



Minutes of the General Meeting 2020

A Committee meeting and fourth General Meeting of the Clarence Bicknell Association were held on Tuesday 28th July 2020 using Zoom. Because of the Covid-19 pandemic and lockdown, the General Meeting was not opened up to all members on this occasion.

Present:

Marcus Bicknell (MB)	Graham Avery (GA)
Susie Bicknell (SAB)	Alison Lester (AL)
Helen Blanc-Francard (HBF)	Vanessa Bicknell (VB)
Titus Bicknell (TPB)	Renchi Bicknell (RB)

One committee member, Christopher Chippindale, sent apologies and provided his mandate to the Chairman.

- 1) The Vice-Chairman Graham Avery congratulated and thanked Susie and Marcus for their services to the Association.
- 2) The Chairman, Marcus Bicknell, emphasised the Association's debt to Valerie Lester for her work on our Association's activities, her research on Clarence's life and works as demonstrated by her *MARVELS – The Life of Clarence Bicknell* and the example she set in sharing information. MB also thanked Graham for his tireless backing of the Association and for the research papers which he has published on our web site.
- 3) **Presentation of the 2019 financial accounts.** MB presented to the General Meeting the accounts which had been approved by GA and VB.
https://www.clarencebicknell.com/images/downloads_association/accounts_2019.pdf
- 4) **Report on the activities of the Association.** MB presented the report as part of the financial report...

Following the work-intensive efforts from 2013 through 2018, the Centenary of Clarence's death, work has focussed on publishing papers on the web site (notably Graham Avery, Gisella Merello, Daniela Gandolfi, Mauro Mariotti, Helen Blanc-Francard, Maddalena Cataldi, Elena Grafova, Renchi Bicknell, Susie Bicknell, Marcus Bicknell and other archive documents which have come to light), circulating relevant info on social media and email processing the donations to the Museo Bicknell from the USA donors.

Motion 1: The General Meeting unanimously approved the report and accounts as presented.

- 5) **Committee size.** The chairman had proposed an amendment to the Statutes of our Association to enlarge the number of committee members from max 10 to max 24 members as a means to increase the Association's scope and effectiveness.

Motion 2: The General Meeting unanimously approved the enlargement of the number of committee members from max 10 to max 24.

Following TPB's very interesting description of museums in the US, (no public funding, everyone who supports gets something for their money, depending on their support tier), we discussed the possible benefit of inviting key individuals into a group

separate to the Committee, calling them possibly Companions or Friends of Clarence Bicknell, on the basis that each would contribute some research, event organisation, or other activity benefitting the objectives of the Association (see below). The Chairman agreed to ask key candidates whether such a category could be useful and to prospect candidates according to the input of committee members today. He will revert to the committee with a list of those who agree to serve, after which we can agree to co-opt them. We discussed some of the candidates for roles in the Association.

Motion 3. withdrawn

6) Election of officers of the Association

Motion 4: The General Meeting approved the re-election of all the committee members for the periods shown below.

Chairman	Marcus Bicknell
Vice-Chairman	Graham Avery
Secretary	Susie Bicknell
Treasurer	Vanessa Bicknell
Committee member	Christopher Chippindale
Committee member	Renchi Bicknell
Committee member	Alison Lester , co-opted since the last GM
Committee member	Helen Blanc-Francard
Committee member	Titus Bicknell

- a. At the last General Meeting, in 2018... **Graham Avery** stood for re-election as Vice-Chairman¹ for a period of 2 years and was unanimously elected. He stands in 2020 for re-election.
- b. **Susie Bicknell** stood for re-election as Secretary for a period of 2 years and was unanimously elected. She stands in 2020 for re-election.
- c. **Vanessa Bicknell**, agreed to stand for the post of Treasurer for a period of 2 years. She was unanimously elected. She stands in 2020 for re-election.
- d. **Marcus Bicknell** stood in 2018 for re-election as Chairman for a period of 4 years². No other candidate has been proposed. He was unanimously elected. His tenure lasts until the General Meeting of 2022.
- e. The other committee members stand in 2020 for re-election, normally for a period of one year but which we propose to extend by *tacit renewal* to the next General Meeting

7) The new objectives of the Association and planned activities

The meeting agreed to modify our objectives to reflect what has been achieved in 2013-2019 (the phase dominated by preparations for the 2018 Centenary including the film and MARVELS, Valerie Lester's biography) and what can be done in the future. We also discussed specific activities and roles for some committee members. All the committee members contributed actively and optimistically to the discussion.

