

The Contemporary Art Society

(A charitable company limited by guarantee)

Trustees' Report and Financial Statements
for the year ended 31 March 2017

Company number: 255486

Charity number: 208178

THE CONTEMPORARY ART SOCIETY

Trustees' Report and Financial Statements

For the year ended 31 March 2017

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The Trustees are pleased to present their annual report for the year ended 31 March 2017.

Reference and administrative information set out below forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Charities SORP (FRS 102).

1. REFERENCE AND ADMINISTRATIVE DETAILS

Company number 255486

Charity number 208178

Registered office and operational address 59 Central Street, London, EC1V 3AF

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Christopher Jonas	Chair
Nicola Blake	(appointed April 2017)
Michael Bradley	
Sabri Challah	
Tommaso Corvi-Mora	
Simon Davenport	
Sarah Elson	
Emma Goltz	(appointed July 2016)
Beatrice Lupton	
Keith Morris	
Valeria Napoleone	
Richard Punt	
Cathy Wills	
Edwin Wulfsohn	

Key management personnel Caroline Douglas Director

Bankers Lloyds Bank plc
Southampton Row
London WC1B 5HR

Solicitors Howard Kennedy
No 1 London Bridge
London SE1 9BQ

Auditors Sayer Vincent LLP
Chartered Accountants and Statutory Auditors
Invicta House
108-114 Golden Lane
LONDON
EC1Y 0TL

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2. OBJECTIVES AND ACTIVITIES

Purposes and aims

The Contemporary Art Society is a charity that places important works of art in public collections and spaces 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 educational and engagement events. Since 1910 we have donated thousands of 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.

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

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

- **Art purchases and distributions** – through the Acquisitions Schemes (Fine Art and the Omega Fund for Craft) we offer opportunities for our Museum Members to acquire new works for their collections. We supplement this activity with Special Projects including Great Works and Valeria Napoleone XX, both of which were new initiatives in this financial year, as well as the Collections Fund which we have been running since 2013.
- **Commissions and collections advisory** - our team offers independent and expert advice to public and private bodies commissioning art in public spaces.

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- **Museum advice and training** – we develop the knowledge and expertise of curators and other professionals in contemporary art and public collection development through our Sackler Professional Development Programme. We work with contemporary artists and collection curators, to support engagement of museum audiences with contemporary art, connected directly to our placing of gifts.
- **Education**– through our events for Patrons and Subscribers we encourage an interest, engagement and appreciation of contemporary art.
- **Advocacy** – we play a leading role advocating for the importance of public collections of contemporary art, working closely with Museum Members and other partners in the sector. We work to promote the appreciation of contemporary art through our strong and growing programme for individual and corporate patrons.

Our financial objectives are to progressively increase the funds available to support our charitable work through a diverse range of income streams, including Arts Council NPO funding, trusts and foundations, individual giving, corporate patrons, fundraising events and paid advice.

3. ACHIEVEMENTS AND PERFORMANCE

The charity's main activities are described below. All its charitable activities focus on developing public collections and art in public spaces for audiences now and in the future and are undertaken to further the Society's charitable purposes for the public benefit. Our beneficiaries are the museums and their curatorial staff, who receive works for their collection as well as bespoke mentoring and training opportunities, the artists with whom we work, and ultimately the general public who experience the art.

Art Purchases and Distributions

The past year has been one of exciting growth and change for the Contemporary Art Society. We have been able to place 42 works of art and craft with 20 museums in the year just ended, across eight English regions and Scotland.

Through the **fine art acquisitions scheme** we have placed 27 works with 15 Museum Members with a total direct spend of £127,000. Through the craft scheme, the **Omega Fund**, we have placed 8 works with 6 Museum Members, with a total direct spend of £16,500. This is the third year of a four-year cycle in which we have increased funds available for each purchase to £8,000 for fine art and £2,750 for craft. It is becoming clear that this increased expenditure is creating a far more dynamic activity.

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Through our **Acquisitions Scheme for fine art** we have supported an acquisition of Mark Leckey's film *Dream English Kid*, 1964-1999AD (2015) for Tate this year. Two works have been acquired that were made especially for particular collections: Jessica Warboys has made a painting on the shore at Birling Gap that will enter the collections of the Towner Art Gallery, and Lothar Götz has created a new painting that relates to his recent exhibition at The Collection in Lincoln. In a year that has seen an emphasis on painting, we were also very pleased to purchase a work by 2017 Turner Prize nominee, Lubaina Himid for Gallery Oldham, and a group of pastels by Chantal Joffe for the New Art Gallery, Walsall. For the the fine art acquisitions we have benefited from the guidance and support of members of the Advisory Committee: Steven Bode, Brian Griffiths, Daniel Herrmann and Jennifer Higgie.

