

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

Trustees' Report and Financial Statements
for the year ended 31 March 2014

Company number: 255486

Charity number: 208178

THE CONTEMPORARY ART SOCIETY

Trustees' Report and Financial Statements

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The Trustees are pleased to present their annual report for the year ended 31 March 2014.

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) (resigned July 2014)

Christopher Jonas (Chair) (appointed July 2014)

Myriam Blundell (resigned 16 May 2013)

Javid Canteenwala

Tommaso Corvi-Mora

Sarah Elson

Antje Géczy

David Gilbert (resigned July 2014)

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
Caroline Douglas from 1 October 2013

Solicitors HowardKennedyFSI
179 Great Portland Street
London W1W 5LS

Bankers Lloyds TSB Bank plc
Southampton Row
London WC1B 5HR

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Auditors

Mazars LLP
Times House
Throwley Way
Sutton
Surrey SM1 4JQ

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 2014 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 were actively involved through the year in supporting and advising the outgoing Director, new Director and senior staff during the transitional period and during a continuing process of strategic planning.

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 a Trustee. Other committees may be formed to support specific needs as necessary.

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The charity regularly reviews the skills, networks and experience of the Board through the Nominations Committee. No new appointments were made during the year. The Nominations Committee commenced the process of recruiting a new Chair towards the end of the period under review (and concluded in July 2014 with the appointment of Christopher Jonas).

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, two 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 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 five years, and we will continue to diversify and strengthen the revenue mix, in order to spread risk.

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Management

The Contemporary Art Society is managed by the Director, to whom the Senior Management Team reports. Paul Hobson was the Director of the Contemporary Art Society from August 2007 to August 2013. Caroline Douglas started as new Director in October 2013. Caroline was previously Head of the Arts Council Collection. The senior management team includes Sophia Bardsley, Deputy Director; 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 the appreciation of contemporary art and craft and to donate works of art and craft to its member museums across the UK. With the support of our members and patrons we raise funds to purchase works by young and emerging artists which we give to museums and public galleries where they are enjoyed by a national audience; we broker the gift of 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; we devise programmes of 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 the museums and galleries in the United Kingdom which hold public collections and through them, the diverse audiences they serve. In doing this, the Society often enables those organisations to fulfil their charitable obligations in relation to contemporary art. The curators and other professionals who manage these collections are also beneficiaries, as are the artists who create the works, the commercial galleries supported through our activities and individual members of the charity. Since moving to its own space in autumn 2012, the Contemporary Art Society has also worked directly with audiences to encourage an appreciation and understanding of contemporary art through its public programmes, and the audiences for these are also direct beneficiaries of its work.

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

- **Museums** – through the Acquisitions Schemes (Fine Art and Craft) 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 activity is supplemented by additional Strategic Initiatives including the Annual Award for Museums launched in 2009, generously funded by the Sfumato Foundation, the Cathy Wills Sculpture Fund, Collections Fund and 'Starting Point' fellowships.
- **Education** – in addition to displays and public programmes and our extensive educational events for members, patrons and wider audiences, 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 with contemporary art, connected directly to our placing of gifts. For the past six years we have developed regional membership schemes in the North of England to encourage the commercial market for contemporary art outside of London. This scheme has been funded directly by the Arts Council from 2008-2015.
- **Members** – we provide a range of affordable schemes offering access, knowledge and insight for individuals related to contemporary art, including private and public collections.
- **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 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 partners in the sector.

4. OVERVIEW OF THE YEAR

Throughout its second year in the new Central Street premises, the Society has promoted an energetic programme of temporary displays, artist's talks and seminars. A high percentage of the overall marketing budget

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has been devoted to publicising the programme and by the end of 2013 it was possible to analyse patterns of attendance for the distinct strands of activity. While artist's talks and seminars continue to attract large audiences, footfall for loan exhibitions has been disappointing. The decision was taken at a Board meeting in the spring to cease programming in the same way, and to instead divert the funds previously dedicated to this towards the Acquisitions Scheme from April 2014.

In the year under review the Society gifted 41 artworks and 4 craft objects to 27 museums via the Acquisitions Scheme, in addition to one through the Annual Award and two through the Cathy Wills Sculpture Fund and Collections Committee. 15 works were gifted to Museum Members as a result of gifts and bequests through the Society.

Once again, these activities to develop collections are underpinned by work to support curatorial and other types of professional capacity in the museums to which we gift works. These initiatives take place through the mechanism of our National Network programme for curators and arts professionals, providing research and travel opportunities, working in strategic partnership with stakeholder organisations in the sector. Closer working relationships with our Museum Membership in recent years have been strengthened further by partnerships and joint funding with Arts Council England, Arts Council Collection and the Art Fund.

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.
- Offers opportunities for active learning and productive exchange in relation to contemporary art and the development of collections, both public and private.
- Will increase the visibility of our work, to clarify our mission to all audiences and stakeholders.
- Will ensure financial stability and sustainability through a diverse and responsive fundraising and income generation strategy that combines philanthropy and earned revenue.
- Will be a responsible and forward looking organisation.

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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 Schemes (Fine Art and Craft)**, which run over four-year and five year cycles respectively, with all the research opportunities that this offers. Membership also enables a museum to apply for our **Annual Award** – 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.

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In addition to new purchases (**Appendix A**) the charity oversaw the placement of 14 artworks to 10 public collections during 2013/14 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 is generously funded by the Sfumato Foundation. 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 2013 included: **Charlotte Higgins** (Chief Arts Writer, Guardian newspaper), **Elizabeth Neilson** (Director, Zabłudowicz Collection), **Kirsty Ogg** (Curator, Whitechapel Art Gallery) and **Brian Griffiths** (Artist and tutor Royal Academy Schools). The 2013 Annual Award was presented to The Ashmolean Museum, and Pitt Rivers Museum with the Ruskin School, Oxford, for a proposal with artist **Elizabeth Price**, by acclaimed artist, **Mark Wallinger** at the Contemporary Art Society Annual Reception at the Dairy Art Centre in November 2013. The other shortlisted entries were **Jess Flood-Paddock** for Birmingham Museums, **Des Hughes** for the Hepworth Wakefield and **Lucy McKenzie** for Scottish National Gallery of Modern Art.

Cathy Wills Sculpture Fund

Funded through the generosity of Trustee Cathy Wills, the Sculpture Fund was set up to enable 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 Cathy Wills Sculpture Fund acquired **Haroon Mirza's *A Sleek Dry Yell***, (2008) in 2011, and ***Bear Work Wear (black)***, 2011 by the artist **Brian Griffiths**. In 2014 the decision was taken to devote all remaining funds in the scheme to the purchase of a work by rapidly rising star, **Helen Marten**. ***Exfoliating curve lines (total cushioning)*** (2014) was purchased from the artist's acclaimed exhibition at **Sadie Coles Gallery**.

