

The Contemporary Art Society

(A charitable company limited by guarantee)

Trustees' Report and Financial Statements for the year ended 31 March 2023

Company number: 255486

Charity number: 208178



THE CONTEMPORARY ART SOCIETY

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For the year ended 31 March 2023

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Trustees' Report and Financial Statements

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The Trustees are pleased to present their annual report for the year ended 31 March 2023.

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:

Marco Compagnoni
Nicola Blake
Michael Bradley
Shawanda Corbett (resigned July 2022)
Tommaso Corvi-Mora
Timothy Franks
Emma Goltz
Soria Hamidi (resigned December 2022)
Lady Béatrice Lupton
Suling Mead (appointed February 2023)
Ama Ofori-Darko (appointed December 2022)
Keith Morris
Valeria Napoleone
Francis Outred
Bianca Roden
Cathy Wills
Edwin Wulfsohn
John Shield
Anna Yang

| | | |
|---------------------------------|------------------|----------------------------|
| Key management personnel | Caroline Douglas | Director |
| | Sophia Bardsley | Deputy Director |
| | Colin Ledwith | Head of Consultancy |
| | Dida Tait | Head of External Relations |

| | | |
|----------------|------------------|----------------------------------|
| Bankers | Lloyds Bank plc | Sarasin Investment Funds Limited |
| | Southampton Row | Sunderland |
| | LONDON, WC1B 5HR | SR43 4AX |

Solicitors Weil, Gotshal & Manges (London) LLP
110 Fetter Lane
LONDON, EC4A 1AY

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 individual and corporate patrons, and our advisory services, we raise funds to purchase works predominantly 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 20th and 21st centuries 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, such as Lynette Yiadom-Boakye, Kehinde Wiley and Phyllida Barlow - 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 the Collections Fund at Frieze and the Griffin Award.
- **Museum advice and training** – we develop the knowledge and expertise of curators and other professionals in contemporary art and public collection development through our 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.

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- **Commissions and Collections Advisory** - Our team offers independent and expert advice to public and private bodies commissioning art in public spaces.
- **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.

The financial year saw a slow return towards normality after the years of lockdowns, with a welcome return to travelling and meeting in person. Confronting the challenges of times that continue, nonetheless, to be very tough, we have been thrilled to offer brand new purchasing schemes and to admit two new Museum Members, taking total membership to 77 institutions. The Fitzwilliam Museum in Cambridge was originally a member from 1969 until 1996, during which period we donated 20 works, including paintings by Bridget Riley, Sandro Chia, Roger Hilton and Howard Hodgkin. The Sainsbury Centre in Norwich has joined for the first time, and we look forward to working with them both in the future.

Website

A major focus of the year was the development of our new website, which features access to the catalogue of all the gifts made by the Society since our founding in 1910. With documentation of around 10,500 artworks, 3,000 artists, 250 recipient museums (of which 77 are current members), and 2,000 other associated individuals and organisations, it has been a herculean task to bring the project to this point. For the first time, modern and contemporary works in all media can be discovered in collections across the UK. We hope this

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will be a welcome addition to the existing online resources, encouraging new scholarships, borrowing and lending between institutions. We are particularly indebted to two of our trustees, Michael Bradley and Keith Morris, for their unwavering support of the digital project over the course of its development.

Art Purchases and Distributions

In the financial year, we have placed a total of 108 artworks by 35 different artists in 35 museum collections in the UK. The total value of the works donated was £744,479.

The year has been notable for the launch of two new purchasing schemes: the Griffin Award for craft and the Ada Award for later-career women artists. We were delighted to select Francisca Onumah as the artist for the first Griffin Award. Onumah is a silversmith working in Sheffield, and she was commissioned to make a group of silver and copper vessels to join the important metalwork collections at the Graves Art Gallery in Sheffield. The Ada Award was won by Tate with an application to acquire work by Rita Keegan, an artist whose contribution to the history of art in Britain far outstrips her representation in UK collections, therefore amply fulfilling the ambitions of the Award. We offer our thanks to the sponsors of these new awards, Sarah Griffin and Helen Faccenda, for creating new and exciting opportunities for artists, all the more so as they come at this especially difficult time.

