The Contemporary Art Society
(A charitable company limited by guarantee)

Trustees’ Report and Financial Statements
for the year ended 31 March 2013

Company number: 255486
Charity number: 208178
THE CONTEMPORARY ART SOCIETY

Trustees' Report and Financial Statements
For the year ended 31 March 2013

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The Trustees are pleased to present their annual report for the year ended 31 March 2013.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Number 208178
Company Number 255486

Registered Office 59 Central Street
London EC1V 3AF

Directors and Trustees
The directors of the charitable company are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Trustees.

Mark Stephens (Chair)
Myriam Blundell (resigned 16 May 2013)
Javid Canteenwala
Tommaso Corvi-Mora
Sarah Elson
Antje Géczy (appointed 14 January 2013)
David Gilbert
Zachary Leonard
Keith Morris
Pia Sarma (resigned 16 May 2013)
Cathy Wills
Edwin Wulfsohn

Sabine Unamun Arts Council England Observer

Director Paul Hobson to 9 August 2013

Solicitors Finers Stephens Innocent
179 Great Portland Street
London W1W 5LS
2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution
The Contemporary Art Society is a charitable company limited by guarantee, registered on 7 April 1931, and is governed by the Memorandum & Articles of Association. It was registered as a charity with the Charity Commission on 22 September 1962.

The Contemporary Art Society exists to develop public collections of contemporary art in the UK. We play a leading role in building inspirational collections of modern and contemporary art for audiences across the country. We do so in order to ensure the widest possible access to the work of living artists for audiences nationally and make a significant contribution to the cultural heritage of Britain.

The Trustees, who are identified on the preceding page, present their report and the financial statements for the year ended 31 March 2013 which have been prepared in accordance with the Companies Act 2006, the Statement of Recommended Practice ‘Accounting and Reporting by Charities’ (SORP 2005), and applicable UK accounting standards.

Composition of the Board, organisation and Trustee induction and training
The Board of Trustees, which can have up to 25 members, directs the charity through quarterly meetings, and there are executive committees with delegated powers, which meet more regularly. The Chair of the Trustees during this period was Mark Stephens, who was appointed as Chair in September 2010, having served as Interim Chair from June 2010.

The Chair is subject to a formal performance review by the Trustees annually.
The Chair and Trustees have been actively involved through the year in supporting and advising the Director and senior staff during the process of strategic planning and organisational development.

The Finance and Audit Committee meets quarterly in advance of Trustee meetings to review in detail the charity’s financial affairs and is chaired by Trustee, David Gilbert. Other committees may be formed to support specific needs as necessary.

The charity regularly reviews the skills, networks and experience of the Board through the Nominations Committee. One new appointment was made during the year, to replace departing Trustees and to bring appropriate skills to the Board to ensure optimum support, advice and networks are available to the executive team. This was Antje Geczy.

All candidates for Trusteeship have discussions during the selection process on the role they will be expected to take. These discussions involve the Chair, the Director and other Trustees when appropriate. Candidates are reviewed by the Nominations Committee, comprising the Chair, three Board Trustees and with the Director in attendance. Recommendations are then made to the Board for full approval.

Board induction includes meetings with senior staff as well as the provision of a pack of information about the Contemporary Art Society, which includes:

- Articles and Memorandum of Association
- Trustee Code of Conduct
- Historical information about the Contemporary Art Society
- Recent quarterly and annual reports and accounts
- Trustee meeting minutes
- Recent publications and catalogues
- Information on Contemporary Art Society activities relevant at the time (e.g., forthcoming exhibitions, events and major grants-funded programmes etc.).

Articles or publications about the role of Trustees from such organisations as the Charity Commission are available to Trustees to provide guidance and assurance. The Chair and Director are available to assist Trustees with any queries they may have. All members of the Board give their time voluntarily and receive no benefits from the charity.

Risk Management
The risk register is reviewed at least annually by the Trustees and updated to reflect the development of management processes, to address newly identified risks and to implement controls and procedures
designed to manage and mitigate previously identified risks. The Trustees consider key risks to be the dependence on the annual fundraising event and the need to develop an endowment fund, as well as risks associated with a change in director. The charity has made developing a mixed economy of support by broadening the private funding base and increasing unrestricted funding for the charity a strategic priority over the past four years, and we will continue to diversify and strengthen the revenue mix, in order to spread risk. Developing philanthropic giving and grants from trusts and foundations, and working towards creating an Endowment are strategic priorities for the organisation in the next three years. These objectives will be achieved by investing in the charity’s capacity to fundraise effectively during this period, and by developing strategic initiatives that attract funding, as well as by continuing to increase the organisation’s visibility and networks of supporters and stakeholders.

Management
The Contemporary Art Society is managed by the Director, to whom the Senior Management Team reports. Paul Hobson has been the Director of the Contemporary Art Society since 2007 left his post on 9 August 2013. The Trustees would like to express their enormous thanks to Paul for his 6 years' as Director, during which the charity has developed enormously. We have appointed Caroline Douglas as new Director, who will start in post in October 2013. Caroline is currently Head of the Arts Council Collection. The senior management team includes Sophia Bardsley, Deputy Director; Lucy Byatt, Head of National Programmes (resigned August 12); Fabienne Nicholas, Head of Consultancy; and Dida Tait, Head of Development and External Relations.

The Contemporary Art Society operates an annual review system led by the Director, designed to support staff in making the fullest contribution to the charity and to provide them with timely feedback on performance and professional development.

3. MISSION, VALUES, OBJECTIVES, ACTIVITIES AND ORGANISATION

The Contemporary Art Society exists to encourage an appreciation and understanding of contemporary art by a wide audience and to donate works by important and new artists to museums and public galleries across the UK. With the help of our members and supporters we raise funds to purchase works by new artists which we give to museums and public galleries where they are enjoyed by a national audience; we broker significant and rare works of art by important artists of the twentieth century for public collections through our networks of patrons and private collectors; we establish relationships to commission artworks and promote contemporary art in public spaces; and we devise programmes of displays, artist talks and educational events. Since 1910 we have donated over 8,000 works to museums and public galleries - from Bacon, Freud, Hepworth and Moore in their day through to the influential artists of
our own times – championing new talent, supporting curators, and encouraging philanthropy and collecting in the UK.

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

The beneficiaries of the work of the Contemporary Art Society are primarily museums and galleries in the United Kingdom which hold public collections, to which the charity donates works of modern and contemporary art, and the diverse audiences they serve. In doing so, the Society often assists those organisations to fulfil their charitable obligations in relation to contemporary art. The curators and professionals who manage these collections are also beneficiaries, as are the artists who create the works, the galleries supported through our activities and individual members of the charity. Since moving to its own space in autumn 2013, the Contemporary Art Society has also worked more directly with audiences to encourage an appreciation and understanding of contemporary art through its displays and public programmes, and these groups are also direct beneficiaries of its work.

The objectives of the Contemporary Art Society are achieved in the following ways:

- **Museums** – we offer opportunities for our Museum Members to acquire new works for their collections, supported by a programme of professional development, networking and support for the curators and colleagues who manage these collections. This is supplemented by additional strategic initiatives designed to strengthen the context in which the charity places works in collections, including our Annual Award for Museums launched in 2009, generously funded by the Sfumato Foundation, the Cathy Wills Sculpture Fund and 'Starting Point' fellowships.

- **Education** – in addition to displays and public programmes and our extensive educational events for our members and wider audiences interested in contemporary art including collectors, we develop the knowledge and expertise of curators and other professionals in contemporary art and public collection development through our National Network. We work with contemporary artists and collection curators, to support engagement of museum audiences around contemporary art, to add impact to our placing of gifts. We also provide support, advice and networks in relation to market development for critically engaged art outside London and play a developmental role through our regional membership schemes in the North of England, funded by Arts Council England.

- **Members** – we provide a range of affordable schemes offering access, knowledge and insight for individuals related to contemporary art, including private and public collections.
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- **Consultancy** – our Consultancy arm is one of the most respected arts advisory services in the UK providing vital income for our charitable mission through offering independent and expert advice.

- **Fundraising** – The Contemporary Art Society generates its income from subscriptions from its Individual and Museum Membership, an annual fundraising event, consultancy revenues, patronage, sponsorship, trusts and foundations. The charity prioritises increased visibility and public engagement alongside the development of new income streams including an Endowment, to secure its long-term financial stability and ability to deliver our charitable activities.

- **Advocacy** – The Contemporary Art Society plays a leading role advocating for the importance of public collections of contemporary art, working closely with partner in the sector.

4. **OVERVIEW OF THE YEAR**

The 2012/13 Financial Year was a landmark year in the history of the Contemporary Art Society during which the organisation acquired its first publicly accessible home. During 2011, an extensive property search resulted in the Contemporary Art Society acquiring a 3,000 square feet office space with flexible usage with a 250-year leasehold in Clerkenwell, London. The charity relocated into the new premises in Autumn 2012. Our new home marks a significant new development for the organisation, providing a social and working environment for the organisation’s diverse networks and stakeholders, and a platform for greater visibility and engagement in our mission to develop public collections of contemporary art in the UK. The new building includes flexible spaces for hosting public events, seminars and displays of the works currently being gifted by the charity to museums across the UK.