National Network

April 2013 – March 2014, the National Network programme included: a three day international research trip to Vienna to visit a host of important private and public collections (1 – 3 May); a national research trip to Manchester to coincide with Manchester Contemporary (27 September); tours of Frieze art fair (17 – 18 October); Autumn seminars on moving images presentation and preservation (5 November) and copyright and contracts (22 November). The Annual Conference was held at the Whitechapel Gallery (6 February) and explored the topic of philanthropy with presentations from Honourable **Ed Vaizey MP**, Minister for Culture, Communications and Creative Industries, **Moira Sinclair**, Executive Director, Arts Council England, **Jane**

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Marriott, Director of Development, Royal Academy of Arts, Theresa Lloyd, Theresa Lloyd Associates and Tim Craven, Curator of Art, Southampton City Art Gallery.

Travel Bursaries

The National Network is supported by a travel bursary scheme to enable curators and other professionals working with collections to attend events; this has become increasingly important in these times of economic constraint and budget cuts to the sector. The scheme requires applicants to articulate why a specific opportunity for research will support their practice and the institutions for which they work. Sometimes we invite individuals who may not be able to attend otherwise to apply for funding, as we try to ensure that we bring a range of professionals to a specific networking situation. Successful applicants during 2013/14 were from the following institutions:

Abbot Hall Art Gallery
Aberdeen Art Gallery & Museums
Birmingham Museum & Art Gallery
Ferens Art Gallery
Grundy Art Gallery
Hepworth Wakefield
Manchester Art Gallery
Matts Gallery
Nottingham Castle Museum & Art Gallery
Towner
Victoria Gallery, University of Liverpool
Walker Art Gallery
Whitworth Art Gallery
Wolverhampton Art Gallery
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'.

London

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For six months from 1 April 2013 the Membership ran under three strands of content, strategized as part of the move to the new building: (a) emerging trends by media, (b) international developments, (c) topical subjects in relation to contemporary art and collecting, specifically for Collector Members. These events, as well as an extremely popular series of artist talks associated with the new displays at Central Street, were open to members and public, and all formed part of our educational mission.

Forming part of Emerging Trends, we explored Emerging Trends: Craft and Design with Glenn Adamson, Director of the Museum of Art and Design, New York, Emerging Trends: Performance & Live Art with Catherine Wood, Curator, Tate Modern and Emerging Trends: Contemporary Art and Archaeology with Tom Morton, Writer.

International Development included the International Focus: Hong Kong with Philip Dodd and International Focus: Paris with Vincent Honoré.

To coincide with the Venice Biennale we took a membership trip to Venice in September 2013 which was followed by further art world fixture based programming around Frieze London in October 2013. From October 2013, in response to careful analysis of audience numbers, and Membership recruitment and retention figures a revised strategy was put in place with a focus on a more navigational style of Membership which saw the reintroduction of our bi-monthly Contemporary Art Society private gallery tours (CAST) and a programme of Director Talks off site at other institutions.

The reintroduced Contemporary Art Society gallery tours (CAST) have proved to be very popular and the level of access the tours offer has developed to include artist and curator talks at each stop. We explore a geographical region of London on each tour including the North, the East and the South. In addition, an extensive programme of extremely popular artist talks took place at the Contemporary Art Society which saw Louise Fairclough, Simon Fujiwara, Pil and Galia Kollektiv, Laure Provost, Ivan Seal, John Stezaker in conversation. We are extremely grateful to these artists for sharing an intimate insight into their practice with our audiences.

Our annual Summer Party for Artist Members, members and patrons was a great success with nearly 100 guests visiting Bold Tendencies, the pop-up sculpture park, for a curator-led tour of the work followed by drinks and a picnic.

A new recruitment strategy targeting audiences, especially online audiences is being tested. The priority is to reach wide audiences, profiling and promoting our events and Membership via online platforms. This new model will be monitored particularly in regards to Member retention and recruitment. In addition we have developed our online Membership offer our monthly *Artist to Watch* initiative continues to identify for

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audiences emerging artists we consider interesting. Under Caroline Douglas, Director, we have an extension of the former Director's Choice - now called Friday Dispatch - which provides a personal Directorial weekly exhibition recommendation. Both prove popular and valuable to our membership. London Membership at 1 April 2014 was 163.

Collector Membership

Collector Membership continued to offer a bespoke programme of collection visits together with seminars by collectors. Members enjoyed a special private reception during the opening week of one of the most exciting new not for profit spaces, the new Dairy space, owned by Frank Cohen and Nicolai Frahm to exhibit their extensive collections. In addition, members were offered a behind the scenes visit to the Tate Archive at the time of the re-opening of the Tate Britain following its renovation. The visit focused on collections and the history of private philanthropy at the Contemporary Art Society and provided a unique opportunity to view treasures from the records of the Contemporary Art Society. In February members also visited the corporate collection of British Land, rarely opened to groups. Contemporary Art Society Patron Brian Smith was in conversation about his notable collection of 20th century work, largely acquired by him personally, and members also heard from Louisa Buck and Daniel McClean about the processes and challenges of commissioning new work for private collections. Collector Membership at 1 April 2014 was 62.

Contemporary Art Society North

This was the second year of the current three year funding from Arts Council England towards the northern schemes.

The grassroots membership scheme has a specific focus on cultivating new audiences for critically engaged contemporary art and collecting. In its fifth year the scheme continued to build on the success of the first four 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 £51,000 during the year, evidencing that the scheme is having a significant impact within the region.

At 31 March 2014, the schemes had a total of 130 paid members (constituting renewals by existing members and new recruits during the period 2013-14). 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.

