

# **ART HISTORY LINK-UP**

Annual Report and Accounts

Registered charity number: 1172792

For the period from 1 October 2022 to 31 August 2023

# Art History Link-Up

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# Art History Link-Up

## LEGAL AND ADMINISTRATIVE INFORMATION

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Charity registration number:	1172792
Registered office:	The Old Rectory Wiggonholt Pulborough RH20 2EL
Trustees:	Tobias Matthew Rhet Monk (Chair) Katherine Isobel Taylor (Vice Chair, Appointed 8 May 2023) Zainab Lailaa Hakim (Secretary) Taymoor Atighetchi (Appointed 8 May 2023) Georgina Ann Hayes Bexon Kate Elizabeth Gordon Dr Judith Jammers (Appointed 8 May 2023) Ngan Jones (Appointed 6 November 2023) Kudzai Manungo (Appointed 8 May 2023) Sophie Odenthal (Appointed 8 May 2023) Dr Joseph Spence Caroline Costin Wright (Appointed 8 May 2023)
Bankers:	HSBC 1 Centenary Square Birmingham B1 1HQ
Independent examiner:	Accountability Europe Ltd Omnibus Workspace, 39-41 North Road London, N7 9DP

# Art History Link-Up

## TRUSTEES' REPORT

For the period from 1 October 2022 to 31 August 2023

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The trustees present their annual report and financial statements of Art History Link-Up ("AHLU") for the period from 1 October 2022 to 30 September 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 of the financial statements and comply with the Governing Document, Charities Act 2011 and "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)" (updated 1 January 2019).

### OBJECTIVES AND ACTIVITIES

The objects of AHLU are the advancement of education for the public benefit to provide and support the teaching of Art History in particular but not exclusively by:

- the provision of teaching to young people in full-time education and/or
- the provision of advice, guidance, training and consultancy to educational establishments and/or
- non-political campaigning through participation in national committees and working with other organisations, and/or such other charitable activities for the advancement of education for the public benefit as the charity trustees may decide.

### ACHIEVEMENTS AND PERFORMANCE

Art History Link-Up transforms young people's lives through the formal study of Art History and by offering state school students free-of-charge courses in museums, galleries and online. The majority of our students are from under-represented backgrounds, with Widening Participation indicators and/or from ethnic minority backgrounds.

Fewer than eight state schools offer Art History A level. Currently, AHLU alumni are studying Art History at universities across the UK, including at the Universities of Oxford, Cambridge and the Courtauld Institute of Art, and are entering careers at the sector, with employment currently, for example, at the National Portrait Gallery, the Royal Collection and Christie's.

AHLU has taught Art History A level and EPQ (Extended Project Qualification) courses on term-time Saturdays to over 400 students from over 200 schools across the UK. Our courses started in dedicated teaching space at the Wallace Collection, and then also at the National Gallery, given free of charge. When the galleries closed in March 2020, as a result of the pandemic, AHLU pivoted to online delivery, and increased the level of teaching support and individual attention given to individual students. As a result, we were able to double the number of students taking our courses in 2020-21, due to this online delivery expertise, and to offer our courses and associated opportunities to students across the UK, including those with disabilities and caring responsibilities.

During the 2022-2023 academic year, we piloted and developed a unique hybrid delivery model for our sixth form courses which we plan to continue long-term. This academic year was our first with this entirely hybrid teaching model. We were teaching entirely online from March 2020, as a result of the pandemic, until March 2022, when we returned to some in-person and hybrid teaching at the National Gallery. This meant that time, attention and resources were dedicated to re-devising and formatting the courses for hybrid delivery, so that students and teaching team whether online or in-person, had a parallel personal and academically fulfilling experience.

# Art History Link-Up

## TRUSTEES' REPORT (Continued)

For the period from 1 October 2022 to 31 August 2023

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The classes are taught on term-time Saturdays (with separate morning and afternoon cohorts studying different topics) and streamed using video conferencing technology on Zoom. This hybrid model offers our students flexibility (critical given recent transport issues and the increase in inflation), and also allows us to offer tailored individual support and differentiated teaching to a large cohort. Very positive feedback from our students and retention numbers indicate that we have succeeded in this aim.