In addition to the creation of its first ever home, during 2012/13 the Contemporary Art Society placed an unprecedented £3.1 million worth of modern and contemporary art to its museum membership, where it will be enjoyed by audiences of millions in the years to come. Our charitable activities to develop public collections continue across a number of complementary initiatives. These include new purchases for our Museum Members through our Acquisitions Scheme enabled using the funds we raise annually and often attracting match-funding from other sources; our £60,000 Annual Award for Museums generously funded by the Sfumato Foundation; the Cathy Wills Sculpture Fund and Collections Committee. Placing works of art gifted to public collections by private collectors enables us to make important and unaffordable modern works available to museums which would simply not be possible without the ongoing support of the John Ellerman Foundation, to which we are indebted. During this period we distributed the majority of the donated collection of collectors and philanthropists Eric and Jean Cass, which began during 2011/12.
Once again, these activities to develop collections are supported by strategic initiatives to develop curatorial and other types of professional capacity in the museums to which we gift works. These include our National Network programme for curators and arts professionals working with collections and enable them to mediate, conserve and store these works responsibly through professional development, research and travel opportunities, working in strategic partnership with stakeholder organisations in the sector. Closer working relationships with our Museum Membership in recent years has been strengthened further by partnerships and joint funding with Arts Council England, Arts Council Collection and the Art Fund and V&A Purchase Fund, which we intend to build on in the coming years.

During the Summer, Lucy Byatt, Head of National Programmes, who had been influential in strategically shaping the work of the charity in relation to our work with public collections and who devised the Centenary Programme in 2010/11, left the organisation to take up the Directorship of Hospitalfields in Arbroath, Scotland. Patrons Manager, Ally Bennett and Membership Manager, Henry Little left for exciting opportunities elsewhere. These departures provided an opportunity for the organisation to restructure its staffing to enable resourcing of crucial marketing and communications capacity in order to build audiences and visitors to the new space, and this was implemented with Board approval during the Autumn 2012.

Organisational Objectives

The Contemporary Art Society Business Plan (2011 – 2014) articulates five organisational objectives:

- The Contemporary Art Society plays a leading role in the development of public collections of contemporary art in the United Kingdom. The organisation aims always to be effective in this role and will be responsive and entrepreneurial within the currently changing economic and political context.

- The Contemporary Art Society offers opportunities for active learning and productive exchange in relation to contemporary art and the development of collections, both public and private.

- The Contemporary Art Society will increase the visibility of our work, to clarify our mission to all audiences and stakeholders.

- The Contemporary Art Society will ensure financial stability and sustainability through a diverse and responsive fundraising and income generation strategy that combines philanthropy and earned revenue.

- The Contemporary Art Society will be a responsible and forward looking organisation.
Organisational Impacts – What We Aim To Achieve Nationally

- Place the excellent works by living artists, which provide the best record of the art of our times, using our specialist knowledge and networks.

- Develop inspired, confident collection curators with the skills, knowledge and ambition to transform the way they work with their collections for their audiences.

- Engage artists and contemporary specialists with public collections, both as a resource for their practice and in support of inspirational audience engagement with collections.

- Work in partnership with stakeholder organisations to ensure a national strategic approach to developing public collections which increase efficiency, innovation and sustainability in the sector.

- Promote an appreciation and understanding of contemporary art amongst a wide audience and to encourage private collecting and cultivate the next generation of private collectors who will play a critical role in developing public collections, as well as ensuring artists and galleries thrive.

- Disseminate learning related to market development activities to the sector.

- As a strategic organisation, we recognise that developing public collections and developing the market and cultural ecology in which these various agents – artists, curators, collectors and institutions – sit, are closely connected concerns which generate wider public benefit through more robust and dynamic national cultural assets for all to enjoy.

5. ACTIVITIES

Developing Public Collections - New Purchases, Gifts & Commissions

Museum Membership of the CAS enables these collection-based institutions to acquire new works via our Acquisitions Scheme, which runs over a four-year cycle, with all the research opportunities that this offers. Membership also enables a museum to apply for our Annual Award – worth £60,000 each year to commission a major new work for their collection – and other special initiatives, including the Cathy Wills Sculpture Fund as well as access to all the gifts and bequests of works donated through our Collections Committee, our Annual Fundraiser and private networks.
In addition to new purchases (Appendix A) the charity oversaw the placement of approximately £3.1m of artwork to public collections during 2012/13 detailed as Appendix B. The group of Museums Members that we will work in our Acquisitions Scheme with during 2013/14 is listed in Appendix C.

**Annual Award for Museums**

Our Annual Award for Museums was launched in 2009 and has been generously funded by the Sfumato Foundation for the past four years. The Award is unique in enabling a major new work of art to be commissioned for a public collection with a £60,000 prize selected by a panel of art world figures. The judging panel for 2012 included: Michelle Cotton (Senior Curator, Firstsite, Colchester), Chris Hammond (Director, MOT International), Moira Jeffrey (Writer) and Toby Ziegler (Artist). The 2012 Annual Award was presented to The Collection and Usher Gallery, Lincoln, for a proposal with artist Oliver Laric, by acclaimed artist, Jeremy Deller at the Contemporary Art Society Annual Reception at the David Roberts Art Foundation in November 2012. The other shortlisted entries were Leeds Art Gailery in association with Henry Moore Institute, Leeds (with artist Alice Channer) and Norwich Castle Museum & Art Gallery in association with Kettle’s Yard, Cambridge (with artist Juliette Blightman).

**Cathy Wills Sculpture Fund**

Funded through the generosity of Trustee Cathy Wills, the Sculpture Fund enables five museums to work together to co-acquire works over a five year period from 2010/11 – 2014/15. The participating museums are The Grundy Art Gallery, Blackpool, The Walker Art Gallery, Liverpool, The Victoria Art Gallery, Liverpool, The Whitworth Art Gallery, Manchester and Manchester Museum. The scheme aims to strengthen holdings of sculpture and installation in the North West England region and to encourage closer working between museum curators in a way that rarely takes place across a region in relation to collection development. The first work acquired through the support of the Cathy Wills Sculpture Fund was Haroon Mirza’s *A Sleek Dry Yell*, (2008) in 2011, which went on public display from Summer 2012. The second co-acquisition by the Fund was *Bear Work Wear (black)*, 2011 by the artist Brian Griffiths, which was made during this period.

**National Network**

Membership to the National Network provides a specialist programme of seminars, events, trips and conferences to curators and arts professionals working with contemporary art collections, as well as online networks and resources. It is the primary platform through which we develop curatorial capacity and professional development in the sector alongside the programme of research, support and travel offered to curators through the Acquisitions Scheme in any one year. Membership has settled at 65 - 70 organisational members with hundreds of individuals engaged via these institutional memberships in National Network events. Furthermore, we have a range of followers who prefer not to buy a membership but pay as they go – this often includes curatorial students.
During 2012/13, the National Network programme included: a research trip to France focused on the FRAC structure of national and international collections of contemporary art across the French regions (17 – 20 April); a two day seminar coinciding with the Glasgow International Festival of Visual Arts (3 – 4 May); a research trip to Documenta13 in partnership with the Arts Council Collection (11- 13 July); tours of Frieze art fair (11 – 12 October); Autumn seminars on future curators and new approaches to conservation and London gallery tours in December. The annual conference was held at Nottingham Contemporary on 22 March and took the topic of On Commissioning for Public Collections with presentations by Stephen Bode, Director of Film & Video Umbrella, Ingrid Swenson of PEER, and Sally Tallant, Artistic Director and Chief Executive of the Liverpool Biennale.

Curatorial Travel Bursaries
The National Network is supported by a travel bursary scheme to enable curators and other professionals working with collections to attend events, which has become increasingly important in these times of economic restraint and budget cuts in the sector. The scheme requires applicants to articulate why this specific event/trip/opportunity for research will support their practice and the institutions for which they work. Sometimes we invite specific individuals to apply for funding who may not be able to attend otherwise, as we try to ensure that we bring a range of individuals to a specific networking situation. Successful applicants during 2012/13 were from the following institutions:

- Leeds Art Gallery
- New Art Gallery Walsall
- Norwich Castle
- Wolverhampton Art Gallery
- Birmingham Museum and Art Gallery
- Paisley Museum
- Art Angel
- Matts Gallery
- Towner
- Manchester Art Gallery
- Vital Arts
- Plymouth City Museum & Art Gallery
- Whitworth Art Gallery
- National Museums Liverpool
- National Museums Wales
- Sunderland Museum & Winter Gardens
- York Art Gallery
Individual Membership

London

The Contemporary Art Society offered an extensive programme of events for its individual members and supporters as part of its educational mission 'to promote and encourage an appreciation and understanding of contemporary art' as well as to 'support and develop public collections of contemporary art in the UK'.