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Between 1 April 2013 and 31 March 2014, we delivered more than 42 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 – Natasha Daintry (6 April), Artist Talk and Exhibition Tour – Matt Calderwood in conversation with Emma Dean (10 April), Studio Visit – Rosalind Nashashibi (17 April), Studio Visit – Anne Vibeke Mou (30 April), Artist Talk – Rafal Topolewski (1 May), Exhibition and Studio Visits – Leeds (11 May), The Late Shows – Newcastle and Gateshead (18 May), Curator Talk – Sarah Williams on Jerwood Makers Open (23 May), Visit – LOOK13 (Liverpool International Photography Festival (24 May), Visit – Mike Collier on Walk On exhibition (12 June), Private Collection & Tour – Aileen McEvoy and Barnaby Festival (15 June), Studio Visit – Narbi Price (18 June), Studio Visits – Maurice Carlin, Sophie Clements and Alistair McClymont (27 June), Visit and Meal – Manchester International Festival (13 July), Studio Visit – Lyn Hagan (17 July), Studio Visits – The Royal Standard, Liverpool (24 July), Talk – Collecting Contemporary Art (25 July), Yorkshire Sculpture Park Visit – Yinka Shonibare and Roger Hiorns (3 August), Preview – Multiple Choice: Contemporary Prints & Editions from Private Collections in the North (Part 1) (21 September), Curator-led tour – New Lights and Private Collection Visit – Mark Hinchcliffe (5 October), Tour – Northern Design Festival (15 October), Preview – Multiple Choice: Contemporary Prints & Editions from Private Collections in the North (Part 2) (19 October), Studio Visit – Nadia Hebson (30 October), Studio Visit – Tom Ireland and exhibition tours (2 November), Studio Visit – Mishka Henner (12 November), Artist Talk – Sarah Pickering exhibition (16 November), Visit – The Art Party Conference (23 November), Studio Visit – Jennifer Douglas (27 November), Artist Talk – Bernadette O'Toole and James Quinn (12 December), Artist Talk and Tour – Jamie Shovlin: Hiker Meat (16 January), Studio Visit – Liadin Cooke (18 January), Tour – Kate Brindley on the Jerwood Drawing Prize 2013 (21 January), Artist Talk and Tour – Wolfgang Weileder: Atlas (1 February), Visit – Pavilion, Leeds (8 February), Curator-led Tour – Matthew Hearn on RIFF/T (Part 2), 12 February, Curator-led Tour – Edward Chell & Sara-Jayne Parsons on Soft Edge (15 February), Studio Visits – Nina Chua and Nicola Ellis (26 February), Meet the Artist – Panayiotis Kalorkoti: Four Nations Capitals Project (1 March), VIP Preview – Ian Andrews (6 March), Visit – The Tetley & the 17th International Contemporary Artists' Book Fair (8 March), Tour – AV Festival (15 March), Studio Visit – David Jacques (19 March), Studio Visits – Sarah Tulloch and Paula Adams (26 March), Tours – Citizen Manchester & Joana Vasconcelos (5 April)

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 the Venice Biennale.

Mark Doyle and Rebecca Morrill (Heads of Contemporary Art Society North) curated a display, Tip of the Iceberg: Art from Up North, at our Central Street offices. The display presented work by a selection of the artists the schemes have worked with since they were set up, to showcase the works of artists based in the north to London audiences.

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Sales have continued 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.

Rebecca Morrill left the organisation in October 2013 and was replaced by two part time posts, Moira Innes based in Leeds and Matthew Hearn based in Newcastle.

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. New in 2013-4 were the additional benefits for Collections Patrons of private intimate studio visits and the Collections Patrons Acquisitions Dinner.

The number of Patrons has increased by 25% with a 60% increase in the higher level Collections Patrons. There are currently 63 Centenary and Collections Patrons and International Collectors Forum Patron accounts. We also introduced the Collections Committee, a new level of patronage offering direct support for a new acquisition comprising of eight members. Please refer to Appendix D. (to be updated)

Private Collection visits continued to play an important part within our programming for Patrons, in particular a private collection visit to the homes of Sarah Elson, Richard Sykes and Penny Mason, and Jill and Andrzej Zarzycki.

International trips included: a trip to Mexico (April 2013) to coincide with Zona Maco and presented an opportunity to see the new Coppel Family sculpture park in Culiacan as well as private collections and studios in Guadalajara; the 55th Venice Biennale which included a special private tour and roof top reception at the Peggy Guggenheim Collection (June 2013). 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.

The patrons also made a regional trip to Yorkshire to see a few of the Contemporary Art Society museum collections including Leeds Art Gallery, the Henry Moore Institute, the Hepworth Wakefield and Yorkshire Sculpture Park. At Yorkshire Sculpture Park the group saw new work by Yinka Shonibare, Hans Josephsohn, James Capper as well as the permanent commission by James Turrell.

As ever, a key part of our programming included a two-day VIP programme around Frieze Art Fair (17-18 October 2013). Patrons enjoyed a bespoke tour of the fair, Frieze Masters, and the Sculpture Park, as well

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as visits to satellite projects including The Moving Museum and the African Art Fair. The programme culminated in an exclusive private collection visit to the home of Richard Sykes and Penny Mason.

We launched the first of an annual Collections Patrons Acquisitions Dinner, June 2013 where patrons enjoyed a visual presentation of the works the Contemporary Art Society had acquired through purchase and gifts for museums across the country. A number of the artists were present including Caroline Achaintre, Louisa Fairclough, Sarah Pickstone, Phoebe Unwin, and Clare Woods. Lastly, Collections Patrons enjoyed an Artist Dinner at Toby Ziegler studio to have privileged access to his new body of work and an opportunity to hear him discuss it. Collections Patrons also enjoyed private studio access with Mustafa Hulusi, Alexis Teplin and Phoebe Unwin.

A group of Collections Patrons made a further donation to the Contemporary Art Society via the Collections Committee 2012-13, chaired by Cathy Wills. After several studio visits the committee voted to purchase *Rebekkah*, 2012 by Simon Fujiwara. The sculpture has been gifted to Leeds Art Gallery and was on view at the Contemporary Art Society between January and March 2014.

Charitable and Public Funding

During the financial year, a number of applications to charitable trusts and foundations and public funding bodies were 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 four 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-bulletins, mailings of key publications and invitations to events and meetings.

Annual Fundraiser 2014: RE -

Following five successful annual fundraising events – Gothic (2009), SYSTEMS (2010), Material Worlds (2011), LEAP! (2012) and Wanderlust (2013) – the Contemporary Art Society's 2014 fundraiser was titled RE -, exploring ideas of re-cycling, re-creating, re-using and re-imagining. The event was held at the Tobacco Dock on 11 March 2014 and co-chaired by Trustee Antje Géczy (in absentia) and Veronique Parke,

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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 Livia Firth, Honorary Patron and the RE - Committee members, who are listed in Appendix E.

The event combined a champagne reception and themed dinner for approximately 300 guests, with an auction of commissioned artworks kindly conducted by Lord Dalmeny of Sotheby's. The event was sponsored by Goldlake, Lavazza and Lexington Partners, who provided over £30,000 in sponsorship. In addition to the specially commissioned artwork, a special dinner by Giorgio Locatelli at the legendary studio of Gary Hume, a portrait commission by Sarah Jones and a limited edition work by Laure Prouvost were offered. As a result the event raised a net surplus of £209,000, before staff and allocated support costs in support of our work. It also attracted a good degree of press for the charity through which we recruited several new supporters.