Agreed: to revise point (3) of the objectives (Appendix 2) to read "to encourage understanding of Bicknell's worldwide network of researchers and scientists and the European cooperative community of which he was a member;"

¹ "Officers will normally serve a term of two years" (Statutes III.4).

² The Chairman shall "a) till the end of 2018 shall be a family relation of Clarence Bicknell and b) shall serve a term of four years. The Chairman may be reappointed for further terms" (Statutes III.4). Provision (a) is no longer relevant.

Proposed by MB on the basis of the discussion today:

- a) Modify (4) to reflect our interest and research work not just in Clarence but in the other characters in Bordighera, on the Riviera and in the mountains who typified the creativity of the epoque and of the place. Susie Bicknell (George MacDonald, Ellen Willmott) and Graham Avery (Reginald Farrer, Fritz Mader, Emile Burnat) are already engaged in researching and writing about other individuals with whom Clarence worked and lived. Gisella's publications in Italian and English on the Strathmore family (including Queen Elizabeth the Queen Mother), the British tennis Club ion Bordighera and Edward Berry show the interest in the wider circle of people (and qualify Gisella for a role in our midst).
- b) Merge (6) and (7) which are both about the real estate of Clarence's world.
- c) Add a paragraph such as "to introduce and promote the use of the internet and virtual tools to further our objectives and communicate to those interested, such as a virtual tour of the Museo Bicknell, Zoom conferences on related topics and a rigorous use of social media (not just Facebook which we use today but also Pinterest, Twitter and Instagram)". TPB said what was successful was a daily/weekly update on social media to bring in regular followers. MB agreed to originate a weekly or monthly stream of images and snippets of text for seeding in the media, a proven way of attracting genuine attention. AL and TPB agreed to take on the task of doing the posting and reacting to input from followers. We noted and agreed that the virtual tour of the Museo Bicknell has particular value because of the irregular hours of opening, lack of organised real world tour, the emphasis on 'library' rather than 'museum', lack of funding and lack of attention given by the management of the museum to visitors. RB was supportive of making CB part of the "Zoom Society"! TB, who with his wife Nancy, has been involved from the very start of virtual museum tours, warned that extending the physical into the digital was littered with failures. A key to success was having a presenter (preferably, eg, a Bordigheran personality), doing the tour.
- d) Take the objectives out of the Statutes – and into the free-standing document presently called 'mission statement' which MB will change to 'objectives' - so that they can be evolved without a General Meeting necessary to change the statutes.
- e) Try to write a one-line 'vision statement' or 'strapline' to accompany the name of our organisation and which gives someone coming across us for the first time an idea of what we do. MB to draft with HBF first.

Motion 5: The General Meeting approved these changes to the Objectives/ Mission Statement as noted from this discussion. MB's draft for your agreement is in Appendix 2 page 8 below in red with changes in black.

8) Membership. Discuss how to provide value to members for their contribution and how to increase member numbers (see report on details in 2019 accounts). MB said that not a single member had ever purchased books or cards using their 10% discount. We agreed that our approach to members depends on how we position the Association, as noted above (7), and that membership communications should evolve over the next few months as our renewed objectives and social media activities take hold.

We discussed the idea of an additional tier apart from the Committee, as a means of involving and motivating others to contribute to the Association's effort. Such a tier could be called Companions or Friends. In this way the Association could have more helpers without overcrowding the Committee. MB proposed to pose the question to certain key pre-disposed candidates and to report back.

9) Any other business

- a. The Fitzwilliam Museum merchandising especially the cards and calendar were warmly praised. MB confirmed that their creation had not cost the Association or the Bicknell family anything. MB agreed to contact the Fitzwilliam with a view to finding out if their efforts on the CB merchandising continues, how they did and whether there will be more.