Our advisors to the **Omega Fund for craft** – Alison Britton, Sarah Griffin and Tanya Harrod – have also given invaluable time and expertise. We are proud to have supported the acquisition of a major work by Neil Brownsword for the Potteries Museum and Art Gallery in Stoke-on-Trent, for example, as well as a number of pieces of contemporary jewellery for Aberdeen Art Gallery.

Through **Special Projects** – Great Works, Collections Fund at Frieze and Valeria Napoleone XX – we have placed four works with three different Museum Members. The total financial outlay for these has been in excess of £150,000 in the financial year under review.

The first work acquired through the **Great Works** scheme supported by the Sfumato Foundation is a painting by Glenn Brown for the Laing Art Gallery in Newcastle. This is the first painting by Brown to enter a museum collection in this country, and goes to the museum that the artist visited as a child growing up near the city. Gagosian Grosvenor Hill hosted our celebration to mark the acquisition. Glenn Brown will curate an ambitious exhibition at the Laing in 2018, as part of the Great Exhibition of the North. The exhibition will include a group of his own works as well as his section of works from the Laing's collections.

This year the **Collections Fund** partnered with Frieze London and made two important purchases at the fair in October. The Collections Fund Committee was very ably chaired by Cathy Wills, Anna Yang and Béatrice Lupton. Béatrice Lupton this year match funded the contributions of the committee, making it possible to be far more ambitious in our purchasing. The committee chose to purchase for Middlesbrough Institute of Art, whose socially engaged approach to working with their collections and communities had a particular resonance in the current climate. With the substantially increased funds available we were able to purchase works by Kader Attia and John Akomfrah, both of which will be on display in Middlesbrough in the course of 2017. These acquisitions build on the already distinguished record for the Collections Fund, which in recent years has purchased work by international stars such as Hito Steyerl, Ben Rivers and Simon Fujiwara. This year's collaboration with Frieze London also gave the scheme far greater visibility, both at the fair and in the press.

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Our third Special Project is the **Valeria Napoleone XX Contemporary Art Society** scheme, which in its first year has benefited tangibly from Valeria Napoleone's knowledge of the US scene. The work purchased for Leeds Arts Gallery is by LA-based rising star Martine Syms. Leeds Senior Curator Sarah Brown engaged in a period of research with Valeria through 2016, and will present the two-screen video work as part of the displays for the reopening of the gallery in October 2017 following an extensive renovation. In placing this work by a young, black female artist to the collections in Leeds, we bring the voice of a different generation with important new perspectives to share.

Through our ongoing encouragement of **gifts and bequests**, we have placed three gifts in two museums during the financial year. These gifts include an extraordinary, large-scale sculpture by Alison Wilding that was donated by law firm Simmons & Simmons, and two paintings donated by Ryan Mosley that will enter the collections of the Graves Art Gallery in the artist's home town, Sheffield.

Commissions and collections advisory The team has seen an unprecedented demand for their services in the past year, with a number of new clients and an influx of high-profile projects. With the public realm being increasingly seen as a platform for culture in its widest sense, bringing contemporary art to new audiences is the hallmark of the team's work. As importantly, these commercial projects support the contemporary art ecology – over £3million in project budgets supported artist production in the year.

Cultural place-making is a primary focus in the real estate and urban planning sector, and our strategy work is helping landowners, developers and local authorities across London and the UK understand how public art and cultural programming can contribute to an authentic sense of place and establish cultural ecologies. An influential commission has been our cultural strategy for Mayfair and Belgravia in London for Grosvenor Estate, which celebrates a distinctive heritage context while building a reputation for contemporary, forward-looking and inclusive cultural initiatives.

We are exploring new avenues for contemporary public art – working with internationally renowned artists to deliver major new works for our cities. Commemoration is a strong theme in the UK currently, and we are helping clients explore the meaning and relevance of the 21st century memorial in exciting ways. Southwark Council have commissioned Kenny Hunter to create a memorial reflecting broadly on conflict and resolution for Lendlease's new public plaza in Walworth Square. Michael Landy has been commissioned to develop the world's first memorial to Humanitarian Aid Work – a project initiated by Aid Workers themselves and destined for a prominent Southwark location. We are also curating an exceptional public artwork in Liverpool dedicated to Nelson Mandela's life and work.