RE- attracted unprecedented print coverage including articles, mentions and column inches in The Daily Mail, The Evening Standard, Independent, and The Art Newspaper. Online coverage included Art News, Auction News, Aesthetica, Artlyst, Art Info, Daily Mail, Evening Standard, The Independent, and Tatler. There were a total of 29 CAS credits, 4 CAS website mentions, 34 event shots and 3 art product shots, with a total PR Value of £97, 520. Celebrities in attendance included Colin and Livia Firth and Nancy Dell'Olio, in addition to the artists Jeremy Deller, Bob and Roberta Smith, Fiona Rae and Gavin Turk.

We are extremely grateful to the many partners and supporters involved especially the artists and their galleries who generously agreed to participate:

Caroline Achaintre, David Austen, Charles Avery, Becky Beasley, Alice Channer, Marcus Coates, Claudia Comte, Angela de la Cruz, Matthew Darbyshire, Haris Epaminoda, Roger Hiorns, Gary Hume, Sarah Jones, Tania Kovats, Christina Mackie, Michael Landy, Haroon Mirza, Silke Otto Knapp, Toby Patterson, Mick Peter, Olivia Plender, Elizabeth Price, Laure Prouvost, Fiona Rae, David Raymond Conroy, Michal Rovner, Samara Scott, Daniel Silver, Caragh Thuring, Rose Wylie, Catherine Yass.

We are delighted that Veronique Parke will chair the 2015 Annual Fundraiser.

Marketing and Communications

The Contemporary Art Society has continued to build good relationships with key press contacts within regional, national and specialist art press, as well as cross-marketing with member museums and galleries. 2013/14 saw a series of announcements that were well received in national and specialist press, greatly raising the profile of the Contemporary Art Society. Highlights include Oliver Laric's Annual Award commission achieving the front cover of Frieze Magazine and Simon Fujiwara being interviewed by Laurie Rojas for the BBC World Service about his exhibition at Central Street, the commission for which being enabled by the Contemporary Art Society. Other coverage for the Central Street exhibitions includes Phyllida

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Barlow being featured in the Financial Times, Laure Prouvost and John Stezaker in Time Out, and online pieces in Aesthetica, Apollo Magazine, Royal Academy Blog, Art info, Art Monthly and Artlyst.

The Annual Award continues to attract a large amount of coverage. In addition to Frieze Magazine, the award achieved prominent print pieces in the Daily Telegraph and Evening Standard, and an extensive article written by Elizabeth Price for the Guardian. Other coverage highlights include BBC News, Evening Standard, the Daily Telegraph (online), The Independent, Art Review, Museum Association, Artlyst, Art Info, University of Oxford, Pakistan Times, and Art Monthly.

Other initiatives that have attracted coverage include the Whitechapel Displays, which received a feature in Art Review, and the announcing of the Dulwich Park commission, which appeared in The Independent, BBC News, Artlyst, The Daily Telegraph, The Art Newspaper, a-n news and Art Info.

Much progress has been made in 2013/14 in promoting the Contemporary Art Society's social media channels. The Facebook page went from 1,500 followers in October 2012 to 8,300 followers in April 2014, helped in part through some targeted advertising. The Contemporary Art Society joined Instagram ahead of the Gala Dinner in March 2014 and quickly gained 170 followers over the period up to April, linking with Twitter and Facebook to increase traffic on all platforms. The number of Twitter followers tripled from 4,099 in January 2012 to 13,500 in April 2014. The press team ran a twitter campaign using the hashtag #CASaward in the run-up to the Annual Award with cross-promotional support from all the shortlisted museums. Followers were asked 'Who is your @ContempArtSoc Annual Award TWITTER CHOICE winner? RT #CASaward and the name of your favourite in our unofficial twitter vote' and this gained the Contemporary Art Society feed extensive traffic and social engagement.

In 2013/14 the Contemporary Art Society launched a new website to make it easier for updates to be made in-house. We have seen a significant increase in the monthly number of users of our website: in April 2013 it was 9,026 and in April 2014 it is 11,653, an increase of 2,627 or just over 29% per month. A number of promotional films have been commissioned, driving the charity's philanthropy message on the website homepage and a series of short films promoting the Annual Award.

In October 2013 the charity appointed a Communications Trainee, Grace O'Connor, to support Jenny Prytherch in press, communications and social media.

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CAS Consultancy

The Contemporary Art Society's Consultancy work expanded significantly through 2013/14 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 and exceeded income budgets by over 55%.

Our long-term work with the University of Cambridge's North West Cambridge Development saw the initiation of the annual artist in residence programme with artists Karen Guthrie, Tania Kovats, Nina Pope and Hannah Rickards appointed. Their outcomes and artistic responses to the development were significant, creating opportunities to engage through events, screenings and forums throughout the year and culminating in the launch of major temporary commissions on the site. For the 2014 programme artists Aid & Abet, Bedwyr Williams and Fernando Garcia-Dory have been selected. Permanent commissions for the landscaped parkland, local centre and primary school were in development by artists Winter and Hoerbelt, AK Dolven and Ruth Proctor and the programme website developed to ensure ongoing information about this major programme is made available to wider audiences www.nwcambridgeart.com.

The theft of Barbara Hepworth's *Two Forms (Divided Circle)* from Dulwich Park led to our appointment by Southwark Council to help commission a new work to replace this much loved sculpture. Through an invited competition, four internationally recognised artists developed commission proposals throughout 2013. Conrad Shawcross was selected to create the new commission which will honour the original sculpture and will be installed in spring 2015.

Following the development of an Art Strategy for the Hertfordshire Partnership NHS Foundation Trust we developed new commissions for the Kingsley Green mental health unit in Radlett. Artists **Nicky Hirst** and **James Ireland** were appointed to create site specific works for two key areas of the facility: the reception area and the "social streets" which form a primary space of circulation and interaction within the Unit. Both artists developed their commissions in response to the theme of bringing the natural world into the building, contributing to the sense of the unit as a place of respite and restoration.

In London, the Contemporary Art Society were appointed by developers Argent to advise on new sculptural works for ArtHouse, the first residential building for the extensive Kings Cross Central development. Artist Robert Orchardson was commissioned, developing two works made of mirror polished stainless steel facets that reflect both the outside environment and the interior architectural details. These stunning sculptural forms allow viewers to see themselves in a vast array of perspectives simultaneously. *Locus* was unveiled in January 2014.

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Increasingly Contemporary Art Society Consultancy's approach to developing meaningful ways of bringing contemporary art into the public realm is being recognised internationally, and we were appointed by internationally renowned architects AECOM and the Qatari roads authority Ashghal to develop a national public art strategy to guide the delivery of public art within current and future public realm developments.