- b. MB will investigate the possibility of backing up the valuable documents on the website and/or depositing copies in a library like Trinity College etc.
- c. We agreed the Zoom meeting was so productive that we should do it regularly. We agree a six month interval: MB suggests meetings on the second Tuesday of December and June at 2pm London 3pm France/Italy, therefore starting Tuesday 8th December 2020 and Tuesday 8th June 2021
- d. We agreed in principle to host Zoom conferences on related topics. GA reported that cultural events like this (e.g. the British Institute in Florence) can attract hundreds of people listening in on Zoom and one can share slides etc as one goes. MB would be grateful for suggestions for speakers and topics.
- e. We agreed that the CB material acquired by Daniela for the IISL (which she refers to as the Lotto 2017 and which formed the core of her excellent 2018 exhibition in the IISL head office above the Museo B) has value and should be logged and made available to researchers and public. In this way, the Museo B. would become more like a real museum, rather than a library, giving visitors, whether real or virtual, something more to look at.
- f. We agreed that the Museo Bicknell remains Bordighera's best kept secret but that we cannot expect much to change under the present state of funding, energy from the Town Hall, poor tourist services, management and content. GA pointed out how Trieste has done well by promoting the links with James Joyce there. We should try to find opportunities to get Bordighera to promote itself better and the Museo Bicknell in particular. Linking CB to other contemporary Bordigherans (eg. Garnier, MacDonald, Queen Marguerita, Janie Morris, via conferences, tours of the town (whether real or virtual) could help, HBF had suggested.
- g. GA said the publication of MARVELS in Italian would be a good opportunity to further promote Clarence and Bordighera throughout Italy. MB will keep the committee informed.

Next Committee meeting - Tuesday 8th December 2020 at 2pm GMT

Next General Meeting - Tuesday 8th June 2021

Appendix 1

Revitalisation of the Association by increasing the number of experts working on and supporting Clarence Bicknell

Such an effort went into the 2018 centenary (including the film, Casa Fontanalba Visitors' Book, MARVELS, exhibitions and events) that the activity of the Association (notable Susie and Marcus) has dropped off somewhat. Then research activities and writing of papers by Graham Avery has continued. Marcus put some effort into researching Clarence's father Elhanan and his art collection and into continuing to publish papers on the Documents page of our web site.

Now would be the time to discuss and decide whether an enlarged group of people at the core of the association would increase our scope and effectiveness.

- 1) Giving new individuals the status of Companion would encourage them to further efforts in Clarence's favour, without obligation
- 2) Some would research and write on new topics, get involved in events etc;
- 3) They would represent our aims in new geographical, cultural and social areas, especially on the French and Italian Riviéras. Greater reach of our work in Italian and French.

Elected to the status of Companion on 28th July 2020:

Giuseppe Bessone, Bordighera: engineer, art collector, historian, writer and expert on Clarence Bicknell.

Julian Bicknell MA, London: architect (<http://www.julianbicknell.co.uk>), writer, worked with the Prince of Wales Institute of Architecture between 1990 and 2000, previous Master of the Artworkers' Guild (www.artworkersguild.org)

Mark Bicknell MA, Nettlebed, UK: Retired engineer, philanthropist, art collector

Sue Bicknell, London; supporter of Clarence Bicknell initiatives including the prospection of significant financial contributions from donors in the USA who have remained anonymous..

Dr. Raffaella Bruzzone MA, Genova and Nottingham: Research associate at the School of Cultures, Languages and Area Studies, University of Nottingham, previous Marie Curie Fellow there, writer on botany, landscape and Clarence Bicknell. www.clarencebicknell.com/downloads

Maddalena Cataldi, Paris: archaeologist, graduate student and writer at the Ecole des Hautes Etudes en Sciences Sociales, Centre Alexandre Koyré, Paris, expert on the Vallée des Merveilles and Clarence Bicknell. www.clarencebicknell.com/downloads

Jean-Félix Gandioli, Nice, France: Master of Science, researcher and writer on botany, micro-climates, conservation and the history of botanists at the Muséum d'Histoire Naturelle de Nice, curator of the 2018 exhibition *Les Botanistes au Sommet* featuring Clarence Bicknell.

