMENT IN FUNDS

	At 1.7.22	Net movement in funds	At 30.6.23
	£	£	£
<b>Unrestricted funds</b>			
General fund	204,607	30,076	234,683
<b>TOTAL FUNDS</b>	<u>204,607</u>	<u>30,076</u>	<u>234,683</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
<b>Unrestricted funds</b>			
General fund	74,125	(44,049)	30,076
<b>TOTAL FUNDS</b>	<u>74,125</u>	<u>(44,049)</u>	<u>30,076</u>

Notes to the Financial Statements - continued  
for the Year Ended 30 June 2023

10. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.21 £	Net movement in funds £	At 30.6.22 £
<b>Unrestricted funds</b>			
General fund	174,665	29,942	204,607
<b>TOTAL FUNDS</b>	<u>174,665</u>	<u>29,942</u>	<u>204,607</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	73,165	(43,223)	29,942
<b>TOTAL FUNDS</b>	<u>73,165</u>	<u>(43,223)</u>	<u>29,942</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.7.21 £	Net movement in funds £	At 30.6.23 £
<b>Unrestricted funds</b>			
General fund	174,665	60,018	234,683
<b>TOTAL FUNDS</b>	<u>174,665</u>	<u>60,018</u>	<u>234,683</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	147,290	(87,272)	60,018
<b>TOTAL FUNDS</b>	<u>147,290</u>	<u>(87,272)</u>	<u>60,018</u>

**11. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 30 June 2023.

**DESIGN HISTORY SOCIETY****Detailed Statement of Financial Activities  
for the Year Ended 30 June 2023**

	2023 £	2022 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Investment income</b>		
Deposit account interest	289	7
<b>Charitable activities</b>		
Journal of Design History	73,836	72,923
<b>Other income</b>		
Miscellaneous income	-	235
<b>Total incoming resources</b>	<b>74,125</b>	<b>73,165</b>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Journal of Design History - editor expenses	500	914
Student essay prize	3,121	2,397
Student travel award	5,400	1,234
Publication grant	2,250	4,190
Conference expenses including student bursary places	1,815	5,074
	<b>13,086</b>	<b>13,809</b>
<b>Support costs</b>		
<b>Management</b>		
Pensions	155	141
Rent	1,530	1,447
Insurance	897	690
Stationery and equipment	601	6
IT Software and Consumables	927	809
Travel expenses	8,858	4,577
Administrator Salary	11,378	10,950
Bank charges	483	244
Legal and professional fees	935	7,782
Subscriptions	329	281
General expenses	452	35
Advertising & Marketing	-	288
	<b>26,545</b>	<b>27,250</b>

This page does not form part of the statutory financial statements

## DESIGN HISTORY SOCIETY

### Detailed Statement of Financial Activities for the Year Ended 30 June 2023

	2023 £	2022 £
<b>Management</b>		
<b>Governance costs</b>		
Trustees' expenses	<b>2,378</b>	304
Independent Examiner's fees	<b>2,040</b>	1,860
	<b>4,418</b>	2,164
Total resources expended	<b>44,049</b>	43,223
<b>Net income</b>	<b>30,076</b>	29,942

This page does not form part of the statutory financial statements

## Review for the Annual General Meeting 2023