In the corporate sector, the Contemporary Art Society continued to work with the Aspen Re, Pictet and Glebe PLC continuing to build their contemporary art collections. For Aspen, a new collection in Zurich allowed us to showcase a range of exciting younger Swiss artists. Further deepening the company's engagement with contemporary art, we developed the Aspen Online Art Award programme, working with Universities across the UK to commission a new online artwork and foster the development of graduate artists' careers through a mentored process. The Award winner Yi-Chun Lin has been commissioned to produce his proposal for an online animation which will be launched in 2014.

Reflecting the Consultancy team's curatorial expertise, we were appointed to build a new collection for the Mayfair offices of Inflexion Private Equity. Featuring a range of emerging and established artists, the collection reflects a 'generation of artists now' and enhances the high quality design of the building.

As we look forward to 2014/15, the Consultancy team will be building on the increasing recognition for our work, developing a strategic plan for growing this important arm of the Contemporary Art Society's fundraising portfolio.

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.

Future Plans

Now fully established in the premises in Central St, and with a loyal and growing group of patrons the Society is well placed to embark on planning for the next stage in the development of the organisation. There is renewed emphasis on aligning all parts of the organisation with the core mission to purchase work of the highest quality for UK museums. Modification of the programme at Central St will mean that funds available to the Acquisitions Scheme will rise from £70,000 in 2013/14 to £120,000 in 2014/15.

A number of initiatives are underway that will increase income as well as amplify the scope of the Society's work:

- Once the display programme in the lower ground floor space at Central St ceases in June 2014, we will engage an agent to find suitable tenants for the space. Annual income from rent has been estimated in the

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Trustees' Report and Financial Statements

For the year ended 31 March 2014

region of £20,000.

- The new financial year will see an energetic campaign to attract more Museum Members to the Society, making the case for the continued, if not increased relevance of the Society's work, and raising its profile and distinction. Museums joining the scheme in 2014/15 or 2015/16 will join at the existing rate of £1,000 pa. The annual Membership fee will rise in 2016/17.
- Following the successful first year working with the Collections Committee, this scheme will be relaunched in 2014/15 with a fund of £25,000 raised from a renewed group of patrons, under the co-chairmanship of Cathy Wills and Midge Palley.
- A new purchasing strand is envisaged for launch in 2015. Under a working title of Great Works, this competitive scheme will invite applications to purchase works by established living artists who are currently under represented in UK museums. The scheme will target acquisitions at c £100,000, and the Society will work in collaboration with the Museum Member to campaign to raise the funds. Significant support of the scheme has already been pledged by one Trustee.
- In late 2014 the Society plans to launch a new, higher level Patron scheme. The Contemporary Circle will have an annual fee of £5,000 and a target has been set for 5 new patrons at this level in the financial year 2014/15

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Trustees' Report and Financial Statements

For the year ended 31 March 2014

6. FINANCIAL REVIEW

Results

The results of the Society for the year ended 31 March 2014 are set out in the financial statements on pages 25 to 34.

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 2014 this fund has been set at £1,039,018 (2013: £1,043,115). The funds balance remaining in the expendable endowment was £365,581 (2013: £365,581).

In addition to the designated funds there are general unrestricted funds of £154,524 (2013: £203,156). This includes £10,120 of stock currently being distributed and a further £25,787 represented by fixed assets. This leaves £118,617 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, £93,288, is held as restricted funds.

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

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Trustees' Report and Financial Statements

For the year ended 31 March 2014

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.

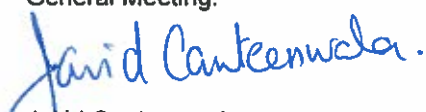
Each of the Trustees at the date of approval of this report confirms that

- 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.


Javid Canteenwala

3 November 2014

THE CONTEMPORARY ART SOCIETY

Auditor's Report

For the year ended 31 March 2014

We have audited the financial statements of Contemporary Art Society for the year ended 31 March 2014 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 22, 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 2014 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.

THE CONTEMPORARY ART SOCIETY

Auditor's Report

For the year ended 31 March 2014

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.



Alistair Fraser (Senior statutory auditor)

for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditors
Times House, Throwley Way, Sutton, Surrey, SM1 4JQ

Date 12 November 2014

THE CONTEMPORARY ART SOCIETY

Statement of financial activities Incorporating the income and expenditure account For the year ended 31 March 2014

	Notes	Unrestricted funds	Restricted funds	Expendable Endowment	2014	2013
		£	£	£	£	£
Incoming resources						
<i>Incoming Resources from generated funds</i>						
<i>Voluntary income</i>						
Subscriptions, Donations and Legacies	2	239,971	-	-	239,971	329,817
Arts Council Award		167,972	-	-	167,972	167,749
<i>Activities for generating funds</i>						
<i>Investment Income</i>						
Interest and dividends		2,572	-	-	2,572	8,672
Investment Property income		-	-	-	-	-
Fundraising Events		399,936	-	-	399,936	427,513
<i>Incoming resources from charitable activities</i>						
Fees and commissions		335,852	-	-	335,852	141,163
Other grants	3	-	325,601	-	325,601	275,365
Ticket sales for events for members		52,687	-	-	52,687	23,187
Total incoming resources		1,198,990	325,601	-	1,524,591	1,373,466
Resources expended						
<i>Cost of generating funds</i>						
Cost of fundraising events		257,665	-	-	257,665	309,823
Other fundraising costs		62,345	-	-	62,345	67,648
		320,010	-	-	320,010	377,471
<i>Charitable activities</i>						
Advice training & collection support		484,076	247,106	-	731,182	430,457
Art purchases & distributions		107,787	-	-	107,787	151,344
Members' events & support activities		311,199	100,000	-	411,199	379,407
		1,223,072	347,106	-	1,570,178	961,208
<i>Governance costs</i>		24,123	-	-	24,123	26,429
Total resources expended	4	1,247,195	347,106	-	1,594,301	1,365,108
Net (outgoing)/incoming resources		(48,205)	(21,505)	-	(69,710)	8,358
<i>Transfers between funds</i>		(4,524)	4,524	-	-	-
Net movement in funds		(52,729)	(16,981)	-	(69,710)	8,358
Fund balance brought forward		1,246,271	110,269	365,581	1,722,121	1,713,763
Fund balances carried forward	8	1,193,542	93,288	365,581	1,652,411	1,722,121

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 2014

	Notes	2014 £	2013 £
Fixed assets			
Tangible assets	5	<u>1,064,805</u>	<u>1,068,713</u>
		1,064,805	1,068,713
Current assets			
Stock	11	10,120	25,120
Debtors	6	174,152	357,418
Short term deposits		<u>578,596</u>	<u>479,715</u>
		762,868	862,253
Creditors: amounts falling due within one year	7	<u>(175,262)</u>	<u>(208,845)</u>
Net current assets		<u>587,606</u>	<u>653,408</u>
Net assets		<u>1,652,411</u>	<u>1,722,121</u>
Represented by			
General income funds		154,524	203,156
Designated Central Street fund		1,039,018	1,043,115
Restricted income fund		93,288	110,269
Expendable Endowment fund		<u>365,581</u>	<u>365,581</u>
	8	<u>1,652,411</u>	<u>1,722,121</u>

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

The financial statements on pages 25 to 34 were approved by the Trustees on 19 September 2014



Javid Canteenwala

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements

For the year ended 31 March 2014

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.