The 2022-23 academic year was also our first year at the Courtauld Institute of Art, in dedicated teaching space offered by the gallery in the Leon Kossoff Learning Centre, Somerset House. We adapted and revised our A Level teaching schemes of work to fit the key works and themes of the Courtauld Gallery, and introduced a new nineteenth century topic. In order to maximise the teaching specialism and diversity of our team, and increase engagement for our students, we developed a team-teaching system.

Each course was overseen by a Lead Teacher and was delivered by different members of the team according to their specialism. It was supported by teaching assistants to run break-out rooms, supported each week by a dedicated Student Operations Officer and a Lead Teaching Assistant with seven years AHLU experience. Volunteer visiting expert teachers included Craig Clunas, Professor Emeritus of the History of Art, the University of Oxford, and Dr John Taylor, architect of and Chief Examiner of the EPQ.

The support which AHLU offers students includes a dedicated student officer, lead teaching assistant and subject-expert teaching assistant team, homework clubs, individual EPQ mentoring, specialist A level nurture support sessions, and study skill guidance. All students are offered access to careers and university application advice and opportunities, and a wide range of extra-curricular activities.

Colleagues from schools, universities, museums, galleries, and many different organisations volunteer with AHLU as EPQ mentors to our students, sharing their art historical expertise, and giving our students a level of individual support and guidance which most say they have never previously experienced and hugely benefit from.

Our teaching team are among the beneficiaries of our charity. We have a diverse and long-standing pool of teachers, supported by a Lead Teacher, who team-teach classes with the support of specialist teaching assistants. In 2022 two of our teaching assistants were appointed to Art History teacher roles in state academy schools.

Likewise, all of our teaching team who have applied have received PhD funding, again, awarding bodies look very favourably upon their experience of teaching Art History on-line and in museums and galleries to students from diverse backgrounds with AHLU. Almost all team have or are under-taking post-graduate Art History degrees, several have PhD qualifications, and university or school Art History teaching roles.

In the most recent academic year 2022-23, our first undisrupted by effects of the pandemic since 2020, we started with 80 students from 46 schools. Half the students were based outside the Greater London Area. We finished in July with over 70 students on the course. This 81% retention rate is outstanding for a voluntary attendance programme, and especially one which requires students to attend each term-time Saturday and to submit assignments.

Studying Art History is transformational for our students: they tell us so themselves<sup>1</sup>. They in turn are transforming the sector. *The Art Newspaper* reported that there has been a 28.5% drop in UK domicile first year Art History students in the ten years up to 2019. However, on average at least half of AHLU's students say they want to study Art History at FE/HE and to seek careers in the arts as a result of their time at AHLU.

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<sup>1</sup> <https://arthistorylinkup.org/student-stories/>

# Art History Link-Up

## TRUSTEES' REPORT (Continued)

For the period from 1 October 2022 to 31 August 2023

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In 2023, all of our students achieved A\* to B in their Art History A level and Extended Project Qualifications. This October, four AHLU students will start the first year of their Art History degrees at the University of Cambridge, joining other AHLU alumni in the department, and others who have just graduated. Our alumni are entering careers in the sector, with jobs at, for example the National Portrait Gallery, the Royal Collection and Christie's. Ultimately we aim to involve our alumni in delivering projects, for example in care homes, and to involve them more directly in the direction and development of our work, our Charity, and potentially our partner organisations.

We are currently expanding the age range to which we deliver our free Art History courses, and our settings and partnership models, and expanding beyond London. Our aim is to secure scale, reach and longevity of access to the formal study of Art History in museums, galleries, schools, and potentially other centres for the widest possible range of audiences. Our aim is to demonstrate the tangible benefits of studying Art History for all and to create a pipeline through secondary schools, and beyond, so that as many young people as possible can access the life-changing possibilities of studying Art History.

### FINANCIAL REVIEW AND RESERVES POLICY

The charity continues developing and updating its annual budget and three-year forecast, which provides a detailed breakdown of forecast income and expenditure by programmes. This process enables the charity to clearly identify funding and operational requirements, further develop and deliver high quality focused and sustainable programmes.

The Trustees have approved a reserve policy that aims at keeping the level of reserves at the equivalent of six months of turnover in unrestricted reserves. This level of reserves is necessary to:

- Ensure the sustainability of operations and services.
- Provide a buffer against unexpected financial shortfalls or emergencies.
- Enable the charity to manage risks effectively.
- Support future projects or strategic initiatives.