- Dott.ssa Daniela Gandolfi**, Bordighera: Director of the *Istituto Internazionale di Studii Liguri* and of the Museo Bicknell which it owns, archaeologist including a specialisation in marine sites, writer, museum curator, team leader Clarence Bicknell 2018 Centenary, expert on Clarence Bicknell and his work on the rock engravings of the Vallée des Merveilles.
www.clarencebicknell.com/downloads
- Caroline Hanbury**, at the Hanbury Gardens at la Mortola, near Vintimiglia, Italy, organiser of the 2019 conference on *Victorian on the Riviera* which examined the relationship between Hanbury and Bicknell.
- Prof. Mauro Mariotti**, Genova. Professor of Botany at the University of Genova, UNIGE · Dipartimento di Scienze della terra, dell'ambiente e della vita (DISTAV), curator of the most important collection of Clarence Bicknell botanical watercolours, plant samples and archaeological records, director of the Hanbury Gardens, expert on Clarence Bicknell.
www.clarencebicknell.com/downloads
- Elisabetta Massardo**, Genoa and Vernante (Italian Maritime Alps): mountain walker, amateur botanist, photographer, translator into Italian of *MARVELS – The life of Clarence Bicknell* by Valerie Lester. www.clarencebicknell.com/downloads
- Gisella Merello**, Bordighera: historian, researcher, writer (for example the architect *Charles Garnier e la Riviera*, history of Bordighera and its buildings and people, The British Royal Family in Bordighera, Bicknell's nephew Edward Berry), President of the Jury of the annual cultural award Parmurelu d'Oru, member of the Sezione Intemelina dell'Istituto Internazionale di Studi Liguri, team member Clarence Bicknell 2018 Centenary, member of the Associazione Amici di Winter. www.clarencebicknell.com/downloads
- Nick Ray MA**, Cambridge, UK. Architect, writer (*Alvar Aalto* (2005), *Rafael Moneo* (2015), *Architecture and its Ethical Dilemmas* (2005), and *Philosophy of Architecture* with Christian Illies (2014)), Reader Emeritus in Architecture at Cambridge University, Emeritus Fellow of Jesus College Cambridge, Honorary Visiting Professor in Architectural Theory at the University of Liverpool, Syndic of the Fitzwilliam Museum Cambridge 2015-2020. Descendant of Clarence Bicknell's father.
- Claudia Roggero**, designer and PR specialist: worked in visual communication at the Faculty of Psychology of the University of Padua, and in Coordinated Image and Exhibit Design at the European Institute of Design in Cagliari, member of the Committee for the restoration of the church of S. Ampelio, Bordighera, member of the Friends of the Clarence Bicknell Library and Museum, worked on the 2018 Clarence Bicknell centenary with the Istituto Internazionale di Studii Liguri.
- Giovanni Russo**, Bordighera: Expert librarian and researcher at the Istituto Internazionale di Studii Liguri, expert in Clarence Bicknell's writings, art and the collection at the Museo Bicknell, Bordighera.
www.clarencebicknell.com/downloads
- Ursula Salghetti Drioli Piacenza**, La Mortola: botanical expert in Italian plant and garden associations, president of the *Associazione per la Diffusione di Piante fra Amatori.*, council member of the Amici di Villa Hanbury and owner/garden director of the neighbouring Villa Boccanegra.
- Humphrey Tonkin**, Hartford, Connecticut, USA. President & University Professor of the Humanities, Emeritus, University of Hartford, USA. President of the Universal Esperanto Association 1974-1980 and 1986-1989. Expert on

Clarence Bicknell's Esperanto hymns, poems, translations and activities in the Esperanto movement. www.clarencebicknell.com/downloads

Tamsin Treverton Jones, St Leon sur Vezere, France: writer and poet, formerly Head of Press at the Royal Shakespeare Company, the Royal Court Theatre and Bath Literature Festival. She has produced and presented features for radio, programmed literary events for digital broadcast and published two oral histories for The History Press. *Windblown* (2017) commemorates The Great Storm which struck Britain in October 1987.