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Office developments are burgeoning in London and we have been enhancing high-quality working environments with bespoke commissions. Stanhope and Mitui Fudosan commissioned four artworks for their new office tower at Angel Court in the City of London. A two-part work by Sara Barker creates a contextually relevant narrative for the two entrances into the Angel Court piazza. Inside the building Simon Callery's two monolithic sculptural canvases are hung on either side of the atrium and mirror one another, echoing the formal symmetry of the building. These commissions from one of London's leading developers and featuring some of the UK's most exciting artists represent significant additions to the London public art map.

Other highlights for the year include developing a new collection for the New York office of our long-time client Aspen, with a focus on new forms on abstraction and digital practice being explored by younger New York artists. For the public sector there have been contracts for the GLA and DCMS that will come to fruition in 2017/18. The team have benefited greatly from the experience and acumen of our trustee Sabri Challah in developing business models that increase effectiveness.

Museum advice and training

The Society is unique in the way it functions to support its Museum Members; rather than operating simply as a grant-giving institution, we work in active collaboration with curators. All our purchasing is research-led, a process designed to bring the benefit of a broad range of knowledge and expertise to developing collections as a dynamic resource within their communities and work with curators to develop them so that they are distinctive to place, reflecting historical identity as well as being responsive to contemporary realities.

Alongside the research-led acquisition process, we support the professional development of museum curators in the field of contemporary art through our Sackler Professional Development Programme (formerly the National Network programme). We foster relationships laterally, between museums as well as vertically between museums and commercial galleries and individual artists. We offer generous travel bursaries to enable museum curators to participate in our programmes in the UK and overseas. Throughout the year we engaged with over 360 individual museum professionals over a wide range of events in London and around the UK, maintaining a high standard of academic and professional engagement, and introducing an innovative partnership with Tate.

The past financial year has seen public funding cuts impact even more deeply on our Museum Members. A few, such as the New Art Gallery Walsall and The Towner in Eastbourne, have made headlines, but many other institutions are struggling with the loss of specialist staff and programme funding without any publicity. In times such as these the work that the Contemporary Art Society does in supporting not only collections, but perhaps particularly the determined, innovative and expert people who curate them, is of greatest value.

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Education

We encourage an understanding and appreciation of contemporary art through the rich programming we offer for our various Patron levels, including our new Young Patrons. Highlights of the year include a studio visit with Phyllida Barlow, a Behind the Scenes Visit to the V&A Textiles & Fashion Archive and international trips to Moscow and St Petersburg and Zurich. We also offer an extensive online offer to our Subscribers, through such initiatives as the Friday Dispatch weekly exhibition review and our monthly Artist to Watch which is sent out to over 5,000 people

Advocacy

Over the past year we have focussed on generating additional press and PR, largely around our Special Projects. We received significant coverage for both Great Works and the Collections Fund at Frieze and through this activity advocate for the importance of public collections across the UK. This is particularly important at a challenging time when so many of our museums are facing significant budget cuts.

Income Generation

Subscriptions and Donations : Donations from Patrons and other individuals continued to grow in 2017. The Young Patrons group which launched in September 2015 continues to flourish under the leadership of Nicola Blake and provides a dynamic programme designed to meet the interests of younger collectors. We also saw the number of restricted donations for the Collections Fund nearly double from previous years. Subscriptions also increased due to a number of new Museum members as well as a small increase to the subscription towards the professional development support.

Arts Council Award: 2016/17 was the second year of the current three year funding round, with confirmed funding of £168,324 in each year. In January 2017 we submitted our application to the Arts Council for future funding as a National Portfolio Organisation, for the four year period from April 2018 to March 22. We heard in June that our application has been successful and we will receive funding at current levels for the four year period, which is a fantastic result in the current funding environment.

Fees and commissions: There was a significant increase in income from this area, increasing from £266,613 in 2016/17 to £374,518 in 2017/18. Our group of Corporate Patrons has grown to include Hallett Independent, Gagosian and Sotheby's, who join Frieze, LGT Vestra, Mischcon de Reya in supporting our core work. In addition our team that gives advice and delivers projects in public spaces had their most successful year to-date.

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Other grants: The year 2016 also saw us receive grants for core support from the Foyle Foundation, as well as a three-year grant from The Sackler Trust to support our professional development scheme for museum curators.

Rental of office space: 2016/17 was the first full year of rental income from the lower ground office space. The current rental agreement runs till November 2018.