The Board will review and set the target level of reserves annually, aiming for a range that is both prudent and realistic.

Total unrestricted reserves as at 31 August 2023 stand at £135,484 (30 September 2022: £115,703) with no restricted funds (30 September 2022: £11,217).

### PLAN FOR THE FUTURE

In 2022, Art History Link-Up piloted a new initiative, to introduce Art History to younger age state school students, with 'Introduction to Art History' courses for 13-to-15 year olds on Saturdays and in holiday times, funded by The Band Trust. Three separate courses were held at the Dulwich Picture Gallery, the Courtauld Institute and the National Gallery, devised and delivered by AHLU. Each course had exceptional retainment with almost all our students saying they wished to continue studying the subject. The majority of students came from under-represented backgrounds.

Our focus has since been on developing ambitious plans, in conjunction with a range of partners, for a second phase of the Introduction to Art History programme. The model envisaged is to scale this project up and out, by working with partners to devise and delivery pilot courses, which can then be delivered potentially independently and long-term.

Art History Link-Up was awarded funding by the Rothschild Foundation in July 2023 for this three-year programme development and associated projects between 2023-2026. Our intention is to adapt these

# Art History Link-Up

## TRUSTEES' REPORT (Continued)

For the period from 1 October 2022 to 31 August 2023

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courses so that they can be delivered in partnership with local schools, possibly as lunch-time or after-school clubs, in addition to museum and gallery hosts, and again with the aim that the courses can be delivered independently and long-term by external organisations.

In 2023-4, we are entering the first year of our three-year development of Introduction to Art History courses for 13-to-15 year olds, based in schools, historic houses, museums, galleries and potentially other community partners, initially based on the history and collection of Waddesdon Manor, with courses run both at the Manor, and at schools and other sites in the Waddesdon Manor area. We plan to evaluate and to track outcomes, and to share our learnings, and examples of our practice with colleagues across the sector.

Our ambition is to develop an Art History project-based qualification for 13-to-15-year-olds, as an extension and development of these courses.

We plan to expand and form closer partnerships with schools, academies, and partner organisations which can help us to share information about our opportunities more widely, and to identify students who might most benefit from the opportunities we can offer, and additional support as appropriate, thereby helping us to ensure that we are reaching those most in need.

We are not complacent and know there is more we can do, especially as the arts, and specialist arts education, become ever-more squeezed out of main secondary school education. A key part of our work is to remind all stakeholders and audiences that the Creative Industries are only slightly behind Banking in the amount of revenue generated for the economy, according to the latest DCMS figures<sup>2</sup>.

Background and family income should be no barrier to inclusion and engagement with the arts. Diversity and breadth of talent is urgently required in the Creative Sector if it is to survive and thrive on the world stage and as we advance into the twenty-first century. Our aim is to demonstrate the tangible benefits of studying Art History for all, create a pipe-line through secondary school and beyond, for young people to study Art History, share the tangible benefits for young people of this work, and ultimately 'Save Art History'.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Management structure

The charity was founded as a Charitable Incorporated Organisation on 27 April 2017. Day-to-day running of the charity is conducted by the Chief Executive and a small team under the direction of and with the support of the board.

### Appointment of trustees, induction and training

Trustees are appointed by the existing board and are selected for the knowledge and skills they bring to the board that are complimentary to those already present and to fulfil perceived needs. Additional training in legal responsibilities, finance and other matters is given where necessary. Where any real or perceived conflict of interest arises, trustees are asked to excuse themselves from discussion and decision making on those matters.

### Related Parties

The chair of trustees, Toby Monk, is an employee of Christie's auction house which make grants to the charity.

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<sup>2</sup>[Policy Paper: Creative industries sector vision: a joint plan to drive growth, build talent and update skills, Updated 20 June 2023](#)

# Art History Link-Up

## TRUSTEES' REPORT (Continued)

For the period from 1 October 2022 to 31 August 2023

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### STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are required to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charity and of the surplus or deficit incurred by the charity for that year. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue to exist.

The trustees have overall responsibility for ensuring that the charity has an appropriate system of controls, financial and otherwise.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy, at any time, the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011.