As part of the move to the new space in January 2013 the membership offer was revamped based on three strands of content which we have tested through our programmes and know popular with our members: (a) emerging trends by media, (b) international developments, (c) topical subjects in relation to contemporary art and collecting. These events, as well as an extremely popular series of artist talks associated with the new displays at Central Street, are now all open to non-members and members alike, and all form part of our educational mission. A new recruitment strategy targeting audiences who visit events at the Contemporary Art Society's head-quarters is being tested. The priority is to get audiences to visit Central Street in the first instance and to promote the membership offer to them in a targeted way. This is a new model for the Contemporary Art Society and we will be monitoring member retention and recruitment.

The popular Contemporary Art Society gallery tours (CAS) continued, in addition to an extensive programme of visits to artists' studio visits including the studios of Anthea Hamilton, Jess Flood-Paddock and Sophie von Hellerman. We are indebted to these artists for permitting us this intimate insight into their studio practice. The highly popular programme of Director Talks by Paul Hobson, Director, continued to be very well attended by all groups of individual members. These included Alice Channer at the South London Gallery, Amalia Pica at the Chisenhale Gallery and the Turner Prize 2012 at Tate Britain.

We are especially grateful to those private individuals who generously hosted visits by the Contemporary Art Society to their homes for private views of their collections. These included Vanessa Areelle, and Simon Franks and Robert Suss. Thanks are also due to The Hiscox Collection and The Monsoon Collection for opening up their corporate collections to our members.
Contemporary Art Society North

We were delighted to receive confirmation from the Arts Council of a further three years’ funding towards the northern schemes, from 2012/13 – 2014/15, with a requirement to increase earned income in order that the schemes become more sustainable. Over the summer we put together a strategy for developing income streams over the three year period by introducing new areas such as higher level membership and some fundraising from trusts and foundations. Throughout the rest of the year we started to test the strategy with a view to reviewing it in 2013/14.

One of the conditions of the grant was that the North West and North East schemes should cover the whole northern region, including Yorkshire. As a result the schemes were rebranded as Contemporary Art Society North and Mark Doyle and Rebecca Morrill, the Heads of Collector Development, programmed across the whole north region, increasingly in Yorkshire.

The grassroots membership scheme has a specific focus on cultivating new audiences for critically engaged contemporary art and collecting. Now in its fourth year, the scheme has continued to build on the success of the first three years of operation, continuing to increase our visibility in Yorkshire, retaining existing and recruiting new members, offering a diverse programme of events, facilitating greater sales and engagement with our cultural partners, and making a considerable contribution to the success of wider market development initiatives. We know that members purchased works with a value over £94,000 during the year, evidencing that the scheme is having a significant impact within the region.

At 31 March 2013, the schemes had a total of 141 paid members (constituting renewals by existing members and new recruits during the period 2012-13). With a limited marketing budget, the main vehicles for the recruitment of new members continue to be a free annual stand at The Manchester Contemporary Art Fair, occasional events open to non-members with cultural partners, through the joining leaflet distributed to arts venues across the region and by word-of-mouth recommendation from existing members.

Between 1 April 2012 and 31 March 2013, we delivered more than 30 events across the North. Members were invited to a range of curator-led talks, artists’ talks, studio visits, specialist seminars across a wide spectrum of contemporary art organisations, galleries and artists’ studios including: Artist Talk – Mario Pfeifer (18 April), Artist Talk – Leo Fitzmaurice (3 May), Private View – Tatton Biennial (11 May), Exhibition Tour – Jock Mooney (15 May), VIP Preview – Castlefield Gallery Fundraiser (19 May), VIP Programme – We Face Forward: Art from West Africa Today (1 June), Studio Visit – Paul Rooney (14 June), Studio Visit – Rachael Clewlow and Jack Lowe (19 June), Private Collection Visit – Greville Worthington (7 July), Artist talk – LEO (21 July), Curator-led Tour – Tatton Biennial (28 July), Curator Talk – Frances Guy on Luke Fowler (4
August), Artist Talk – Hannah Campion in conversation with Danny Rolph (1 Sept), Studio Visit 0- Joanne Tatham & Tom O’Sullivan (18 Sept), Artist Talk – Han Feng (20 Sept), Artist Talk & Exhibition Tour – Edmund Francis (6 October), Day Trip – Contemporary Art in York (20 October), Artist Talk & Exhibition Tour – Jacob Dahlgren (23 October), Artist Talk – Iain Andrews (25 October), Day Trip – Contemporary Art in Sheffield (3 November), Curator-led Exhibition Tour – Helen Baker on Artists at Work (6 November), Curator- led Exhibition Tour – Edmund Francis (18 November), Curator-led Tour – The First Cut (29 November), Private Collection Visit – Sally Lockey (5 December), Curator-led Tour – Tracing the Century (6 December), Artist Talk – Marcus Coates (15 January), Studio Visit – Simon Parish and Lesley Hicks (23 January), Talk – Collecting Drawing (16 February), Exhibition Tours – Liverpool (20 February), Preview – Exhibition of new work by Alex Charington, Rachael Clewlow and Nick Kennedy (27 February), Studio Visit – Susie Green (6 March), Tours and Talks – Conway (16 March), Artist Talk – James Brooks (18 March), Tour – Contemporary Art in Berwick (23 March), Preview – Northern Art Prize 2013 (27 March)

In addition to the above, Contemporary Art Society curated the VIP programme for Manchester Contemporary and members were offered a wide range of events (including collector-hosted meals, studio visits, talks etc.). We also delivered a very well received trip for members to Rotterdam and Amsterdam.

Art in the Home was a new initiative in which two commercial galleries, Arcade from London and WORKSPROJECTS from Bristol staged bespoke ‘pop-up’ exhibitions in the homes of six members across Manchester. The aim was to present contemporary art in a domestic environment. Over two days, 83 people were taken on a bus tour of the homes. A number of sales were made on the day and the event was very positively received, with members enjoying seeing work out of a gallery context.

Sales have continued to grow and it is noticeable that a core group of members who have been part of the scheme since it first started are now starting to buy critically-engaged work on a regular basis – a clear indication that the schemes are offering them the confidence and knowledge to do so.

Patrons' Programmes
The Contemporary Art Society Patrons' Programme has continued to develop in terms of programmatic scope, and now incorporates artist studio dinners, private collection visits, and an increased number of international trips as well the VIP programme we offer around Frieze art fair.

The number of Patrons has remained steady with a 95% renewal rate across both Collections and Centenary Patron levels. There are currently 62 Centenary and Collections Patrons and International Collectors Forum Patron accounts. Please refer to Appendix D (to be updated)
Private Collection visits continued to play an important part within our programming for Patrons, in particular private collection visits to the homes of Midge and Simon Palley (12 October), Cathy Wills (11 December 2012), and Vanessa Arelle, Mexican Cultural Attaché (7 March 2013).

International trips included a trip to dOCUMENTA(13) in Kassel, Germany, led by Paul Hobson (21-24 June 2012) as well as a trip to Edinburgh and Glasgow to coincide by Glasgow International, led by Dida Tait (3-6 May 2012), which included private visits to Jupiter Artland, in addition to a director led private reception and visit to the Scottish National Gallery of Modern Art. The Patrons visited contemporary artists' studios during their trip, including Sara Barker, Callum Innes, Lorna Macintyre, and Victoria Moreton and visits to sites to view newly commissioned and rarely seen new work by Karla Black, Rosalind Nashashibi, Wolfgang Tillmans and Richard Wright. The patrons also visited the Modern Institute and Glasgow School of Art to tour the historic Mackintosh designed building and see a specially commissioned show by Folkert de Jong.

As ever, a key part of our programming included a two-day VIP programme around Frieze art fair (11-12 October 2012). Patrons enjoyed a bespoke tour of the fair and Frieze Masters, as well as visits to satellite projects and an exclusive private collection visit to the home of Midge and Simon Palley.

Finally, the patrons enjoyed an Artist Dinner at Cubitt Studios to visit the studios of 2012 John Moore’s Painting Prize winner Sarah Pickstone and 2010 Turner Prize nominee Dexter Dalwood there on 26 February 2012.

We were also able to secure additional VIP access to numerous international art fairs throughout the year including Art Basel, Art Dubai, FIAC, Art Basel Miami Beach and Frieze New York.

In August 2012 we welcomed Miriam Metliss, our new Patrons & VIP Relations Manager. Miriam brings a range of skills, knowledge and experience to the Contemporary Art Society, especially knowledge of contemporary art with specialism in Latin American Art. Miriam holds an MA in Art History and Theory from Essex and mostly recently worked for Visiting Arts. Previously, she was the Learning and Access Officer at the Essex Collection of Art from Latin America where she worked on public collection and audience development and worked with private collectors within Client Development at Christies London.