Selby Whittingham, London: art expert specialised in the work of J.M.W. Turner, consultant to museums and institutions, secretary and founder of The Independent Turner Society and author of a number of books about art and museums. Expert on Clarence and his father, art-collector, Elhanan Bicknell.

The past and present committee members of the Clarence Bicknell Association are also Companions, as follows...

Marcus Bicknell	Chairman, Clarence Bicknell Association since 2013
Graham Avery	Vice-Chairman, Clarence Bicknell Association since 2013
Susie Bicknell	Secretary, Clarence Bicknell Association since 2013
Geoff Bicknell	Treasurer, Clarence Bicknell Association, 2013-2018
Christopher Chippindale	Committee Member since 2013
Maria Pia Luly-Jones	Committee Member 2013-2017
Helen Blanc-Francard since 2013	Committee Member, Clarence Bicknell Association
Vanessa Bicknell	Treasurer, Clarence Bicknell Association
Titus Bicknell	Committee Member, Clarence Bicknell Association
Renchi Bicknell	Committee Member, Clarence Bicknell Association

Valerie Browne Lester (1939-2019), Committee Member 2013-2019 † In Memoriam,

To see an online list of our committee members, please click here:

<https://www.clarencebicknell.com/en/contact/who-we-are>

or read complete biographies at

https://www.clarencebicknell.com/images/downloads_association/officer_bios.pdf

To see a copy of our updated statutes or objectives please click on

https://www.clarencebicknell.com/images/downloads_association/CBAstatutes.pdf

https://www.clarencebicknell.com/images/downloads_association/CBAobjectives.pdf

Appendix 2

Organisation's mission

The objectives of the Association established at its foundation in 2013 were:

1. firstly, to celebrate and disseminate the work of Clarence Bicknell (born in London 1842 died in Casterino, Italy (now in France) in 1918, pastor, archaeologist, artist, man of letters, author, traveller, botanist, collector, humanist and Esperantist) with seminars, information centres, publications and media aimed not only at scholars and experts but also the general public;
2. secondly, to encourage further research related to Clarence and his work by students or experts;
3. thirdly, to advance the arts, culture, heritage and science in particular in connection with the life and work of Clarence Bicknell and those like him;
4. and, fourthly, to ensure a benefit to the wider public.

The objectives of the Association were in our "Mission Statement" as below, as published at

https://www.clarencebicknell.com/images/downloads_association/mission_statement.pdf

It makes sense to delete the objectives from the Statutes and refer to a new document "Objectives" which can be changed more readily than the Statutes.

The objectives after the meeting of 28 July 2020 are...

1. to celebrate and disseminate the work of Clarence Bicknell (born in London 1842 died in Casterino, Italy (now in France) in 1918, pastor, archaeologist, artist, man of letters, author, traveller, botanist, collector, humanist and Esperantist) with seminars, information centres, publications and media aimed not only at scholars and experts but also the general public;
2. to inspire and encourage further research related to Clarence and his work by students or experts; to draw from his experiences and outputs as they are relevant to research today;
3. to encourage understanding of Bicknell's worldwide network of researchers and scientists and the European cooperative community of which he was a member;
4. to advance the arts, culture, heritage and science in connection with the life and work of Clarence Bicknell and those like him, ensuring a benefit to the wider public in the United Kingdom, France and Italy (where interest has been centred so far) and worldwide;
5. to support by activities, events, promotion and fund-raising those centres of Clarence Bicknell learning, for example the Museo Bicknell in Bordighera, Italy, and to ensure the longevity, value and interest to a wider public of the two buildings created by Clarence Bicknell (the Museo Bicknell in Bordighera, Italy, and the Casa Fontanalba, Casterino, France);
6. to engage in charitable acts, fund-raising and donations in projects related to the above objectives.
7. to introduce and promote the use of the internet and virtual tools to further our objectives and communicate to those interested, such as a virtual tour of the Museo Bicknell, Zoom conferences on related topics and a rigorous use of social media (not just Facebook which we use today but also Pinterest, Twitter and Instagram).

Organisation's Programs and activities:

The Clarence Bicknell Association has invested in primary media to establish its presence and to inspire members of the public to appreciate his life and work.