They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities and to provide reasonable assurance that:

- the charity is operating efficiently and effectively;
- its assets are safeguarded against unauthorised use or disposition;
- proper records are maintained and financial information used within the charity or for publication is reliable;
- the charity complies with relevant laws and regulations.

The trustees' report was approved by the Board of Trustees.

Toby Monk



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Trustee Toby Monk (Feb 27, 2024, 3:24pm)  
26 February 2024



# Art History Link-Up

## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ART HISTORY LINK-UP

For the period from 1 October 2022 to 31 August 2023

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I report to the trustees on my examination of the financial statements of for the year ended 31 August 2023.

### Responsibilities and basis of report

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

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

### Independent examiner's statement

I have completed my examination. I can 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 Charity as required by section 130 of the 2011 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.



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Aamer Shehzad  
Accountability Europe Ltd  
Omnibus Workspace, 39-41 North Road  
London, N7 9DP

DATE: **27/02/2024**

# Art History Link-Up

## STATEMENT OF FINANCIAL ACTIVITIES

For the period from 1 October 2022 to 31 August 2023

	Note	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	Unrestricted Funds 2022 (Restated) £	Restricted Funds 2022 (Restated) £	Total Funds 2022 (Restated) £
<b>Income from:</b>							
Grants and donations received	3	65,235	60,000	<b>125,235</b>	34,613	98,000	132,613
Total Incoming Resources		<u>65,235</u>	<u>60,000</u>	<b><u>125,235</u></b>	<u>34,613</u>	<u>98,000</u>	<u>132,613</u>
<b>Expenditure on:</b>							
Charitable activities	4	45,454	71,217	<b>116,671</b>	27,668	102,263	129,931
<b>Net resources and net movement in funds</b>		<b><u>19,781</u></b>	<b><u>(11,217)</u></b>	<b><u>8,564</u></b>	<u>6,945</u>	<u>(4,263)</u>	<u>2,682</u>
Total funds brought forward	9	115,703	11,217	<b>126,920</b>	108,758	15,480	124,238
<b>Total funds carried forward</b>	9	<b><u><u>135,484</u></u></b>	<b><u><u>-</u></u></b>	<b><u><u>135,484</u></u></b>	<u><u>115,703</u></u>	<u><u>11,217</u></u>	<u><u>126,920</u></u>

The statement of financial activities includes all gains and losses recognised in the year.

# Art History Link-Up

## BALANCE SHEET

As at 31 August 2023


	Note	31 August 2023 £	30 September 2022 (Restated) £
<i>Fixed assets</i>			
Tangible assets		-	-
<i>Current assets</i>			
Debtors and prepayments	7	-	20,000
Cash at bank		213,519	111,537
<i>Current liabilities</i>			
Creditors and accruals due within one year	8	(78,035)	(4,617)
Net current assets		135,484	126,920
Creditors due after one year		-	-
<b>Net Assets</b>		<b>135,484</b>	<b>126,920</b>
<b>Reserves</b>			
Retained unrestricted reserve		135,484	115,703
Restricted funds		-	11,217
<b>Total reserves</b>		<b>135,484</b>	<b>126,920</b>

The accompanying accounting policies and notes form part of these financial statements.

The financial statements have been prepared in accordance with the requirements of the Charity Commission.

Approved by the Trustees and signed on their behalf by:

  
\_\_\_\_\_  
Ngan Jones (Feb 27, 2024, 2:41pm)  
Treasurer

  
\_\_\_\_\_  
Toby Monk (Feb 27, 2024, 3:24pm)  
Toby Monk  
Chair

# Art History Link-Up

## NOTES TO THE FINANCIAL STATEMENTS

For the period from 1 October 2022 to 31 August 2023

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### 1. Principal accounting policies

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements:

#### a) 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 (FRS102) (updated 1 January 2019) - (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102).

In preparing these financial statements Update Bulletin 1 to the Charities SORP (FRS102) has been adopted and consequently a Statement of Cash flows has not been prepared. AHLU meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated in the relevant accounting policy note.

The accounting period end was changed from 30 September 2023 to 31 August 2023 to align with the academic year. The Report and Accounts, therefore, were prepared for the 11-month period from 1 October 2022 to 31 August 2023.