**Annual Fundraiser 2013: Wanderlust**

Following four successful annual fundraising events — Gothic (2009), SYSTEMS (2010), Material Worlds (2011) and LEAP! (2012) — the Contemporary Art Society’s 2013 fundraiser was titled Wanderlust, in celebration of the ways in which artists journey to imagined worlds. The event was held at the Old Vic Tunnels on 13 March 2013 and chaired for the first time by Trustee Antje Geczy, who led an extremely generous and dedicated event committee. Their support of the event undoubtedly helped to ensure that it
was an enormous success and we would like to thank the *Wanderlust* Committee members, who are listed as Appendix E.

The event combined a champagne reception and themed dinner for approximately 350 guests, with an auction of commissioned artworks, kindly conducted once again by Olly Barker of Sotheby's. The event was again sponsored by the French jewellery house Boucheron who together with Goldlake, Oliver Wyman and Vue Entertainment provided over £65,000 in sponsorship. As a result the event raised a net surplus of £188,000, before staff and allocated support costs, in support of our work and attracted a good degree of press for the charity through which we recruited several new supporters.

*Wanderlust* attracted unprecedented print coverage including articles, mentions and column inches in *The Evening Standard, i, Hello and The Art Newspaper*. Online coverage included *Aesthetica, FT's How to Spend It, Spears and Tatler*. There was a total of 40 CAS credits, 5 CAS website mentions, 27 event shots and 22 art product shots, with a total PR Value of £92,470 and sponsor credits in 4 publications. As a result of the general success of the event and media coverage secured, Boucheron have confirmed their desire to continue their sponsorship of our fundraising event in 2014, of which we could not be more delighted.

We are extremely grateful to the many partners and supporters involved, especially the artists and their galleries who generously agreed to participate: Henny Acloque, Annie Attridge, Fiona Banner, Sara Barker, Gl Brierley, Laura Buckley, Edward Burtnynsky, Shezad Dawood, Harm van den Dorpel, Marcin Dudek, Ayan Farah, Alistair Frost, Rachael Goodyear, Noémie Goudal, Raphael Hefti, Sophie von Hellerman, Alex Hoda, Kerstin Kartscher, Peles Empire, Oliver Laric, Lorna Macintyre, Ryan Mosley, Saskia Olde Wolbers, Simon Periton, Sarah Pickstone, Laure Prouvost, Ged Quinn, Ivan Seal, Conrad Shawcross, Veronica Smirnoff, David Brian Smith, Jennifer Steinkamp, Dolly Thompsett, Mimi Thompson, Francis Upritchard, Sinha Werner, Clare Woods and Toby Ziegler.

Our greatest debt of gratitude is to Trustee Antje Geczy who was a truly exceptional Fundraising Committee Chair. We are delighted that Antje will chair the 2014 Annual Fundraiser.
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Charitable and Public Funding
During the financial year, a number of applications to charitable trusts and foundations and public funding bodies was submitted. An Arts Council England grant of £35,000 was awarded from the Renaissance Strategic Support Fund, and a further grant of £211,000 was awarded in April 2013 to support a major research and exhibition project led by the Contemporary Art Society in collaboration with the Whitechapel Gallery to celebrate museum collections and the contribution of philanthropy to the development of public collections across England. The funding enables 4 Whitechapel displays corresponding to an English region, each developed by a curatorial fellow, with a touring exhibition, public events and publication. A grant of £50,000 from the Garfield Weston Foundation was awarded during the year to support the Contemporary Art Society’s work with museums. The grant award from the John Ellerman Foundation to support gifts and bequests awarded in July 2010 entered its third and final year. The Sfumato Foundation continued to provide generous support for the Annual Award, awarding £85,000, and the Cathy Wills Charitable Trust generously awarded £15,000 to The Cathy Wills Sculpture Fund. A cultivation strategy for building relationships with key contacts at trusts and foundations was implemented, including a quarterly Trusts news e-butletins, mailings of key publications and invitations to events and meetings.

Marketing and Communications
Increasing the visibility of the charity and audience engagement is a key objective for the remodelled charity. Much progress has been during 2012/13, thanks to the leadership and support of Trustee Zach Leonard and the Press & PR Sub-Committee of the Board. The new strategy on generating press and driving new audiences to the Contemporary Art Society worked well, with well attended talks at Central Street and developing online and social media audiences, press relations and media coverage. The charity revised its mission statement and messaging to cater for a new public-facing agenda and audience, and implemented a communications strategy to attract new members and visitors to the charity’s head-quarters. Steps have been taken to standardise the organisation’s branding and messaging, both onsite and in all external communications, including print materials, e-bulletins and a new website, which is currently under construction for launch late summer 2013.

The Contemporary Art Society has continued to build good relationships with key press contacts within regional, national and specialist art press, and cross-markets with member museums and galleries. An inaugural press briefing took place on 17 January 2013 in the presence of artists Elizabeth Price, Jeremy Deller and Bob and Roberta Smith to consolidate long-lasting press relationships and raise awareness of the charity’s work, and this event will be held every six months. Press Coverage during 2012/13 included The Independent, Art Review, Royal Academy Magazine, The Art Newspaper, Art Info and The Daily Telegraph. The charity again worked with Boucheron PR and W Communications to develop press coverage for the Wanderlust Fundraiser. In October 2012 the charity appointed its first Communications Manager, Jenny Prytherch, to help build visibility, clarity and reach for the charity’s mission. Jenny joined the Contemporary
Art Society from Bonhams where she was responsible for PR and communications for the photography department.

**CAS Consultancy**
The Contemporary Art Society's Consultancy work expanded significantly through 2012/13 across a wide range of projects, developing new client sectors and continuing long term project relationships. Working across corporate and private collecting, public art and strategic development, the team continued to demonstrate a versatile, creative and high quality response to client briefs.

The public art strategy prepared for the University of Cambridge supported the successful granting of planning permission for its £1 billion development in North West Cambridge. The strategy prefaces integrated approaches to working with artists and a sustainable programme of commissioning, both permanent and temporary through the 15 year long development programme. Throughout the year Karen Guthrie, Tania Kovats, Nina Pope and Hannah Rickards were selected to be the first artists-in-residence for the development, and Berthold Hoerbelt and Wolfgang Winter were also appointed to work in collaboration with the landscape architects AECOM to develop a major commission for the western edge of the development.

The Contemporary Art Society worked with the newly formed Canal & River Trust to produce a series of five exhibitions in Canal & River Trust offices around England as a strategic laboratory for developing an awareness of contemporary art practice among staff and stakeholders. Featuring curators and artists local to the regions of Hatton, Gloucester, London, Milton Keynes and Wigan, the exhibitions and website gave an opportunity for Canal & River Trust staff to engage with contemporary art that resonated with their daily work.

The theft of Barbara Hepworth's *Two Forms (Divided Circle)* from Dulwich Park led to the appointment by Southwark Council of the Contemporary Art Society to help commission a new work to replace this much loved sculpture. Through the Contemporary Art Society, internationally recognised artists Anya Gallaccio, Ryan Gander, Eva Rothschild and Conrad Shawcross have been appointed to develop commission proposals throughout 2013, one of which will be selected to go forward into production.

In 2012, an Art Strategy for the Hertfordshire Partnership NHS Foundation Trust was commissioned from the Contemporary Art Society to provide an overall policy for the integration of art across its operations and capital projects. Developed through research and consultation with the Trust, the strategy sets out a coherent and artist-led approach that is delivered through sustainable and best practice guidelines, aiming to support the Trust's vision "to be the leading provider of mental health and specialist learning disability services in the country".
In London, the Contemporary Art Society was appointed by Camden Town Unlimited to provide a strategy and guidance for the commissioning of public art Camden to support the development of Camden Town into a new creative quarter for London. Delivered in partnership with London Borough of Camden, Transport for London and the Greater London Authority, the strategy will test out the potential for public art through community engagement and a series of temporary installations throughout 2014.

Increasingly Contemporary Art Society Consultancy’s approach to developing meaningful ways of bringing contemporary art into the public realm is being recognised in the UK and further afield, and in 2012, the team was invited to join AECOM on a major bid to develop a cultural masterplan for the country of Qatar, which will commence in 2013.

In the corporate sector, the Contemporary Art Society continued to work with the Aspen Re, Pictet and Man Group collections, and the charity was appointed by developer Glebe PLC to build a collection of contemporary art for their new buildings. Work with private collectors also expanded through the year, many particularly drawn to our approach to building knowledge and navigational skills within the contemporary art market and our reputation for identifying promising artists early in their career.

**Market Development**

The Contemporary Art Society continued to offer itself as a national resource via Turning Point networks on Market Development and to make available its findings through evaluation to Arts Council England and our regional cultural partners and stakeholders. The organisation provided advice and guidance to an extensive network of artist-led organisations throughout England through talks, seminars and other events during the year on the art market, and both public and private collecting. These included seven art market related talks and presentations for the South West, West Midlands and East Midlands during the year, as well as two meetings of the National Working Group.