1) Social media. Our web-site www.clarencebicknell.com is a mine of objective information about Bicknell written by association's volunteers, experts in each field. "News & Views" is a blog where updates can be given on research and events. Our policy, like Bicknell's, is to share information, data and images openly with the public rather than withholding anything deemed valuable. There are 35 subject category pages and some 50 research papers on the downloads page, all searchable. Our Facebook page relays the blog entries and publicises events and publications.

2) Print material. We publish an annual printed newsletter to members which we also make available to the public at events.

3) Video. In 2016 the Bicknell family produced the 18-minute documentary "The Marvels of Clarence Bicknell" which the Association is able to use to promote its activities and Bicknell's heritage. The film is therefore available on our web site home page, in any of the three language versions (English, French and Italian). The Association did not participate in the funding of the video.

4) Biography. The Association's volunteer researchers have been assisting Valerie Lester in researching the life and work of Clarence Bicknell for the full-scale biography which she is writing, for publication in time for the 2018 centenary of Bicknell's death.

5) Exhibitions. The Association has supported the family and relevant museums or cultural centres as required to bring together materials which enlighten exhibitions of Bicknell's work and life or associated subjects. For example, the 2015-2016 exhibition "*Il y a un Grand Mystère* » at the Musée des Merveilles at Tende in France featured albums and botanical water colour paintings by Bicknell. More such exhibitions are planned for the 2018 centenary at related sites which could include

Cambridge University, Department of Archaeology and Anthropology,
Fitzwilliam Museum, Cambridge
Istituto Internazionale di Studi Liguri, Genova
Musée de Cuneo
Musée des Merveilles, Tende
Museo Bicknell, Istituto Internazionale di Studi Liguri, Bordighera, Italy
Oxford University Herbaria
Royal Botanical Gardens at Kew & Edinburgh
Università degli studi di Genova

6) Academic research. Today the value of Clarence Bicknell's work in several different disciplines is increasingly appreciated by experts – his pioneer recording, cataloguing and publication of the prehistoric rock engravings of the Vallée des Merveilles, his drawings of the flowering plants of the Riviera, his creation of the Museo Bicknell in Bordighera, and his contribution to the international language Esperanto. The Association has encouraged and worked with the University of Nottingham (United Kingdom) and the University of Genoa (Italy)(where large collections of Bicknell's botanical and archaeological output is stored) in their efforts to put together multi-country research into earth sciences as influenced by the artefacts and knowledge handed down by Bicknell.

An initial focus of the Association's activities since 2013 has been to prepare a commemoration in 1918 of the centenary of Clarence Bicknell's death, but the information and archive created is considered to be of permanent value in inspiring a wider public.

Appendix 3

Charitable Status

The Clarence Bicknell Association is a “Charitable Unincorporated Association” as provided by the United Kingdom’s new 2011 Charities Act. The British Government’s Charity guidelines at <https://www.gov.uk/guidance/charity-types-how-to-choose-a-structure>. This enables us to vastly reduce admin costs, to avoid costs for incorporating a limited company, to reduce financial auditing costs, and to avoid registering for Value Added Tax (threshold £81,000 p.a. turnover). Guidelines say that Registered Charities normally have a turnover of £5000 p.a. or more, which is not our case. Note also that our Association has no paid staff and no charges for accountancy.

The Association is therefore not “Registered as a Charity”.

However, the country of governance of our Association is the United Kingdom; the association’s charitable status and obligations are therefore governed by the United Kingdom Charities Act 2011 and by the Act’s requirements in particular a) the advancement of the arts, culture, heritage or science and b) ensuring a benefit to the wider public. Our governance is regulated by an active board of trustees, by statutes available publicly (<http://clarencebicknell.com> >downloads), by properly convoked and minuted General Meetings and by externally-established and publicly-available accounts. The Association has the right to apply for Registration as a Charity at any time when needed.

The Association studied registration under the applicable regimes in France (Association sous la Loi de 1901) and in Italy (ONLUS) but decided not to take either of those paths, for costs reasons.

Marcus Bicknell
6 December 2016