Cost of fundraising events	10.0 %
Other fundraising costs	7.0 %
Advice training & collection support	37.0 %
Art purchases & distributions	11.0%
Members' events & support activities	34.0%
Governance costs	1.0%

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 2014

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:

Leasehold property	2% per annum
Computer equipment	20% per annum
Leasehold improvements	20% per annum
Other equipment	20% per annum

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 expensed 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.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2014

2 Subscriptions, Donations and Legacies

	2014 £	2013 £
Legacies	1,627	68,600
Individuals	170,244	176,420
Public Art Galleries	68,100	84,797
	<u>239,971</u>	<u>329,817</u>

3 Grants

	2014 £	2013 £
John Ellerman Foundation	-	25,000
Arts Council England – North collector development	100,000	60,000
Whitechapel	107,625	31,500
Arts Council England – National network conference	2,976	8,865
Sfumato Foundation	85,000	85,000
Cathy Wills Sculpture Fund	30,000	15,000
Garfield Weston	-	50,000
	<u>325,601</u>	<u>275,365</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2014

4 Total resources expended

	Staff Costs £	Other direct costs £	Allocated support costs £	Total 31.3.2014 £	Total 31.3.2013 £
Cost of generating funds:					
Fundraising event costs	50,326	191,162	16,177	257,665	309,823
Other fundraising costs	50,536	-	11,809	62,345	67,648
	<u>100,862</u>	<u>191,162</u>	<u>27,986</u>	<u>320,010</u>	<u>377,471</u>
Charitable activities:					
Advice training & collection support	167,254	501,386	62,542	731,182	430,457
Art purchases	73,700	15,000	19,087	107,787	151,344
Members' events & support activities	235,621	118,573	57,005	411,199	379,407
	<u>577,437</u>	<u>826,121</u>	<u>166,620</u>	<u>1,570,178</u>	<u>1,338,679</u>
Governance costs	<u>9,259</u>	<u>12,699</u>	<u>2,165</u>	<u>24,123</u>	<u>26,429</u>
Total	<u>586,696</u>	<u>838,820</u>	<u>168,785</u>	<u>1,594,301</u>	<u>1,365,108</u>

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 each activity. 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	2014 £	2013 £
Wages and salaries	528,591	515,696
Social security costs	53,848	55,229
Pension	4,257	6,402
Total staff costs	<u>586,696</u>	<u>577,327</u>
Temporary staff	16,916	7,338
Sub-contractor costs	123,794	58,318
Total staff and contractor costs	<u>727,406</u>	<u>642,983</u>
The average number of full time equivalent employees was	14	14
Employees received remuneration between £60,000 to £69,999	-	1

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

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Notes to the financial statements (continued)

For the year ended 31 March 2014

Total resources expended (continued)

b) Trustees

The Trustees do not receive emoluments (2013: none) and did not claim any reimbursement of expenses (2013: £nil).

c) Auditors' remuneration

	2014 £	2013 £
Auditors' remuneration – audit services	5,385	5,300
Auditors' remuneration – other services	<u>3,752</u>	<u>13,800</u>

5 Tangible fixed assets

	Leasehold Property £	Office Equipment £	Computer equipment £	Total £
Cost				
1 April 2013	1,053,651	39,083	32,606	1,125,340
Additions	17,327	-	7,898	25,225
Disposals	-	-	(16,248)	(16,248)
31 March 2014	<u>1,070,978</u>	<u>39,083</u>	<u>24,256</u>	<u>1,134,317</u>
Accumulated Depreciation				
1 April 2013	10,536	22,817	23,274	56,627
Charge for the year	21,424	3,615	4,094	29,133
Disposals	-	-	(16,248)	(16,248)
31 March 2014	<u>31,960</u>	<u>26,432</u>	<u>11,120</u>	<u>69,512</u>
Net book value				
31 March 2014	<u>1,039,018</u>	<u>12,651</u>	<u>13,136</u>	<u>1,064,805</u>
31 March 2013	<u>1,043,115</u>	<u>16,266</u>	<u>9,332</u>	<u>1,068,713</u>
Depreciation rates	2%	20%	20%	

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2014

6 Debtors: Amounts falling due within one year

	2014 £	2013 £
Trade debtors	60,678	81,063
VAT	-	191,409
Prepayments and accrued income	113,474	84,946
	<u>174,152</u>	<u>357,418</u>

7 Creditors: amounts falling due within one year

	2014 £	2013 £
Creditors	107,047	133,641
Accruals and deferred income	58,375	59,503
VAT	5,307	-
Social security and other taxes	-	15,701
Other Creditors	4,533	-
	<u>175,262</u>	<u>208,845</u>

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Notes to the financial statements (continued)

For the year ended 31 March 2014

8 Statement of Funds

	At 1.4.2013 £	Income £	Expenditure £	Transfer/ Realised Gain £	At 31.3.2014 £
Unrestricted funds					
General Funds	203,156	1,198,990	(1,225,771)	(21,851)	154,524
Designated Fund -Central Street: see note (a)	1,043,115	-	(21,424)	17,327	1,039,018
	<u>1,246,271</u>	<u>1,198,990</u>	<u>(1,247,195)</u>	<u>(4,524)</u>	<u>1,193,542</u>
Restricted funds: see note (b)					
Arts Council England – North	-	100,000	(100,000)	-	-
Arts Council England – Whitechapel	19,050	107,625	(111,632)	-	15,043
Arts Council England – National, market development	-	-	-	-	-
John Ellerman Foundation	-	-	-	-	-
Sfumato Foundation – Annual Award	66,219	85,000	(78,474)	-	72,745
Arts Council England – National Network	-	7,500	(3,000)	-	4,500
Arts Council England – National Network	-	(4,524)	-	4,524	-
Garfield Weston	25,000	-	(25,000)	-	-
Cathy Wills Sculpture Fund	-	30,000	(29,000)	-	1,000
	<u>110,269</u>	<u>325,601</u>	<u>(347,106)</u>	<u>4,524</u>	<u>93,288</u>
Expendable Endowment	<u>365,581</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>365,581</u>
Total funds	<u>1,722,121</u>	<u>1,524,591</u>	<u>(1,594,301)</u>	<u>-</u>	<u>1,652,411</u>