**Future Plans**

Diversifying the income streams of the charity and continuing to build the visibility of the charity continue to be priorities for the Contemporary Art Society. The move to a new public-facing model during 2012/13 has been transformational and the charity feels it is on a firm footing with a solid mixed-economy of income streams and a committed and loyal group of stakeholders involved with and supporting the organisation.

The Contemporary Art Society intends to raise an Endowment in the coming years in order to minimise risks to the charity in a situation of reduced public funding and a highly competitive fundraising climate. The Endowment Campaign will be developed from 2014/15 onwards with an aspiration to raise a fund of £4 – 5 million over a three year period from major gifts from individuals and trusts and foundations, an auction of commissioned work and an appeal.
6. FINANCIAL REVIEW

Results
The results of the Society for the year ended 31 March 2013 are set out in the financial statements on pages 24 to 33.

Reserves Policy
The Trustees review the reserves of the charity annually. This review encompasses the nature of the income and expenditure streams, the need to match variable income with ongoing commitments and the nature of the reserves. With the purchase of the multi-function office space at Central the expendable endowment funds has been utilised and a designated fund has been established to represent the monies invested. At 31 March 2013 this fund has been set at £1,043,115. The funds balance remaining in the expendable endowment was £365,581.

In addition to the designated funds there are general unrestricted funds of £203,156. This includes £25,120 of stock currently being distributed and a further £25,598 represented by fixed assets. This leaves £152,438 of free reserves, representing approximately 3 months running costs, which in the light of the current state of business the Board believes is a resilient position. The balance of the funds, £110,269, is held as restricted funds.

The analysis and movement of restricted funds is explained in note 8 to the financial statements.
Statement of Trustees' Responsibilities

Company Law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the Society at the end of the financial year and its surplus and deficit for the financial year.

In doing so, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements 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 financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for the safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the Trustees at the date of approval of this report confirms that

1) so far as the Trustee is aware, there is no relevant audit information of which the company's auditors are unaware; and

2) the Trustee has taken all the steps that s/he ought to have taken as a Trustee to make herself/himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

This confirmation is given and should be interpreted in accordance with the Companies Act 2006.

Auditors

Mazars LLP have signified their willingness to continue in office. A resolution to reappoint Mazars LLP as auditors to the Company and to authorise the Trustees to fix their remuneration will be proposed at the Annual General Meeting.

Mark Stephens
Chairman
19 September 2013
THE CONTEMPORARY ART SOCIETY

Auditor’s Report
For the year ended 31 March 2013

We have audited the financial statements of Contemporary Art Society for the year ended 31 March 2013 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Respective responsibilities of trustees and auditors

As explained more fully in the Statement of Trustees’ Responsibilities set out on page 31, the trustees (who are also the directors of the charity for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board’s (APB’s) Ethical Standards for Auditors. This report is made solely to the charity’s members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity’s members those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity’s members as a body for our audit work, for this report, or for the opinions we have formed.

Scope of the audit of the financial statements

A description of the scope of an audit of financial statements is provided on the Financial Reporting Council’s web-site at www.frc.org.uk/auditscopeukprivate.

Opinion on the financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charity’s affairs as at 31 March 2013 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and

- have been prepared in accordance with the requirements of the Companies Act 2006.
Opinion on the other matter prescribed by the Companies Act 2006

In our opinion the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of trustees' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit.

Nicola Wakefield (Senior statutory auditor)
for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditors
Times House, Throwley Way, Sutton, Surrey, SM1 4JQ

Date ...23 October 2013...
The Contemporary Art Society

Statement of financial activities
Incorporating the income and expenditure account
For the year ended 31 March 2013

<table>
<thead>
<tr>
<th>Notes</th>
<th>Unrestricted funds</th>
<th>Restricted funds</th>
<th>Expendable Endowment</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£</td>
<td>£</td>
<td>£</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Incoming resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Incoming Resources from generated funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voluntary income</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subscriptions and donations 2</td>
<td>301,970</td>
<td>27,847</td>
<td>-</td>
<td>329,817</td>
<td>222,129</td>
</tr>
<tr>
<td>Arts Council Award</td>
<td>167,749</td>
<td>-</td>
<td>-</td>
<td>167,749</td>
<td>64,749</td>
</tr>
<tr>
<td><strong>Activities for generating funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Investment Income</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>8,672</td>
<td>-</td>
<td>-</td>
<td>8,672</td>
<td>9,013</td>
</tr>
<tr>
<td>Investment Property income</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>19,200</td>
</tr>
<tr>
<td>Fundraising Events</td>
<td>427,513</td>
<td>-</td>
<td>-</td>
<td>427,513</td>
<td>425,178</td>
</tr>
<tr>
<td><strong>Incoming resources from charitable activities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fees and commissions</td>
<td>141,163</td>
<td>-</td>
<td>-</td>
<td>141,163</td>
<td>126,363</td>
</tr>
<tr>
<td>Other grants 3</td>
<td>-</td>
<td>275,365</td>
<td>-</td>
<td>275,365</td>
<td>233,725</td>
</tr>
<tr>
<td>Ticket sales for events for members</td>
<td>23,187</td>
<td>-</td>
<td>-</td>
<td>23,187</td>
<td>31,259</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>1,070,254</td>
<td>303,212</td>
<td>-</td>
<td>1,373,466</td>
<td>1,151,616</td>
</tr>
<tr>
<td><strong>Resources expended</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cost of generating funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of fundraising events</td>
<td>306,816</td>
<td>3,007</td>
<td>-</td>
<td>309,823</td>
<td>281,568</td>
</tr>
<tr>
<td>Other fundraising costs</td>
<td>65,336</td>
<td>2,312</td>
<td>-</td>
<td>67,648</td>
<td>54,040</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td>372,152</td>
<td>5,319</td>
<td>-</td>
<td>377,471</td>
<td>335,606</td>
</tr>
<tr>
<td><strong>Governance costs</strong></td>
<td>25,964</td>
<td>465</td>
<td>-</td>
<td>26,429</td>
<td>29,773</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td>1,067,459</td>
<td>297,649</td>
<td>-</td>
<td>1,365,108</td>
<td>1,347,174</td>
</tr>
<tr>
<td><strong>Net incoming/(outgoing) resources</strong></td>
<td>2,795</td>
<td>5,563</td>
<td>-</td>
<td>8,358</td>
<td>(195,558)</td>
</tr>
<tr>
<td><strong>Realised gain on disposal of investment property</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>65,581</td>
</tr>
<tr>
<td><strong>Transfers</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net movement in funds</strong></td>
<td>2,795</td>
<td>5,563</td>
<td>-</td>
<td>8,358</td>
<td>(129,977)</td>
</tr>
<tr>
<td><strong>Fund balance brought forward</strong></td>
<td>1,243,476</td>
<td>104,706</td>
<td>365,581</td>
<td>1,713,763</td>
<td>1,643,740</td>
</tr>
<tr>
<td><strong>Fund balances carried forward</strong></td>
<td>1,246,271</td>
<td>110,269</td>
<td>365,581</td>
<td>1,722,121</td>
<td>1,713,763</td>
</tr>
</tbody>
</table>

All of the above results derive from continuing activities. There are no gains and losses other than those disclosed above. The accompanying notes form an integral part of these financial statements.
THE CONTEMPORARY ART SOCIETY
Company Number: 255486

Balance Sheet
As at 31 March 2013

<table>
<thead>
<tr>
<th>Notes</th>
<th>2013 (£)</th>
<th>2012 (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible assets</td>
<td>5</td>
<td>1,068,713</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1,068,713</td>
</tr>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock</td>
<td>11</td>
<td>25,120</td>
</tr>
<tr>
<td>Debtors</td>
<td>6</td>
<td>357,418</td>
</tr>
<tr>
<td>Short term deposits</td>
<td></td>
<td>479,715</td>
</tr>
<tr>
<td></td>
<td></td>
<td>862,253</td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>7</td>
<td>(208,845)</td>
</tr>
<tr>
<td>Net current assets</td>
<td></td>
<td>653,408</td>
</tr>
<tr>
<td>Net assets</td>
<td></td>
<td>1,722,121</td>
</tr>
</tbody>
</table>

Represented by

General income funds | 203,156 | 243,476 |
Designated Central Street fund | 1,043,115 | 1,000,000 |
Restricted income fund | 110,269 | 104,706 |
Expendable Endowment fund | 365,581 | 365,581 |
| | 1,722,121 | 1,713,763 |

The accompanying notes form an integral part of these financial statements.

The financial statements on pages 24 to 33 were approved by the Trustees on 19 September 2013

Mark Stephens
Chairman
1 Accounting policies

a) Basis of accounting
The financial statements have been prepared under the historical cost convention, with the exception of investments, which have been included at market value, and stocks, which are at replacement value. The financial statements have been prepared in accordance with the Statement of Recommended Practice, 'Accounting and Reporting by Charities,' (SORP 2005), issued in March 2005, applicable UK accounting standards and the Companies Act 2006.