Fundraising events: Having launched our new fundraising model, the Artist's Table, in 2015, in 2016-17 we held three further events. In September Linda Keyte chaired the committee for a wonderful evening with Haroon Mirza. In December Béatrice Lupton did the same for our biggest event yet in the studio of Antony Gormley, who produced five original drawings especially for the evening. In March, the final event of the year was masterminded by Dasha Shenkman OBE, and held in the spectacular studio of sculptor Conrad Shawcross. All three events were as successful as they were enjoyable and made an important contribution to the financial outcome we have achieved this year.

4. PLANS FOR THE FUTURE

Our ambition is to continue to increase the funds we spend on acquiring work for museums. In 2016/17 we increased this to £475,613, 35% of our overall turnover. This is an increase from £151,344 in 2012/13 and £253,171 in 2014/15. This has been achieved through our regular acquisition schemes, the new Special Project – Great Works – as well as the increased income raised by the Collections Fund. In 2017/18 we will continue our Special Projects as well as the Collections Fund partnership with Frieze London.

We are developing two new Special Projects that will be added to our portfolio for 2018-2022. We are also seeking to increase the sum allotted to Museum Members under the four-year cycle of the fine art and craft acquisitions schemes. Our ambition is to increase our overall spend on art to over £400,000 per annum in the 2018-2022 period.

We will continue to deliver the individual and corporate Patrons schemes, which raise income for our acquisitions and engage new and existing audiences in contemporary art.

The Artist's Table fundraiser is now fully established and running successfully and we will continue to deliver these events as well as looking at new and different models.

Our advisory team that delivers advice on art in public spaces has been through a concentrated review to look at its model and will be implementing measures to ensure a greater surplus is generated from their activities .

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5. FINANCIAL REVIEW

Results

The results of the Society for the year ended 31 March 2017 are set out in the financial statements on pages 20 to 33.

Spend on art purchases and distributions increased from £334,353 in 2015/16 to £535,185 in 2016/17.

Total income for the year was £1,314,755, compared to £1,115,453 in 2015/16. £1,161,985 was unrestricted and £152,770 was restricted. Total expenditure for the year was £1,361,472, compared to £1,121,367 in the previous financial year. £1,054,187 was unrestricted and £307,285 was restricted.

The overall deficit for the year is £46,717 (2016: £5,914 deficit), with a significant surplus of £107,798 (2016: £67,447 deficit) in unrestricted funds and a deficit of £154,515 (2016: £61,533 surplus) in restricted funds. The restricted fund deficit was due to restricted funding received during previous years being utilised during the current year and resulted in an equivalent reduction in cash balances. The significant unrestricted surplus represents a significant increase in the unrestricted position.

The results show that we are making good progress in growing our spend on art purchase and distributions while managing our cost base carefully.

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 Street the expendable endowment funds has been utilised and a designated fund has been established to represent the monies invested net of depreciation. At 31 March 2017 this fund has a balance of £974,750 (2016: £996,173).

At 31 March general unrestricted funds were £507,858 (2016: £378,637). This includes £10,120 of stock currently being distributed and a further £5,648 represented by fixed assets. This leaves £492,090 of free reserves, representing approximately 5-6 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, £50,485, is held in restricted funds.

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

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6. PRINCIPAL RISKS AND UNCERTAINTIES

Our principal risks are in relation to income generation. We receive around 15% of our income from Arts Council England and raise the rest through a number of income streams. We develop income generating plans thoroughly, and consider carefully the potential risks. We review plans regularly and update them accordingly.

The Trustees review the risk register at least annually. The Finance Committee made a risk review the focus of one of their meetings and the register has been updated to address newly identified risks and to implement controls and procedures designed to manage and mitigate previously identified risks.

7. 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.

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 regular meetings, under the Chair, Christopher Jonas.

The charity regularly reviews the skills, networks and experience of the Board. Where skills have been identified as missing, members of the Board and the Director may propose potential new Trustees. These may be people they know, or know of. Following agreement with the Trustees, the Chair will approach potential candidates to discuss their interest in becoming a Trustee. 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. Recommendations are then made to the Board for full approval.

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All new Trustees go through an induction process. Board induction includes meetings with senior staff as well as the provision of a pack of information about the Contemporary Art Society.

One new appointment was made during the year. Emma Goltz joined in July 2016 and has set up a Development Committee, with a particular focus on supporting the Development team in meeting their targets from individuals and corporates. This committee comprises a mixture of Trustees and non-Trustees.

The Finance Committee meets quarterly in advance of Trustee meetings to review in detail the charity's financial affairs. The Finance Committee has been chaired by Richard Punt since his appointment in October 2015. Other committees may be formed to support specific needs as necessary.

All members of the Board give their time voluntarily and receive no benefits from the charity.