The Collections Fund at Frieze and our purchasing scheme with Valeria Napoleone continue to go from strength to strength. Thanks to the outstanding generosity of Lord and Lady Lupton, along with all the members of the Collections Fund Committee, we were thrilled to acquire a complete set of ten photographic prints by the leading Ghanaian artist, Ibrahim Muhama, in October. Eight works in the set enter the collection at the Norwich Castle Museum & Art Gallery; the remaining two will go to the Danum Gallery, Library and Museum in Doncaster, with the indispensable support of the Friends of the museum there. A secondary outcome of this acquisition is the planned patron trip to Ghana in November this year, where we will visit Mahama's extraordinary Savannah Centre for Contemporary Art in Tamale.

Once again, our partnership with Valeria Napoleone has enabled us to identify an exciting emerging talent in the US. This year we have acquired a large-scale painting by Iranian-American artist Maryam Hoseini for York Art Gallery. It is quite rare for US-based artists to find a home in UK collections, so it is especially significant that the VNXXCAS project has consistently created a conduit between the two countries.

Our ongoing partnerships with the National Gallery, Henry Moore Foundation, and Film and Video Umbrella have produced a stellar list of museum acquisitions this year. The third and final commission through our collaboration with Film and Video Umbrella, *The Song*, is a sensitive portrait of a Syrian refugee in Germany,

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made by Berlin-based artist Bani Abidi. It debuted at the John Hansard Gallery in February 2023, and a copy will enter the permanent collection of Gallery Oldham in Greater Manchester.

Ali Cherri was the second Artist in Residence at the National Gallery, in a partnership generously supported by Anna Yang and Joe Schull. His exhibition at the gallery in 2022 received a highly positive response in the press and went on to be shown at the partner museum, Herbert Art Gallery & Museum in Coventry, in August of the same year.

The past year has seen many of our Member Museums returning to their scheduled programming after the seismic disruptions of successive lockdowns in 2020 and 2021. Increasingly, the support of museum friend groups is key to the vitality of the institutions, and this year a generous contribution by the Friends of Reading Museum made it possible to acquire a wonderful new carving by Halima Cassell.

The partnership with the Henry Moore Foundation, supported by our trustee Cathy Wills, has achieved acquisitions for both Leeds Art Gallery and the Hepworth Wakefield. Bringing the first four years of the partnership to a triumphant conclusion, we acquired major works by Hew Locke, Emii Alrai, Ro Robertson and Veronica Ryan.

Gifts and Bequests are at the very heart of all that we do. People come to us to gift works of art because they know we have the networks of relationships required to find the appropriate home for their donation. We are deeply rooted in the public collections of the UK. This year we celebrate a number of notable anniversaries: York Art Gallery has been a member for 110 years, since 1913; the Laing Art Gallery in Newcastle joined in 1923, Tullie House in Carlisle, the McManus in Dundee and the Towner Art Gallery in Eastbourne all joined in 1953.

This year we were honoured to collaborate with the estate of the distinguished potter, Richard Batterham, to place a large number of pots from his personal collection. Before he died in 1921, Batterham worked with curators at the Victoria and Albert Museum, London, to prepare a handsome, year-long display of his work in the Ceramics galleries, showcasing the breadth and beauty of his output over the course of his long career. Working with Batterham's son and daughter, we selected Middlesbrough Institute of Modern Art, the Crafts Study Centre in Farnham, The Box Plymouth, the Shipley Art Gallery in Gateshead and the Hepworth Wakefield to be recipients of groups of pots, and in so doing, helped cement Batterham's presence within the canon of British studio pottery.