The principal accounting policies adopted in the preparation of the financial statements are set out below:

b) Incoming resources
All incoming resources are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable certainty. For legacies, entitlement is established once the charity has been notified of an impending distribution. Membership subscriptions are treated as donations and are accounted for when received.

c) Expenditure
Expenditure is classified under the principal categories of charitable and other expenditure rather than the type of expense, in order to provide more useful information to users of the financial statements.

Cost of generating funds, charitable expenditure and governance costs comprise direct expenditure including direct staff costs attributable to the charity. Where costs cannot be directly attributed they have been allocated on the basis of the percentage staff time spent on each activity.

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of fundraising events</td>
<td>10.8%</td>
</tr>
<tr>
<td>Other fundraising costs</td>
<td>8.3%</td>
</tr>
<tr>
<td>Advice training &amp; collection support</td>
<td>33.6%</td>
</tr>
<tr>
<td>Art purchases &amp; distributions</td>
<td>8.6%</td>
</tr>
<tr>
<td>Members' events &amp; support activities</td>
<td>37.0%</td>
</tr>
<tr>
<td>Governance costs</td>
<td>1.7%</td>
</tr>
</tbody>
</table>

Art purchases are charged to expenditure in the year the purchase is made although not all purchases in a year are distributed in the year.
THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)
For the year ended 31 March 2013

1 Accounting policies (continued)

d) Fund accounting
Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity. Where funds are received under contracts to provide services they are treated as unrestricted.

Expendable endowment funds comprise funds held on trust to be retained for the benefit of the charity as a capital fund. The Trustees have power of discretion to convert endowed capital into income.

Designated funds comprise funds which have been set aside at the discretion of the Trustees for specific purposes.

Restricted funds are funds which are to be used in accordance with restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements. Where funds are expended in advance and in genuine anticipation of receiving restricted funding a negative restricted fund is created.

e) Pension
The charity has a defined contribution pension scheme for all members of staff. Pension costs charged in the Statement of Financial Activities represent the contributions payable by the charity in the year.

f) Tangible fixed assets
Tangible fixed assets are stated at cost. Depreciation is provided on all tangible assets at rates calculated to write off the cost less estimated residual value of each asset evenly over its expected useful life as follows:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold property</td>
<td>2% per annum</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>20% per annum</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>20% per annum</td>
</tr>
<tr>
<td>Other equipment</td>
<td>20% per annum</td>
</tr>
</tbody>
</table>

Small capital additions which do not exceed £500 are expensed in full in the year of acquisition.

g) Stocks
Stocks comprise works of art that have been bequeathed to the charity. Art that has been purchased for distribution is deemed to have a nil realisable value and is expended in the year of purchase and not included within stock.

h) Operating leases
Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the lease term.
### 2 Subscriptions, Donations and Legacies

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legacies</td>
<td>68,600</td>
<td>-</td>
</tr>
<tr>
<td>Individuals</td>
<td>176,420</td>
<td>138,877</td>
</tr>
<tr>
<td>Public Art Galleries</td>
<td>84,797</td>
<td>83,252</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>329,817</td>
<td>222,129</td>
</tr>
</tbody>
</table>

### 3 Grants

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Ellerman Foundation</td>
<td>25,000</td>
<td>25,000</td>
</tr>
<tr>
<td>Arts Council England – North collector development</td>
<td>60,000</td>
<td>95,000</td>
</tr>
<tr>
<td>Whitechapel</td>
<td>31,500</td>
<td>-</td>
</tr>
<tr>
<td>Arts Council England – National network conference</td>
<td>8,865</td>
<td>5,000</td>
</tr>
<tr>
<td>Sfumato Foundation</td>
<td>85,000</td>
<td>85,000</td>
</tr>
<tr>
<td>Gabo Trust</td>
<td>-</td>
<td>3,000</td>
</tr>
<tr>
<td>MLA</td>
<td>-</td>
<td>4,725</td>
</tr>
<tr>
<td>Cathy Wills Sculpture Fund</td>
<td>15,000</td>
<td>15,000</td>
</tr>
<tr>
<td>Garfield Weston</td>
<td>50,000</td>
<td>-</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td>-</td>
<td>1,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>275,365</td>
<td>233,725</td>
</tr>
</tbody>
</table>
THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)
For the year ended 31 March 2013

4 Total resources expended

<table>
<thead>
<tr>
<th></th>
<th>Staff Costs</th>
<th>Other direct costs</th>
<th>Allocated support costs</th>
<th>Total 31.3.2013</th>
<th>Total 31.3.2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of generating funds:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundraising event costs</td>
<td>50,461</td>
<td>239,895</td>
<td>19,467</td>
<td>309,823</td>
<td>281,568</td>
</tr>
<tr>
<td>Other fundraising costs</td>
<td>52,685</td>
<td>-</td>
<td>14,963</td>
<td>67,648</td>
<td>54,040</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>103,146</td>
<td>335,608</td>
</tr>
<tr>
<td>Charitable activities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advice training &amp; collection support</td>
<td>161,511</td>
<td>213,742</td>
<td>55,204</td>
<td>430,457</td>
<td>443,374</td>
</tr>
<tr>
<td>Art purchases</td>
<td>67,007</td>
<td>63,487</td>
<td>20,850</td>
<td>151,344</td>
<td>176,178</td>
</tr>
<tr>
<td>Members’ events &amp; support activities</td>
<td>235,069</td>
<td>77,574</td>
<td>66,764</td>
<td>379,407</td>
<td>362,241</td>
</tr>
<tr>
<td>Governance costs</td>
<td>10,594</td>
<td>12,826</td>
<td>3,009</td>
<td>26,429</td>
<td>29,773</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>463,567</td>
<td>981,793</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>577,327</td>
<td>607,524</td>
<td>180,257</td>
<td>1,365,108</td>
<td>1,347,174</td>
</tr>
</tbody>
</table>

Cost allocation includes an element of judgment and the charity has had to consider the cost benefit of detailed calculations and record keeping.

All staff costs are allocated directly to charitable activities. Support costs include rent and rates; insurance; IT; postage, couriers and stationery; telephone and fax; cleaners and maintenance; book-keeping and accountancy; bank charges and depreciation.

a) Staff costs

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>515,696</td>
<td>485,118</td>
</tr>
<tr>
<td>Social security costs</td>
<td>55,229</td>
<td>52,645</td>
</tr>
<tr>
<td>Pension</td>
<td>6,402</td>
<td>6,118</td>
</tr>
<tr>
<td><strong>Total staff costs</strong></td>
<td>577,327</td>
<td>543,881</td>
</tr>
<tr>
<td>Temporary staff</td>
<td>7,338</td>
<td>3,120</td>
</tr>
<tr>
<td>Sub-contractor costs</td>
<td>58,318</td>
<td>54,906</td>
</tr>
<tr>
<td><strong>Total staff and contractor costs</strong></td>
<td>642,983</td>
<td>601,907</td>
</tr>
<tr>
<td>The average number of full time equivalent employees was</td>
<td>14</td>
<td>14</td>
</tr>
</tbody>
</table>

Employees received remuneration between £60,000 to £69,999

No pension contributions were made in respect of higher paid employees.
b) Trustees

The Trustees do not receive emoluments (2012: none) and did not claim any reimbursement of expenses (2012: £nil).

c) Auditors’ remuneration

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditors’ remuneration - audit services</td>
<td>5,300</td>
<td>5,300</td>
</tr>
<tr>
<td>Auditors’ remuneration - other services</td>
<td>13,800</td>
<td>-</td>
</tr>
</tbody>
</table>

5 Tangible fixed assets

<table>
<thead>
<tr>
<th></th>
<th>Leasehold Property</th>
<th>Office Equipment</th>
<th>Leasehold Improvements</th>
<th>Computer equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>£</td>
<td>£</td>
<td>£</td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>1 April 2012</td>
<td>800,000</td>
<td>21,010</td>
<td>13,130</td>
<td>29,664</td>
<td>863,804</td>
</tr>
<tr>
<td>Additions</td>
<td>253,651</td>
<td>18,073</td>
<td>-</td>
<td>2,942</td>
<td>274,666</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>(13,130)</td>
<td>-</td>
<td>(13,130)</td>
</tr>
<tr>
<td>31 March 2013</td>
<td>1,053,651</td>
<td>39,083</td>
<td>-</td>
<td>32,806</td>
<td>1,125,340</td>
</tr>
</tbody>
</table>

Accumulated Depreciation

<table>
<thead>
<tr>
<th></th>
<th>Leasehold Property</th>
<th>Office Equipment</th>
<th>Leasehold Improvements</th>
<th>Computer equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 April 2012</td>
<td>-</td>
<td>18,631</td>
<td>13,130</td>
<td>20,493</td>
<td>52,254</td>
</tr>
<tr>
<td>Charge for the year</td>
<td>10,536</td>
<td>4,186</td>
<td>-</td>
<td>2,781</td>
<td>17,503</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>(13,130)</td>
<td>-</td>
<td>(13,130)</td>
</tr>
<tr>
<td>31 March 2013</td>
<td>10,536</td>
<td>22,817</td>
<td>-</td>
<td>23,274</td>
<td>56,627</td>
</tr>
</tbody>
</table>