#### b) Preparation of the accounts on a going concern basis

The financial statements have been prepared on a going concern basis which assumes that the Charity will continue to operate. The validity of this assumption is dependent upon the continuance of support from the charity's funders and in response to the progress made by the Charity in pursuing a viable budget. The Charity's current business plan shows that the Charity will be able to operate in the foreseeable future. Based on this understanding, the trustees believe that it remains appropriate to prepare the financial statements on a going concern basis. The financial statements do not include any adjustments, which would result from the basis of preparation being inappropriate.

#### c) Funds

General accumulated funds are unrestricted funds available for general purposes and include funds designated for a particular purpose; the use of such funds remains at the discretion of the trustees. Restricted funds are funds subject to conditions imposed by the donor or by specific terms of the appeal under which the funds are raised. The restrictive conditions are binding upon the Charity.

#### d) Income

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- any performance conditions attached to the item(s) of income have been met or are fully within the control of the charity;
- there is sufficient certainty that receipt of the income is considered probable; and
- the amount can be measured reliably.

Donated services or facilities are recognised when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market. A corresponding amount is then recognised in expenditure in the period of receipt.

# Art History Link-Up

## Notes to the Financial Statements (Continued)

For the period from 1 October 2022 to 31 August 2023

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### **e) Expenditure**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

### **f) Deferred Income**

Income is deferred when monies are received in advance relating to programme delivery commencing in the following financial year.

### **g) Debtors**

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

### **h) 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.

### **i) 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.

### **j) Taxation**

As a registered charity no provision is considered necessary for taxation.

## **2. Prior period adjustments**

The accrual accounting was adopted from 2023, resulting in prior period adjustments of a net amount of £15,383 to the Statement of Financial Activities, which comprise of (i) an accrued income of £20,000 for the 2022 grant from Christie's that was received in 2023 netting off against (ii) an accrued salary and staff cost of £4,617.

# Art History Link-Up

## Notes to the Financial Statements (Continued)

For the period from 1 October 2022 to 31 August 2023

### 3. Income

	Unrestricted 2023	Restricted 2023	Total Funds 2023	Unrestricted 2022	Restricted 2022 (Restated)	Total Funds 2022 (Restated)
	£	£	£	£	£	£
<u>Art History for Everyone course</u>						
Christie's	-	20,000	<b>20,000</b>	-	20,000	20,000
The Arts Society	-	3,000	<b>3,000</b>	-	3,000	3,000
<u>Core costs</u>						
The Adrian Swire Charitable Trust	-	10,000	<b>10,000</b>	-	-	-
The Rothschild Foundation	-	27,000	<b>27,000</b>	-	-	-
<u>Unrestricted grants</u>						
Boisdale	15,569	-	<b>15,569</b>	-	-	-
Garfield Weston Foundation	-	-	-	-	20,000	20,000
Julia and Hans Rausing Trust	-	-	-	5,000	-	5,000
Law Family	15,000	-	<b>15,000</b>	-	-	-
Lovington Foundation	-	-	-	10,000	-	10,000
Newby Trust	-	-	-	-	5,000	5,000
Swire Charitable	-	-	-	-	-	-
The Art Fund	-	-	-	-	1,000	1,000
The Band Trust	-	-	-	-	40,000	40,000
The Company of Arts Scholars Charitable Trust	4,000	-	<b>4,000</b>	-	8,000	8,000
The Modern House	10,000	-	<b>10,000</b>	10,000	-	10,000
<u>Other income</u>						
Patrons and Supporters	12,250	-	<b>12,250</b>	6,250	-	6,250
Donations	8,416	-	<b>8,416</b>	3,363	-	3,363
Other Income	-	-	-	-	1,000	1,000
	<b>65,235</b>	<b>60,000</b>	<b>125,235</b>	<b>34,613</b>	<b>98,000</b>	<b>132,613</b>