As always, our Acquisitions Advisory Committees for art and craft have been a huge part of all our successes, bringing invaluable insights to our deliberations. In a commercially and ethically complicated world, we are hugely grateful to them for their wise guidance. Our special thanks go to the outgoing Fine Art Advisory

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Committee, whose tenure has been extended through the pandemic years. As a consequence, they have been alongside a particularly intense period of activity, and we are grateful to Patricia Bickers, Ben Cook Helen Legg and Haroon Mirza for their friendship and wise counsel.

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.

We were pleased to be able to return to in person events after two years of mostly hosting the programme online. In response to a survey of curators' preferences, we programmed a mixture of online and in person events. In June our curators led a trip to Documenta and Kassel with 15 curators from our museum membership and in October our Frieze tour was well attended, with one curator acquiring their core acquisition at the fair.

Commissions and Collections Advisory

This area of our work falls into three distinct strands: delivering unique art for the public realm, devising cultural strategies and commissioning art and cultural programming for the workplace. Artists are at the core of our practice and we actively support and protect their interests. Our work in this area continues to support our mission with projects that put art and culture at the heart of public space.

Our public art and cultural strategies are robust frameworks for the future, offering practical guidance and sustainable methodologies for delivery. Arts and culture are essential components to successful development – making places people want to be a part of and contributing to long-term economic and social return. Our approach is people-centred and developed collaboratively with stakeholders and communities. Over the past year we have worked on a diverse set of UK strategies, from new life sciences developments to world-class destinations. These include a Public Art and Culture Scheme for Oxford North, a new mixed-use innovation district; a Public Art and Culture Strategy for Heddon Street in central London; a Phase 2 Public Art and Culture Programme for Granta Park, in a life sciences park in rural Cambridgeshire; a Public Art Strategic Framework for the Royal Docks in east London; and a Culture Plan for London Wall West, as part of the City of London Corporation's plans to regenerate the area.

We are proud advocates for the power of art in public spaces and our expertise is matched by our commitment to the social impact art brings to the public arena. This year we have delivered a work across two sites in

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Wales and Ireland. Bedwyr Williams' *Do the Little Things* marks the beginning and end of the pilgrim route between St Davids Cathedral and St Edan's in Ferns and reflects on the medieval story of St David and his friendship with St Aidan.

Other commissions in development include a new public art commission by Rhys Coren for the City of London at One Exchange Square and a commission by Ryan Gander for Elephant Park in South London.

Education

We encourage an understanding and appreciation of contemporary art through the rich programming we offer for our various Patron levels. We have been pleased to return to a full programme of in person events post pandemic. Some highlights from the year included our extensive programme around Frieze London and Frieze Masters in October; a trip to Documenta 15 and the Berlin Biennale in June, and an out-of-hours visit to an exhibition of new and recent works by Peter Doig at the Courtauld Galleries.

Advocacy

Raising the public profile of the Contemporary Art Society has potential benefits for all of our fundraising activity. We have been working on the development of a new website which will, for the first time, make publicly visible all the works we have gifted over the history of the organisation, as well as open up the collections of our museum members, many of whom have no online presence. The new website will launch in June 2023.

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Income Generation

Subscriptions and Donations: There was a substantial increase in donations from the previous year largely due to a one off donation of £250,000 from Lord and Lady Lupton. £30,000 was restricted funds, the balance unrestricted and to support and relieve stress on the organisation after the pandemic. Individual giving increased, with a number of Patrons upgrading to higher levels.

Arts Council Award: 2022/23 was the additional year approved by the Arts Council to all of their National Portfolio Organisations in light of the pandemic. We submitted our application for the financial period 23/24-25/26 and heard in November that we were successful.

Fees and commissions: Income from this source decreased slightly this financial year. Our advisory services had another successful year, with income remaining largely static. The main variant was that in 21/22 we ran a pop-up gallery in Mayfair for three months, raising in the region of £40,000, and we had no income from this source in 22/23.

Other grants: We did not make any unsolicited applications to Trusts and Foundations during the year, instead focussing on fundraising from individuals.

Fundraising events: We were only able to hold one fundraising event during the year, an extraordinary evening with Jeremy Deller at Hoxton Hall. The event planned for March 23 was unable to take place at that time and has been postponed to November 23.