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

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

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2014

9 Analysis of Net Assets between Funds

Fund balances at 31 March 2014 are represented by:

	Total	Unrestricted funds	Expendable Endowment	Restricted funds
	£	£	£	£
Tangible Fixed Assets	1,064,805	1,064,805	-	-
Current assets	762,868	303,999	365,581	93,288
Current liabilities	(175,262)	(175,262)	-	-
Total net assets	1,652,411	1,193,542	365,581	93,288

10 Commitments under Operating Lease

As at 31 March 2014, CAS had annual commitments under non-cancellable operating leases as set out below:

	2014	2013
	£	£
Other		
Operating leases which expire in 2-5 years	2,244	2,175

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 (2013 £34,150) at the year end.

12 Related Party Transactions

During the year legal charges totalling Nil (ex VAT) (2013: £2,500) were paid to Finers Stephens Innocent. Mark Stephens, chair of the Board, at the time, is a partner in that firm.

THE CONTEMPORARY ART SOCIETY

Appendix A

APPENDIX A: New Purchases for Museums: 2013-2014

Abbot Hall Art Gallery

Lakeland Arts Trust

Cumbria

Raphael Hefti

Disco no.7, 2006

C-print

Aberdeen Art Gallery & Museums

Rachel Maclean

The Lion and The Unicorn, 2012

Digital video

11.29 min

Edition 1/10

The Massacre, 2013

Archival inkjet prints

91.5 x 61cm

Edition 2/10

Highland Romance, 2013

Archival inkjet prints

91.5 x 61cm

Edition 2/10

St George and the Monster, 2013

Archival inkjet prints

91.5 x 61cm

Edition 2/10

The Baptism of Clyde, 2013

Archival inkjet prints

91.5 x 61cm

Edition 2/10

THE CONTEMPORARY ART SOCIETY

Appendix A (continued)

Birmingham Museums and Art Gallery

Jess Flood-Paddock

Snacks 4, 2011

Plaster, acrylic paint, canvas

35 x 20 x 20cm (approximately)

London Oyster Shells, 2012

Jesmonite, paint

46 x 35 x 17cm

Brighton Museum & Art Gallery

Jeff Keen

O Here Comes the Seafaring Man, 1950

Collage, ink and crayon

Bristol Museum and Art Gallery

Sarah Dobai

Twenty Second Hold, 2012

Digital Film

9 minutes 2 seconds

Edition 1/3

Cartwright Hall Art Gallery,

Bradford Museums & Galleries

David Shrigley

Untitled, 2009

Ink on paper

Untitled, 2010

Ink on paper

Untitled, 2009

Ink on paper

The Collection and Usher Gallery, Lincoln

Alan Kane

Home-works 1, 2014

Garden sculpture, bricks, mortar,

Concrete, steel, household paint

THE CONTEMPORARY ART SOCIETY

Appendix A (continued)

Home-works 2, 2014

Garden sculpture, bricks, mortar,
Concrete, steel, household paint

Gallery Oldham

Imran Qureshi

This Leprous Brightness, 2011

Opaque watercolour on wasli paper

Glynn Vivian Art Gallery, Swansea

Rut Blees Luxemburg

The Kiss, 2003

Hand-printed photographic C-print,
Mounted on aluminium

Imperial War Museum, London and Wolverhampton Art Gallery

Larissa Sansour

Nation Estate, 2012

HD video

9 minutes

Edition 2/6

Leeds Art Gallery

Becky Beasley

Figure (Part 3), 2008

Selenium toned gelatin silver print,
Brown acrylic glass, wooden artist's frame
Edition 2/2

Manchester City Galleries

Des Hughes

In a Brown Study, 2011

Installation

Mercer Art Gallery, Harrogate

Sarah Pickstone

KM's Moth (Red Underwing), 2014

Oil and acrylic on gessoed wood panel

THE CONTEMPORARY ART SOCIETY

Appendix A (continued)

Study for Sylvia, 2010

Watercolour on paper

Plath Winged x 2, 2010

Watercolour on paper

Study for Stevie Smith and the

Willow, 2011

Watercolour on paper

**mima, Middlesbrough Institute
of Modern Art**

Teresa Margolles

Papeles de la morgue [#9], 2003

Water drawing on fabriano paper

With water that has been used to wash

Dead bodies after autopsy

The New Art Gallery Walsall

Laura Lancaster

Untitled, 2013

Oil on Linen

Untitled, 2013

Oil on Linen

Untitled, 2013

Oil on Linen

The Pier Arts Centre, Stromness, Orkney

Camilla Löw

Cinematic, 2014

Aluminum, enamel paint, cord

Rugby Art Gallery & Museum

Elizabeth McAlpine

Ends (Sprayed Sound), 2013

C-type print

THE CONTEMPORARY ART SOCIETY

Appendix A (continued)

Scottish National Gallery of Modern Art,

Edinburgh

Ed Atkins

The Trick Brain, 2012-13

Single channel HD projection with 5.1

Surround Sound

16 minutes 15 seconds

Swindon Museum and Art Gallery

Magnus Quaife

Untitled (Miss Iceland), 2010

Watercolour on paper

50 x 70cm

**From the series 1968 and Other Myths
(2010-12)**

Untitled (Ben), 2010

Watercolour on paper

50 x 70cm

**From the series 1968 and Other Myths
(2010-12)**

Untitled (Prague Tank), 2010

Watercolour on paper

50 x 70cm

From the series 1968 and Other Myths, 2010-12

Tate

Angela de la Cruz

One Painting, 1999

Oil on canvas

Towner, Eastbourne

Uriel Orlow

The Short and the Long of It, 2010-2012

Installation

THE CONTEMPORARY ART SOCIETY

Appendix A (continued)