A review of Trustees' and Chairman's performance was implemented in the first quarter of 2016/17.

Management

The Contemporary Art Society is managed by the Director, Caroline Douglas, to whom the Senior Management Team reports. 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.

Pay policy for Trustees and senior staff

The Trustees comprise the board of Trustees and the senior management team comprise the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day to day basis. All Trustees give of their time freely and no Trustee received remuneration in the year. Details of Trustees' expenses and related party transactions (if any) are disclosed in Note 4 to the accounts.

The pay of the senior staff is reviewed annually and normally increased in accordance with inflation, and to reflect any additional responsibilities brought into their job description. The directors also benchmark against pay levels in other charities of a similar size. If recruitment has proven difficult in the recent past a market

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addition is also paid with the pay maximum no greater than the highest benchmarked salary for a comparable role.

Statement of Trustees' Responsibilities

The trustees (who are also directors of Contemporary Art Society for the purposes of company law) are responsible for preparing the Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

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

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2017 was 13 (2016:13). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors

Sayer Vincent LLP were appointed as the charitable company's auditors during the year and have expressed their willingness to continue in that capacity.

The Trustees' annual report has been approved by the Trustees on 27 September 2017 and signed on their behalf by

Christopher Jonas
Chairman

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Auditor's Report

For the year ended 31 March 2017

Opinion

We have audited the financial statements of Contemporary Art Society (the 'charitable company') for the year ended 31 March 2017 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Account Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2017 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
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to the which the ISAs (UK) require us to report to you where:

- The trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern

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Auditors' Report (continued)

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basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of this audit:

- The information given in the trustees' annual report, for the financial year for which the financial statements are prepared is consistent with the financial statements
- The trustees' annual report, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters in relation to which 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

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Auditors' Report (continued)

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- 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; or
 - The trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

This report is made solely to the charitable company'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 charitable company'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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise

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Auditors' Report (continued)

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from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statement, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

THE CONTEMPORARY ART SOCIETY

Auditors' Report (continued)

For the year ended 31 March 2017

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Judith Miller (Senior statutory auditor)
15 November 2017

For an on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON EC1Y 0TL

THE CONTEMPORARY ART SOCIETY

Statement of financial activities ('SOFA') Incorporating the income and expenditure account For the year ended 31 March 2017

	Notes	Unrestricted funds £	Restricted funds £	2017 £	2016 £
Income from					
<i>Donations, Subscriptions & Grants</i>					
Donations & Subscriptions	2	269,094	47,500	316,594	307,621
Arts Council Award		168,324	-	168,324	168,324
<i>Charitable activities</i>					
Fees and commissions		462,152	5,550	467,702	312,351
Other grants	3	-	99,720	99,720	215,534
<i>Other trading activities</i>					
Rental of office space		19,670	-	19,670	7,974
Fundraising Events		241,663	-	241,663	101,601
<i>Investments</i>					
Bank interest		1,082		1,082	2,048
Total income		1,161,985	152,770	1,314,755	1,115,453
Expenditure					
<i>Expenditure on raising funds</i>					
Cost of fundraising events		114,956	-	114,956	78,279
Other fundraising costs		38,615	-	38,615	35,579
		153,571	-	153,571	113,858
<i>Expenditure on charitable activities</i>					
Art purchases & distributions		295,400	239,785	535,185	334,353
Commissions and collections advisory		339,901	-	339,901	255,029
Museum advice and training		31,712	67,500	99,212	200,807
Education		233,603	-	233,603	217,320
		900,616	307,285	1,207,901	1,007,509
Total Expenditure	4	1,054,187	307,285	1,361,472	1,121,367
Net (expenditure)/income		107,798	(154,515)	(46,717)	(5,914)
<i>Transfers between funds</i>					
		-	-	-	-
Net movement in funds		107,798	(154,515)	(46,717)	(5,914)
Fund balance brought forward		1,374,810	205,000	1,579,810	1,585,724
Fund balances carried forward	8	1,482,608	50,485	1,533,093	1,579,810

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. Movement in funds are disclosed in note 8 to the financial statements.