# Art History Link-Up

## Notes to the Financial Statements (Continued)

For the period from 1 October 2022 to 31 August 2023

### 4. Expenditure

	Unrestricted 2023	Restricted 2023	Total Funds 2023	Unrestricted 2022 (Restated)	Restricted 2022	Total Funds 2022 (Restated)
	£	£	£	£	£	£
Salaries and staff costs	405	53,031	<b>53,436</b>	19,590	34,937	54,527
Other staffing and miscellaneous expenses	7,240	4,228	<b>11,468</b>	8,078	18,850	26,928
Teaching	23,495	13,958	<b>37,453</b>	-	25,862	25,862
Student liaison	-	-	-	-	9,897	9,897
Other direct programme costs	1,245	-	<b>1,245</b>	-	9,092	9,092
Online course delivery	-	-	-	-	1,539	1,539
Social media recruitment	-	-	-	-	484	484
Marketing and Fundraising	11,024	-	<b>11,024</b>	-	75	75
Public Liability Insurance	235	-	<b>235</b>	-	235	235
DBS checks	805	-	<b>805</b>	-	601	601
Hospitality and travel	1,005	-	<b>1,005</b>	-	691	691
<b>Total</b>	<b>45,454</b>	<b>71,217</b>	<b>116,671</b>	27,668	102,263	129,931

# Art History Link-Up

## Notes to the Financial Statements (Continued)

For the period from 1 October 2022 to 31 August 2023

### 5. Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

### 6. Staff costs

	<b>2023 Unrestricted</b>	<b>2023 Restricted</b>	<b>2023 Total</b>	2022 Total (Restated)
	£	£	£	£
Salaries and wages	-	52,445	52,445	4,617
Social security costs	-	-	-	-
Pension costs (defined contribution scheme)	405	586	991	-
Other employee benefits	-	-	-	-
<b>Total staff costs</b>	<b>405</b>	<b>53,031</b>	<b>53,436</b>	<b>4,617</b>

### 7. Debtors

	<b>31 August 2023</b>	30 September 2022 (Restated)
	£	£
Accrued Income	-	20,000
Prepayments	-	-
<b>Total</b>	<b>-</b>	<b>20,000</b>

### 8. Creditors: amounts falling due within one year

	<b>31 August 2023</b>	30 September 2022 (Restated)
	£	£
Trade creditors	1,173	-
Other taxation and social security	1,882	-
Deferred Income	73,500	-
Accruals	1,480	4,617
<b>Total</b>	<b>78,035</b>	<b>4,617</b>



# Art History Link-Up

## Notes to the Financial Statements (Continued)

For the period from 1 October 2022 to 31 August 2023

### 9. Movement in funds

	Brought forward (Restated) £	Incoming resources £	Resources expended £	Carried forward £
<b>Restricted Funds</b>				
<u>Art History for Everyone course</u>				
Brought forward	11,217		(11,217)	-
Christie's		20,000	(20,000)	-
The Adrian Swire Charitable Trust		10,000	(10,000)	-
The Arts Society		3,000	(3,000)	-
<u>Core costs</u>				
The Rothschild Foundation		27,000	(27,000)	-
Total Restricted Funds	<u>11,217</u>	<u>60,000</u>	<u>(71,217)</u>	<u>-</u>
<b>Unrestricted Funds</b>				
Other grants and income	115,703	65,235	(45,454)	<b>135,484</b>
Total Unrestricted Funds	<u>115,703</u>	<u>65,235</u>	<u>(45,454)</u>	<u><b>135,484</b></u>
<b>Total Funds</b>	<u><b>126,920</b></u>	<u><b>125,235</b></u>	<u><b>(116,671)</b></u>	<u><b>135,484</b></u>

### 10. Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2023 are presented by:			
Current assets/(liabilities)	135,484	-	135,484
	<u><b>135,484</b></u>	<u><b>-</b></u>	<u><b>135,484</b></u>
Fund balances at 31 March 2022 (restated) are presented by:			
Current assets/(liabilities)	115,703	11,217	126,920
	<u>115,703</u>	<u>11,217</u>	<u>126,920</u>

# Art History Link-Up

## Notes to the Financial Statements (Continued)

For the period from 1 October 2022 to 31 August 2023

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### 11. Transactions with related parties

During the year the charity received a grant of £20,000 (2021-22: £20,000) from Christie's, of which the Chair of the Trustees, Toby Monk, is an employee. In addition to grants, Christie's also provided office space.



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Tue, 27th Feb 2024 13:47:12 UTC	Document emailed to ngan.trustee@arthistorylinkup.org (18.134.130.154)
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