Fundraising: Led by our Director and the Head of External Relations, we raise funds from individuals and corporates through our Patron schemes, and through restricted donations, and through our fundraising events. The Development Committee supports these activities with dedication and tireless effort.

We are members of the Fundraising Regulator and only approach contacts that are known to us or are introduced to us. We have received no complaints about our fundraising during the year under review.

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4. PLANS FOR THE FUTURE

From 2022/23 we have increased our financial commitment for the four year period from £10,000 to £12,000 for each Fine Art acquisition and from £3,500 to £4,000 for each Craft acquisition and are working with a greater number of regional museums. Our ambition will be to increase these figures again at the start of the new cycle in 26/27.

Since January 2022 we have been worked with the Design Agency, Un.titled, to develop a new website which will integrate an online version of the database of gifts that we have been working on for six years. This will be the first time that the works placed throughout our history will be publicly available and searchable online. The website will launch in June 23 after which we will explore ways to develop the site further and increase editorial content, as a Phase 2 development.

During the summer of 2023 we will be working with Inclusive Employers to write a new three year Equality, Diversity and Inclusion Policy and Action Plan. This will involve the entire staff team and follows a number of workshops, led by Inclusive Employers, on a variety of inclusion and diversity topics.

16 museums became members of the CAS in 1927 and we have been working with them to develop their collections since then. We will begin the planning process for marking the centenary of these museums as museum members over the coming year.

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. We will continue with the adaptable model of the Artist's Table fundraiser, which continues to be a successful model.

We have had no recent success with fundraising from Trusts and Foundations, and we will seek external advice on our approach to this and to build our value proposition.

Our team that delivers advice on art in public spaces has been operating in an increasingly challenging context, due to the continuing uncertainties around Brexit as well as the pandemic. The team continues to be nimble and to pivot quickly towards new types of work in a way that is highly responsive to a changing environment.

We will continue to monitor and review the performance of our designated charity fund with Sarasin, especially during this continuing period of highly volatile markets and will consider diversifying our investments with a second fund manager.

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5. FINANCIAL REVIEW

Results

The results of the Society for the year ended 31 March 2023 are set out in the financial statements on pages 19 to 33.

Spend on art purchases and distributions increased from £440,867 in 2021/22 to £739,437 in 22/23.

Total income for the year was £1,764,456 compared to £1,539,089 in 2021/22. £1,484,856 was unrestricted and £279,600 was restricted. Total expenditure for the year was £1,692,940, compared to £1,386,473 in the previous financial year. £1,334,403 was unrestricted and £358,537 was restricted.

The overall surplus for the year is £71,516 (2022: £152,616), with a surplus of £150,453 (2022: £116,616) in unrestricted funds and a deficit of £78,937 (2022: gain of £36,000) in restricted funds. The restricted fund deficit is due to restricted funding being received prior to the financial year. The unrestricted surplus is due to the one off donation of £250,000, without which we would have had an operating deficit.

The results show that we are making good progress in growing our spend on art purchase and distributions while continuing to manage 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 have been utilised and a designated fund has been established to represent the monies invested net of depreciation. At 31 March 2022 this fund has a balance of £846,211 (2022: 867,634).

At 31 March general unrestricted funds were £707,162 (2022: £635,286). This includes £35,000 of stock currently being distributed and a further £19,552 represented by fixed assets. This leaves £652,610 of free reserves, representing approximately 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, £85,563, is held in restricted funds.

The analysis and movement of restricted funds is explained in note 10 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 12% 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.

We are also facing increasing risk with rising costs due to high inflation, which is impacting across all areas of our activity, particularly increasing staff costs.

We have continued funding as an Arts Council National Portfolio Organisation for the period 2023/24-2025/26.

The Trustees review the risk register at least annually. The Finance Committee made a risk review the focus of one of their four regular meetings through the year 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.

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. 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.

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.

Our Chair, Marco Compagnoni, took on the role in January 2018. Soria Hamidi completed her two year term as Young Trustee and was replaced by Ama Ofori-Darko. Suling Mead also joined in the year.