Net book value

<table>
<thead>
<tr>
<th></th>
<th>Leasehold Property</th>
<th>Office Equipment</th>
<th>Leasehold Improvements</th>
<th>Computer equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>31 March 2013</td>
<td>1,043,115</td>
<td>16,266</td>
<td>-</td>
<td>9,332</td>
<td>1,068,713</td>
</tr>
<tr>
<td>31 March 2012</td>
<td>800,000</td>
<td>2,379</td>
<td>-</td>
<td>9,171</td>
<td>811,550</td>
</tr>
</tbody>
</table>

Depreciation rates

<table>
<thead>
<tr>
<th></th>
<th>%</th>
<th>%</th>
<th>%</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>20</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>
## 6 Debtors: Amounts falling due within one year

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>81,063</td>
<td>103,567</td>
</tr>
<tr>
<td>Other debtors</td>
<td>-</td>
<td>17</td>
</tr>
<tr>
<td>VAT</td>
<td>191,409</td>
<td>-</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>84,946</td>
<td>59,380</td>
</tr>
<tr>
<td></td>
<td>357,418</td>
<td>162,964</td>
</tr>
</tbody>
</table>

## 7 Creditors: amounts falling due within one year

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors</td>
<td>133,641</td>
<td>95,503</td>
</tr>
<tr>
<td>Accruals and deferred income</td>
<td>59,503</td>
<td>807,914</td>
</tr>
<tr>
<td>VAT</td>
<td>-</td>
<td>1,820</td>
</tr>
<tr>
<td>Social security and other taxes</td>
<td>15,701</td>
<td>15,685</td>
</tr>
<tr>
<td></td>
<td>208,845</td>
<td>920,922</td>
</tr>
</tbody>
</table>
8 Statement of Funds

<table>
<thead>
<tr>
<th>At 1.4.2012</th>
<th>Income</th>
<th>Expenditure</th>
<th>Transfer/ realised</th>
<th>Gain 31.3.2013</th>
<th>At 31.3.2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>£</td>
<td>£</td>
<td>£</td>
<td></td>
<td>£</td>
<td>£</td>
</tr>
</tbody>
</table>

**Unrestricted funds**

General Funds 243,476 1,070,254 (1,067,459) (43,115) 203,156

Designated Fund - Central Street: see note (a) 1,000,000 - - 43,115 1,043,115

**Total funds** 1,243,476 1,070,254 (1,067,459) - 1,246,271

**Restricted funds: see note (b)**

| Arts Council England - North | - 60,000 | (60,000) | - | - |
| Arts Council England - Whitechapel | - 31,500 | (12,450) | - | 19,050 |
| Arts Council England - National, market development | 20,000 | - (20,000) | - |
| John Ellerman Foundation | - 25,000 | (25,000) | - |
| Sfumato Foundation - Annual Award | 64,706 | 85,000 | (83,487) | - | 66,219 |
| Central Street | - 19,347 | (19,347) | - |
| Website | - 8,500 | (8,500) | - |
| Arts Council England - National Network | - 8,865 | (8,865) | - |
| Garfield Weston | - 50,000 | (25,000) | - | 25,000 |
| Cathy Wills Sculpture Fund | - 15,000 | (15,000) | - |
| NE Turning Point - North East Collector development | 20,000 | - (20,000) | - |

104,706 303,212 (297,649) - 110,269

**Expendable Endowment**

365,581 - - - 365,581

**Total funds**

1,713,763 1,373,466 (1,365,108) - 1,722,121

Restricted funds unexpended are mainly represented by short term deposits and cash at bank.

**Note (a)**

The designated fund represents the monies committed to the development of the Central Street office and flexible use space.

**Note (b)**

Arts Council England - North - collector development across the North of England
Arts Council England - Whitechapel - to support an exhibition at Whitechapel Gallery
Arts Council England - National, to fund market development over a 3 year period
John Ellerman Foundation - to fund development of our work around Gifts and Bequests
Sfumato Foundation - Annual Award - for an annual award to a member museum to commission a new work to enter their collection
Central Street - grant towards the capital costs of the fit out of new premises
Website - grant towards website development
Arts Council England - National Network - to support the professional development programme for curators
Garfield Weston - to fund collection development work over a 2 year period
Cathy Wills Sculpture Fund - to purchase sculpture for Member Museums
NE Turning Point - collection development across the North East
9 Analysis of Net Assets between Funds

Fund balances at 31 March 2013 are represented by:

<table>
<thead>
<tr>
<th></th>
<th>Total Funds</th>
<th>Unrestricted Funds</th>
<th>Expendable Endowment</th>
<th>Restricted Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tangible Fixed Assets</strong></td>
<td>1,068,713</td>
<td>1,068,713</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td>862,253</td>
<td>386,403</td>
<td>365,581</td>
<td>110,269</td>
</tr>
<tr>
<td><strong>Current liabilities</strong></td>
<td>(208,845)</td>
<td>(208,845)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>1,722,121</td>
<td>1,246,271</td>
<td>365,581</td>
<td>110,269</td>
</tr>
</tbody>
</table>

10 Commitments under Operating Lease

As at 31 March 2013, CAS had annual commitments under non-cancellable operating leases as set out below:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Land &amp; Buildings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating leases which expire in &lt; 1 year</td>
<td>-</td>
<td>21,100</td>
</tr>
<tr>
<td>Operating leases which expire in 2-5 years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating leases which expire in &lt; 1 year</td>
<td>-</td>
<td>358</td>
</tr>
<tr>
<td>Operating leases which expire in 2-5 years</td>
<td>2,175</td>
<td>-</td>
</tr>
</tbody>
</table>

11 Stock

Stock comprises three collections of works of art which were bequeathed to the Society. The balance sheet does not include gifts of art and craft given to the charity for distribution. These gifts amounted to £34,150 (2011 £34,150) at the year end.

12 Related Party Transactions

During the year legal charges totalling £2,500 (ex VAT) were paid to Finers Stephens Innocent. Mark Stephens, chair of the Board is a partner in that firm.
APPENDIX A: New Purchases for Museums: 2012-2013

The McManus, Dundee
Ruth Ewan
Nae Sums 1911, 2011
Wood (Cut from reclaimed Dundee school desks)

Ruth Ewan
Deadnoughts (They Shall Never Pass), 2010
Letter-press poster

Ruth Ewan
Deadnoughts (I advise you to learn Ju Jitsu), 2010
Letter-press poster

Ruth Ewan
Deadnoughts (Agrarian Alchemy/ High Rent), 2010
Letter-press poster

Ruth Ewan
Deadnoughts (Children's Swings Not Diamond Rings), 2010
Letter-press poster

Southampton City Art Gallery
Phoebe Unwin
Concrete Ball, 2012
Acrylic, powder pastel and acrylic pumice gel on canvas

Tullie House Museum & Art Gallery
Clare Woods
Obscene Porridge, 2012
Oil on aluminium

Plymouth Museum & Art Gallery
Lynette Yiadom Bayokye
To Tell Them Where It's Got To, 2013
Oil on canvas
Manchester Art Gallery
Des Hughes
*In a Brown Study*, 2012
Sculpture

Worcester Art Gallery
Mike Marshall
*A Prism Splits Light*, 2011
HD Video for projection with sound, 8 minutes
Edition, 1 of 3; 8, 20 min

The Sculpture Fund – co-acquired for Grundy Art Gallery, Manchester Art Gallery, Whitworth Art Gallery, University of Manchester, Victoria Gallery & Museum, University of Liverpool and Walker Art Gallery, National Museum Liverpool

Brian Griffiths
Bear Work Wear (black), 2011
Canvas, zip, cloth webbing, thread, foam, paint, hook
APPENDIX B: Placements of Donated Works: 2012/13

All donated by Eric and Jean Cass through the Contemporary Art Society, 2012

Leamington Spa Art Gallery & Museum

Zadok Ben-David
Circle of Life: The Mystical Experience of the Wild Cat, 1986
Metal, resin and pigments

Happiness is Not Where Your Seek It, 1987
Cement, metal and pigments

Where it all starts, 1993
Painted stainless steel

Conversation Piece, 1993
Painted stainless steel

The Broken Expectation, 1993
Painted stainless steel

Come and Get Me, 1993
Painted stainless steel
Opinions, 1993
Painted stainless steel

Fear of Flying, 1993
Painted stainless steel

Big Science (No. 19), 1994-5
Painted aluminium

Antarctica, 1994-5
Edition 20, painted steel

Big Science (The Magic Book), 1998
Edition 120 of 1000, softback in card slipcase

Thermometer, 1998
Edition 120/1000, etched and painted stainless steel

*Study for Evolution and Theory Installation (Neanderthal),* 1998
Etched and painted stainless steel

*Study for Evolution and Theory (Small walking Ape),* 1998
Etched and painted stainless steel