THE CONTEMPORARY ART SOCIETY

Company Number:255486

Balance Sheet

As at 31 March 2017

	Notes	2017 £	2016 £
Fixed assets			
Tangible assets	5	980,396	1,007,963
		<u>980,396</u>	<u>1,007,963</u>
Current assets			
Stock	11	10,120	10,120
Debtors	6	167,739	226,661
Cash at bank and in hand		492,860	533,402
		<u>670,719</u>	<u>770,183</u>
Creditors: amounts falling due within one year	7	<u>(118,022)</u>	<u>(198,336)</u>
Net current assets		<u>552,697</u>	<u>571,847</u>
Net assets		<u>1,533,093</u>	<u>1,579,810</u>
Represented by			
General income funds		507,858	378,637
Designated Central Street fund		974,750	996,173
Restricted income fund		<u>50,485</u>	<u>205,000</u>
	8	<u>1,533,093</u>	<u>1,579,810</u>

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

The financial statements on pages 16 to 29 were approved by the Trustees on 27 September 2017.

Christopher Jonas
Chairman

THE CONTEMPORARY ART SOCIETY

Statement of Cashflows

For the year ended 31 March 2017

	2017 £	2017 £	2016 £	2016 £
Cash flow from operating activities				
Net (expenditure)/income	(46,717)		(5,914)	
Adjustments for:				
Interest income	(1,082)		(10,022)	
Depreciation	27,567		29,158	
(Increase)/Decrease in stock	-		-	
(Increase)/Decrease in debtors	58,922		187,073	
Increase/(Decrease) in creditors	(80,314)		9,199	
Net cash provided by/(used in) operating activities		(41,624)		209,495
Cash flow from investing activities				
Purchase of tangible fixed assets	-		(1,285)	
Investment income – bank interest	1,082		10,022	
Net cash (used in) investing activities		1,082		8,737
Change in cash and cash equivalents in the year		(40,542)		218,231
Cash and cash equivalents at the beginning of the year		533,402		315,171
Cash and cash equivalents at the end of the year		492,860		533,402

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

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements

For the year ended 31 March 2017

1 Accounting policies

a) Basis of accounting

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charity to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular the trustees have considered the charities forecasts and projections and have taken account of pressures on donation and investment income. After making enquiries the trustees have concluded that there is a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

b) Income

All income is included in the Statement of Financial Activities ('SOFA') when the charity is legally entitled to the income and the amount can be quantified with reasonable probability. For legacies and bequests, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. Membership subscriptions are treated as donations and are accounted for when received.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

1 Accounting policies (continued)

d) 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.

Expenditure on raising funds and charitable expenditure 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 of staff time spent on each activity.

Cost of fundraising events	10%
Other fundraising costs	5
Commissions and collections advisory	37%
Museum advice and training	9%
Art purchases & distributions	17%
Education	22%

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.

e) 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.

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.

f) 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.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

1 Accounting policies (continued)

g) *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
Database	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.

h) *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.

i) *Operating leases*

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

j) *Financial Instruments*

Financial assets such as cash and debtors are measured at their present value of the amounts receivable, less an allowance for the expected level of doubtful receivables. Financial liabilities such as trade creditors, loans and finance leases are measured at the present value of the obligation.

2 Donations and Subscriptions

	Unrestricted £	Restricted £	2017 £	2016 £
Individuals	181,665	47,500	229,165	232,521
Museums & Galleries	87,429	-	87,429	75,100
	<u>269,094</u>	<u>47,500</u>	<u>316,594</u>	<u>307,621</u>

All subscriptions, donations and legacy income in 2016 were included as unrestricted.

Donations from trustees totalled £56,500 (2016: £19,000) in the year.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

3 Other Grants

	2017	2016
	£	£
York Invest	20,125	-
Arts Council England – Whitechapel	-	10,250
Arts Council England – Subject Specialist Network	-	(716)
Foyle	25,000	-
Sfumato Foundation – Annual Award	-	65,000
Sfumato Foundation – Great Works	-	110,000
Sfumato Foundation – Database	20,125	-
Garfield Weston	-	30,000
Scottish Government	-	1,000
Jackson Tang	4,470	-
The Sackler Trust	30,000	-
	<u>99,720</u>	<u>215,534</u>

All grant income in 2017 and 2016 were restricted.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

4 Total resources expended

	Staff Costs £	Other direct costs £	Allocated support costs £	Total 2017 £	Total 2016 £
Cost of generating funds:					
Fundraising event costs	60,635	36,966	17,355	114,956	78,279
Other fundraising costs	30,022	-	8,593	38,615	35,579
	<u>90,657</u>	<u>36,966</u>	<u>25,948</u>	<u>153,571</u>	<u>113,858</u>
Charitable activities:					
Art purchases	97,534	409,734	27,917	535,185	334,353
Commissions and collections advisory	168,162	107,490	64,249	339,901	255,029
Museum advice and training	55,084	28,362	15,766	99,212	200,807
Education	131,917	63,928	37,758	233,603	217,320
	<u>452,697</u>	<u>609,514</u>	<u>145,690</u>	<u>1,207,901</u>	<u>1,007,509</u>
Total	<u>543,354</u>	<u>646,480</u>	<u>171,638</u>	<u>1,361,472</u>	<u>1,121,367</u>