Walker Art Gallery, National Museums

Liverpool

Catherine Opie

The Gang, 1990

C-print

20.3 x 20.3cm

Acquisition Scheme: Craft

Aberdeen Art Gallery & Museums,

Cheltenham Art Gallery & Museum,

mima, Middlesbrough Institute of Modern Art

Chun Liao

For You, 2012

Thrown porcelain

The Collection and Usher Gallery, Lincoln

Luke Jerram

Glass Microbiology H1N1 Swine Flu, 2011

Glass

Graves Gallery, Museums Sheffield

Alison Counsell

Wapenmap: Damflask, Dale Dike

& Strines, 2004

Stainless steel wall mounted sculpture

Manchester City Galleries

Claire Malet

Ridged Vessel, 2014

Recycled steel, 23ct red gold leaf, copper leaf

Contemporary Art Society Annual Award for Museums 2012

The Collection and Usher Gallery, Lincoln

Oliver Laric

3-D scans

THE CONTEMPORARY ART SOCIETY

Appendix A (continued)

Contemporary Art Society Annual Award for Museums 2013

The Ashmolean Museum of Art and Archaeology, University of Oxford
(In partnership with the Pitt Rivers Museum and the Ruskin School of Art)
Elizabeth Price, single-screen video

Cathy Wills Sculpture Fund

**Grundy Art Gallery, Blackpool, Manchester City Galleries, Victoria Gallery
& Museum, University of Liverpool, Walker Art Gallery, National Museums
Liverpool and Whitworth Art Gallery, the University of Manchester**

Helen Marten

Exfoliating curve lines (total cushioning), 2014

Glazed ceramic, cast rubber, yoghurt pot,

Cross stitch, fabric, swim caps, fimo, copper wire,

Sugar shaker, sawdust, saw blade, zip pull,

Welded steel, sponges, red balloon, black sand,

Tape measure ribbon

Collections Committee

Leeds Art Gallery

Simon Fujiwara

Rebekkah, 2012

Five terra-cotta dyed, life size, cast

Plaster female figures and video

Dimensions variable

THE CONTEMPORARY ART SOCIETY

Appendix B

APPENDIX B: Placements of Donated Works: 2013/14

Gifts and Bequests:

Eric and Jean Cass

Harunobu, Suzuki, 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
Laing Art Gallery, Newcastle-upon-Tyne

Kneale, Bryan, Ship of Fools, 2000
Abbot Hall Art Gallery, Lakeland Arts Trust, Cumbria

Martin, Malcolm & Dowling, Gaynor, Cubist Bottle, 2002
Plymouth City Museum & Art Gallery

Pavlos, Chausettes, 1989
Bury Art Museum

Dasha Shenkman

Ayres, Gillian, Babylon, 1984
Leeds Art Gallery

Baumgartner, Christiane, Gelande II, 2010
Ashmolean Museum of Art and Archaeology, University of Oxford

Conroy, Stephen, Study for 3 bob a week
Head Study, 1992
The Hunterian Museum and Art Gallery, University of Glasgow

O'Donoghue, Hughie, A Monument in Rouen, 2003
Imperial War Museum, London

THE CONTEMPORARY ART SOCIETY

Appendix B (continued)

David and Liza Brown Bequest

Finlay, Ian Hamilton, Acrobats, 1966

Sea Land, 1967

Catameringue, 1970

Homage to Mozart, 1970

Homage to Malevic, 1974

Pier Arts Centre, Stromness, Orkney

Anonymous donors

Apple, Billy, Self Portraits (Apple Sees Red on Green), 1962

Tate

Shonibare, Yinka, Untitled (Dollhouse), 2002

Walker Art Gallery, National Museums Liverpool

THE CONTEMPORARY ART SOCIETY

Appendix C

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*
Cartwright 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.

THE CONTEMPORARY ART SOCIETY

Appendix D

APPENDIX D: Patrons & Supporters: 2013/14

Collections Committee

Cathy Wills (Chair)

Hugo Brown

Lorraine da Costa

Donall Curtin

Chris Jermyn

Francoise Sarre Rapp

Audrey Wallrock

Michael Webber

Collections Patrons

Diane Abela

Marie Elena Angulo & Henry Zarb

Heidi Baravalle

Elizabeth Bauza

Robert Bensoussan

Anette Bollag-Rothschild

Philippa & Michael Bradley

Hugo Brown

Simone Brych-Nourry

Bertrand Coste

Laurence Coste

Lorraine da Costa

Donall Curtin

Sophie Diedrichs-Cox

Valentina Drouin

Sarah Elson

Nicoletta Fiorucci

Antje & Andrew Géczy

David & Susan Gilbert

Kira Heuer

Helen Janecek

Chris Jermyn

Ghislaine Kane

Linda Keyte

Yves & Martina Klemmer

THE CONTEMPORARY ART SOCIETY

Appendix E

Paula Lent

Suling Mead

Catherine Mason & Keith Morris

Alexandra Nash

Flavia Nespatti

Simon & Midge Palley

Veronique Parke

Daniele Pescali

Francoise Sarre Rapp

Mark Renton

Susan Rosenberg

Dasha Shenkman

Brian Smith

Paul Smith

Glenn and Gaby Unterhalter

Audrey Wallrock

Stephen Webb and Paul Hobson

Michael Webber

Peter Williams

Cathy Wills

Edwin & Dina Wulfsohn

Anna Yang & Joseph Schull

Jill & Andrzej Zarzycki

Centenary Patrons

Malgosia Alterman

Tania Bader

Lance and Pat Blackstone

Nicola Blake

Alla and Bill Broeksmit

Jeffrey Boone

Debbie Carslaw

Paul & Gisele Caseiras

Wolf & Carol Cesman

Susie Cochin de Billy

Daniela Colaiacovo

Tommaso Corvi-Mora

Theo Danjuma

THE CONTEMPORARY ART SOCIETY

Appendix E

Vanessa Jossel

Michael & Fiona King

Audrey Klein

Anna Lapshina

Zach & Julia Leonard

Laetitia Lina

Joanna Mackiewicz-Gemes

Amber Mahood

Paul McKeown

Frederique Pierre Pierre

Mariela Pissioti

Will Ramsay

Karsten Schubert

Ellen & Dan Shapiro

Henrietta Shields

Karen Smith

Paul Smith

Dr Richard Sykes & Penny Mason

Salavat Timiryasov

Susie Tinsley

Astrid Wolman

THE CONTEMPORARY ART SOCIETY

Appendix E

APPENDIX E: Re: Gala Committee Members

Heidi Baravalle

Liz Bauza

Philippa Bradley

Daniela Colaiacovo

Caroline Douglas

Sarah Elson

Antje Géczy

Kira Heuer

Linda Keyte

Michael King

Audrey Klein

Martina Klemmer

Paula Lent

Suling Mead

Valeria Napoleone

Flavia Nespatti

Midge Palley

Veronique Parke

Françoise Sarre Rapp

Dasha Shenkman

Mark Stephens

Cathy Wills

Dina Wulfsohn

Anita Zabłudowicz

Jill Zarzycki