*Study for Evolution and Theory (Walking Ape),* 1998
Edition 42/1000; etched and painted stainless steel

*Horse,* 2001
Limited edition of 1000 (not numbered); etched and painted stainless steel

**Brighton Museum & Art Gallery**

Eileen Agar
*Landscape of a Dream,* 1984
Oil on canvas

Barbara Hepworth
*Delos,* 1970-1
From the 'Aegean' suite
Edition 9 of 60, lithograph

Barbara Hepworth
*December Forms,* 1975
From the 'Opposing Forms' suite
Edition 18 of 60, lithograph

Victor Pasmore
*Points of Contact No 22,* 1974
Edition 3 of 70, screen-print

Victor Pasmore
*Abstract Composition,* 1971
Edition 13 of 75, lithograph

Pablo Picasso
*Pot Oiseau,* 1954
Edition 134/300, painted and glazed terracotta

Lucy Tasseor Tutsweetok
Faces, 1991
Serpentine stone

Ettore Sottsass
Memphis Ivory Stand, 1985
Reconstituted veneer, plastic laminate and glass

Leeds Art Gallery

Robert Adams
Placed Form No. 1, Opus 39, 1975
Edition 1 of 6, bronze

Robert Adams
Two Bronze Forms (Opus 380), 1978
Edition 3 of 6, bronze

Alan Davie
Fox Watch Series 1, 1970
Edition 33/75, lithograph

Alan Davie
Flag Walk, 1973
Gouache on paper

Henry Moore
Two standing Figures, 1949
Edition 3 of 30, screen-print on Irish linen

William Pye
Two Mitres, Tripod Series IV, 1968-69
Chromium-plated steel

Joe Tilson
Ziggurat, 1968
Painted wood and stainless steel
William Turnbull

*Tragic Mask*, 1979
7 of 9, bronze with a green patina

Alison Wilding

*Shady I*, 1983
Copper

**Wolverhampton Art Gallery**

Karel Appel

*Compelvision*, 1967
Edition 89 of 99; lithograph

Karel Appel

*Untitled*, 1986
Edition 51 of 100; lithograph

Karel Appel

*Tete Soleil*, 1966
Oil on wood and panel, both sides

Karel Appel

*Untitled*, 1989
Edition 62 of 100; lithograph

Allen Jones

*Profile Stroke Torso*, 1993
Edition 4 of 10; bronze

Allen Jones

*Waiting on Table 4*, 1987
One of five variations, painted fiberglass on brushed aluminium

F.E. McWilliam

*Standing Relief VI*, 1958
Edition 1 of 3; bronze with a brown patina

Julio Le Parc

*Longue March*, 1976
Six lithographs assembled as a single work
Edition 60/200; lithograph

Victor Vasarely
*Vase (Black, White, Gold)*, Late 1970s
Edition 257 of 300; porcelain

Victor Vasarely
*AXO-99*, 1988
Edition 15 of 175; painted wood

Glynn Williams
*Woman with Long Hair*, 1989
Ancaster stone

National Museum Wales

Karel Appel
*The City*, 1982
Oil on canvas

Patrick Caulfield
*Commemorative Vase*, 1979
Bone china

Brigitte Deuge
*Ceramic Plate*, 1992
Porcelain

Hedegaard
*Red, Marron and Blue Abstract*, 1969
Edition 2 of 35; lithograph

John Hoyland
*Platter No. 11*, 1985
Earthenware

John Hoyland
*Private Waltz*, 1989
Acrylic on cotton duck
THE CONTEMPORARY ART SOCIETY

Appendix B (continued)

Joan Miro
Composition, 1957
No edition number; lithograph

Joan Miro
L'Enfance d'Ubu, 1975
Edition 72 of 120; lithograph on Arches woven paper

Joan Miro
Miro, 1970s
Edition 25 of 100; lithograph

Joan Miro
Oda a Joan Miro, 1973
XXV/XXV; lithograph

Joan Miro
Oda a Joan Miro, 1973
XXV/XXV; lithograph

Bjorn Wiinblad
Susanne i Badet, 1988
Multiple porcelain

Scottish National Gallery of Modern Art, Edinburgh

Cesar Baldaccini
Pouce, 1965-68
Edition 6 of 10; bronze

Reg Butler
Standing Figure (Circus), 1959
Edition 5 of 8; bronze

Michael Craig-Martin
Globe, 1986
Oil on wood with painted steel

Michael Craig-Martin
Dolly, 1983
Oil on canvas and steel

Michael Craig-Martin
Glasses, 1987
Painted steel

York Art Gallery

Christie Brown
Black River God, 1990
Ceramic

Plymouth Museum & Art Gallery

Malcolm Martin & Gaynor Dowling
Cubist Bottle, 2002
Lime wood

Laing Art Gallery

Suzuki Harunobu
The Plover Jewel River: A Famous Place in Mutsu Province (Chidori no Tamagawa, Mutsu no meisho) from the series Elegant Customs: Six Jewel Rivers' (Fuzoku Mu-Tamagawa), 1725-70
Colour woodblock, hashira-e (pillar print)

Bury Museum & Art Gallery

Pavlos
Chausettes, 1989
Paper

Abbot Hall Art Gallery, Lakeland Art Trust

Bryan Kneale
Ship of Fools, 2000
Copper
APPENDIX C: Museum Members in the CAS Acquisition Scheme: 2013/14

Leicester New Walk Museum*
Wolverhampton Museum & Art Gallery
Aberdeen Art Gallery
Rugby Art Gallery & Museum
Walker Art Gallery, National Museums Liverpool
Graves Art Gallery: Museums Sheffield
Glynn Vivian Art Gallery, Swansea
Harris Museum & Art Gallery*
Carwright Hall Bradford
Abbot Hall, Lakeland Arts Trust
Peter Scott Gallery*
Swindon Museum & Art Gallery
Huddersfield Art Gallery

*Museums will be part of Testing Media, a new scheme set up in partnership with The Art Fund. Each successful applicant will have £30,000 to acquire a work or challenging or new media, supported by a programme of research around conservation. The research will be disseminated through the National Network part of the website and through a display and event at Central Street in May 2014. The successful museums were Leicester Museum & Art Gallery and Peter Scott Gallery in partnership with Harris Museum and Art Gallery.
APPENDIX D: Patrons & Supporters: 2012/13

Collections Committee
Cathy Wills (Chair)
Hugo Brown
Loraine da Costa
Donall Curtin
Chris Jermyn
Francoise Sarre Rapp
Audrey Wallrock
Michael Webber

Collections Patrons
Marie Elena Angulo & Henry Zarb
Heidi Baravalle
Elizabeth Bauza
Robert Bensoussan
Philippa & Michael Bradley
Hugo Brown
Eric & Jean Cass
Bertrand Coste
Loraine da Costa
Sarah Elson
Antje & Andrew Geczy
David & Susan Gilbert
Kira Heuer
Chris Jermyn
Linda Keyte
Yves & Martina Klemmer
Catherine Mason & Keith Morris
Simon & Midge Palley
Daniele Pescali
Susan Rosenberg
Francoise Sarre Rapp
Dasha Shenkman
Brian Smith
THE CONTEMPORARY ART SOCIETY

Appendix D

Glenn and Gaby Unterhalter
Audrey Wallrock
Stephen Webb and Paul Hobson
Michael Webber
Cathy Wills
Edwin & Dina Wulfsohn
Anna Yang & Joseph Schullf
Jill & Andrzej Zarzycki

Centenary Patrons
Tania Bader
Nicholas Berwin
Nicola Blake
Simone Brych-Nourry
Paul & Gisele Caseiras
Wolf & Carol Cesman
Susie Cochin de Billy
Daniela Colaiacovo
Tomasso Corvi-Mora
Sophie Diedrichs-Cox
Helen Janeczek
Vanessa Jossel
Michael & Fiona King
Audrey Klein
Anna Lapshina
Zach & Julia Leonard
Joanna Mackiewicz-Gemes
Suling Mead
Veronique Parke
Frederique Pierre Pierre
Will Ramsay
Ellen & Dan Shapiro
Henrietta Shields
Karen Smith
Paul Smith
Dr Richard Sykes & Penny Mason
Susie Tinsley
International Collectors' Forum
Anette Bollag-Rothschild
Donal Curtin
APPENDIX E: Wanderlust Event Committee Members

Nicholas Berwin
Myriam Blundell
Philippa Bradley
Hugo Brown
Daniela Colaiacovo
Laurence Coste
Sarah Elison
Antje Géczy (Chair)
Joanne Gemes
Linda Grosse
Kira Heuer
Paul Hobson
Linda Keyte
Michael King
Audrey Klein
Zachary Leonard
Fatima Maleki
Valeria Napoleone
Olga Ovenden
Veronique Park
Françoise Sarre Rapp
Ellen Shapiro
Dasha Shenkman
Mark Stephens
Cathy Wills
Dina Wulsohn
Anita Zabludowicz
Henry Zarb
Jill Zarzycki