Support Costs

Governance Costs

	2017	2016
Governance staff costs	11,841	9,126
Audit Fee	5,755	5,200
Other Governance Costs	-	(2,365)
	<u>17,596</u>	<u>11,961</u>

Other Support Costs

Non salary staff costs	2,017	19,349
Property	29,708	19,338
IT costs	26,465	19,876
Insurance	6,820	4,165
Postage	2,779	5,390
Maintenance	1,990	4,390
Office running costs	7,978	5,396
Depreciation	27,567	29,158
Outsourced finance & payroll	27,140	29,050
Other	8,050	14,638
Bank charges	13,528	6,931
	<u>171,638</u>	<u>169,642</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

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

4 Total resources expended (continued)

a) Staff costs	2017 £	2016 £
Wages and salaries	497,130	479,523
Social security costs	48,951	48,538
Pension	9,114	3,746
Total staff costs	<u>555,195</u>	<u>531,807</u>
Temporary staff	331	1,735
Sub-contractor costs	56,306	17,627
Total staff and contractor costs	<u>611,832</u>	<u>551,169</u>
The average number of employees was	<u>15.5</u>	<u>16.7</u>

One employee (2016: One) received remuneration of £60,000-£69,999 during the year.

Pension contributions of £1,009 (2016: nil) were made in respect of higher paid employees.

The total employee benefits including pension contributions or the key management personnel were £256,100 (2016: £222,423).

b) Trustees

The Trustees do not receive emoluments (2016: none) and did not claim any reimbursement of expenses (2016: £nil).

c) Auditors' remuneration

	2017 £	2016 £
Auditors' remuneration – audit services	5,300	5,200
Auditors' remuneration – audit services (prior year)	<u>455</u>	<u>(2,365)</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

5 Tangible fixed assets

	Leasehold Property £	Computer Equipment £	Office equipment £	Total £
Cost				
1 April 2016	1,070,978	40,368	24,775	1,136,121
Additions	-	-	-	-
Disposals	-	-	-	-
31 March 2017	<u>1,070,978</u>	<u>40,368</u>	<u>24,775</u>	<u>1,136,121</u>
Accumulated Depreciation				
1 April 2016	74,805	33,662	19,691	128,158
Charge for the year	21,423	3,616	2,528	27,567
Disposals	-	-	-	-
31 March 2017	<u>96,228</u>	<u>37,278</u>	<u>22,219</u>	<u>155,725</u>
Net book value				
31 March 2017	<u>974,750</u>	<u>3,090</u>	<u>2,556</u>	<u>980,396</u>
31 March 2016	<u>996,173</u>	<u>6,706</u>	<u>5,084</u>	<u>1,007,963</u>
Depreciation rates	2%	20%	20%	

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

6 Debtors: Amounts falling due within one year

	2017	2016
	£	£
Trade debtors	25,188	130,393
Prepayments	16,542	13,799
Accrued income	126,007	82,469
	<u>167,737</u>	<u>226,661</u>

7 Creditors: amounts falling due within one year

	2017	2016
	£	£
Creditors	43,556	20,283
Accruals	22,182	28,270
Deferred income	13,301	98,420
VAT	14,163	27,781
Social security and other taxes	13,198	16,402
Other Creditors	11,622	7,180
	<u>118,022</u>	<u>198,336</u>

Movement in deferred income

	2017	2016
	£	£
As at 1 April 2016	98,420	13,517
Released in year	(98,420)	(13,517)
Deferred in year	13,300	98,420
As at 31 March 2017	<u>13,300</u>	<u>98,420</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

8 Statement of Funds

2017	At 1.4.2016 £	Income £	Expenditure £	Transfer/ Realised Gain £	At 31.3.2017 £
Unrestricted funds					
General Funds	378,637	1,161,985	(1,054,187)	21,423	507,858
Designated Fund -Central Street: see note (a)	996,173	-	-	(21,423)	974,750
	<u>1,374,810</u>	<u>1,161,985</u>	<u>(1,054,187)</u>	<u>-</u>	<u>1,482,608</u>
Restricted funds: see note (b)					
Art Purchase Contributions	-	47,500	(47,500)	-	-
Collections Committee	-	5,550	(5,550)	-	-
Foyle	-	25,000	(25,000)	-	-
York Invest	-	20,125	(20,125)	-	-
Sfumato Foundation – Annual Award	85,000	-	(60,000)	-	25,000
Sfumato Foundation – Database	-	20,125	(20,125)	-	-
Sfumato Foundation – Great Works	105,000	-	(105,000)	-	-
Garfield Weston	15,000	-	(15,000)	-	-
The Sackler Trust	-	30,000	(7,500)	-	22,500
Jackson Tang	-	4,470	(1,485)	-	2,985
	<u>205,000</u>	<u>152,770</u>	<u>(307,285)</u>	<u>-</u>	<u>50,485</u>
Total funds	<u>1,579,810</u>	<u>1,314,755</u>	<u>(1,361,472)</u>	<u>-</u>	<u>1,533,093</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)

Art Purchase Contributions – Donations towards specific art purchases for Museum Members.

Collections Committee – acquisition fund to buy at Frieze London

Foyle – towards our work with museums

York Invest – Database – towards the first phase of an archive of works gifted since 1910

Sfumato Foundation – Annual Award - for an annual award to a member museum to commission a new work to enter their collection

Sfumato Foundation – Database – towards the first phase of an archive of works gifted since 1910

Sfumato Foundation – Great Works – [to purchase a major work for a Member Museum](#)

York Invest – Database- towards the first phase of an archive of works gifted since 1910

Garfield Weston - towards our work with museums

The Sackler Trust – towards the Sackler Professional Development Programme

Jackson Tang – towards the Omega Fund

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

8 Statement of Funds (continued)

2016	At 1.4.2015 £	Income £	Expenditure £	Transfer/ Realised Gain £	At 31.3.2016 £
Unrestricted funds					
General Funds	424,661	899,919	(967,366)	21,423	378,637
Designated Fund -Central Street: see note (a)	1,017,596	-	-	(21,423)	996,173
	<u>1,442,257</u>	<u>899,919</u>	<u>(967,366)</u>	<u>-</u>	<u>1,374,810</u>
Restricted funds: see note (b)					
Arts Council England – Whitechapel	20,000	(716)	(19,284)	-	-
Arts Council England – Subject Specialist Network	-	10,250	(10,250)	-	-
York Invest	30,860	-	(30,860)	-	-
Sfumato Foundation – Annual Award	80,221	65,000	(60,221)	-	85,000
Sfumato Foundation – Database	8,386	-	(8,386)	-	-
Sfumato Foundation – Great Works	-	110,000	(5,000)	-	105,000
Garfield Weston	-	30,000	(15,000)	-	15,000
Paul Hamlyn	4,000	-	(4,000)	-	-
Scottish Government	-	1,000	(1,000)	-	-
	<u>143,467</u>	<u>215,534</u>	<u>(154,001)</u>	<u>-</u>	<u>205,000</u>
Total funds	<u>1,585,724</u>	<u>1,115,453</u>	<u>(1,121,367)</u>	<u>-</u>	<u>1,579,810</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 – Whitechapel – to support exhibitions at Whitechapel Gallery

Sfumato Foundation – Annual Award - for an annual award to a member museum to commission a new work to enter their collection

Sfumato Foundation – Database – towards the first phase of an archive of works gifted since 1910

York Invest – Database- towards the first phase of an archive of works gifted since 1910

Arts Council England – SSN – to support the professional development programme for curators

Arts Council England – CAS North – to support the CAS membership programme in the North

Paul Hamlyn – to fund a series of artist talks in regional museums

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2017

9 Analysis of Net Assets between Funds

Fund balances at 31 March 2017 are represented by:

	Total	General funds	Designated funds	Restricted funds
	£	£	£	£
Tangible Fixed Assets	980,398	5,648	974,750	-
Current assets	670,717	620,232	-	50,485
Current liabilities	(118,022)	(118,022)	-	-
Total net assets	1,533,093	507,858	974,750	50,485

Prior Year	Total	General funds	Designated funds	Restricted funds
	£	£	£	£
Tangible Fixed Assets	1,007,963	11,790	996,173	-
Current assets	770,183	565,183	-	205,000
Current liabilities	(198,336)	(198,336)	-	-
Total net assets	1,579,810	378,637	996,173	205,000

10 Commitments under Operating Lease

As at 31 March 2017, CAS had total commitments under non-cancellable operating leases as set out below:

	2017	2016
	£	£
Other		
Due in less than 1 year	1,296	434
Due in 2 to 5 years	2,350	-
Total	3,646	434

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 (2016 £34,150) at the year end.