One of two important subcommittees of the board, 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

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by Anna Yang since September 2019. The Development Board meets every six weeks on average and is chaired by Emma Goltz. It is attended by Marco Compagnoni, trustees Nicola Blake, Lady Béatrice Lupton, alongside patrons Charlotte Artus and Bertrand Coste. A new sub-committee was formed during the year, the Investment Principle sub-committee, which will lead on compliance with the organisation's actions for each Investment Principle as part of our successful Arts Council funding application. Nicola Blake, Tommaso Corvi-Mora and John Shield form the sub-committee.

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

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; Colin Ledwith, Head of Consultancy; and Dida Tait, Head of 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.

The pay of the staff is reviewed annually. 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 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 the 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

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- 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.

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 2021 was 19 (2020). 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 reappointed 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 3 October 2023 and signed on their behalf by



Marco Compagnoni
Chair

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Independent Auditor's Report

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Independent auditor's report to the members of Contemporary Art Society

Opinion

We have audited the financial statements of Contemporary Art Society (the 'charitable company') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 2023 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 that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Contemporary Art Society's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

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Independent Auditor's Report

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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 contained within the annual report. 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. 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 course of 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 this gives rise to a material misstatement in the financial statements themselves. 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 the 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; and
- 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
- 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 directors 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

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Independent Auditor's Report

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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

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 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, internal audit and the audit and risk committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

THE CONTEMPORARY ART SOCIETY

Independent Auditor's Report

For the year ended 31 March 2023

-
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
 - We reviewed any reports made to regulators.
 - We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
 - We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
 - In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

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.

Judith Miller (Senior statutory auditor)

Date: 23 November 2023

for and 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 2023

| | Notes | Unrestricted funds | Restricted funds | 2023 | 2022 |
|---|-----------|--------------------|------------------|------------------|------------------|
| | | £ | £ | £ | £ |
| Income from | | | | | |
| <i>Donations, Subscriptions & Grants</i> | 2 | | | | |
| Donations & Subscriptions | | 702,588 | 279,600 | 982,188 | 637,476 |
| Arts Council Award | | 171,421 | - | 171,421 | 171,421 |
| <i>Charitable activities</i> | 3 | | | | |
| Fees and commissions | | 510,444 | - | 510,444 | 540,973 |
| Other grants | | - | - | - | - |
| <i>Other trading activities</i> | | | | | |
| Fundraising Events | | 96,633 | - | 96,633 | 188,238 |
| <i>Investments</i> | | | | | |
| Bank interest | | 3,770 | - | 3,770 | 981 |
| Total income | | 1,484,856 | 279,600 | 1,764,456 | 1,539,089 |
| Expenditure | | | | | |
| <i>Expenditure on raising funds</i> | 4 | | | | |
| Cost of fundraising events | | 80,122 | - | 80,122 | 119,695 |
| Other fundraising costs | | 47,258 | - | 47,258 | 44,638 |
| | | 127,380 | - | 127,380 | 164,333 |
| <i>Expenditure on charitable activities</i> | 4 | | | | |
| Art purchases & distributions | | 360,900 | 358,537 | 719,437 | 440,867 |
| Commissions and collections advisory | | 384,856 | - | 384,856 | 473,050 |
| Museum advice and training | | 189,489 | - | 189,489 | 120,776 |
| Education | | 271,778 | - | 271,778 | 187,447 |
| | | 1,207,023 | 358,537 | 1,565,560 | 1,222,140 |
| Total Expenditure | | 1,334,403 | 358,537 | 1,692,940 | 1,386,473 |
| Net income/(expenditure) before gains/losses | | 150,453 | (78,937) | 71,516 | 152,616 |
| Gains/losses on investments | | (14,640) | - | (14,640) | 13,605 |
| Net movement in funds after gains/losses | | 135,813 | (78,937) | 56,876 | 166,221 |
| Fund balance brought forward | | 1,809,021 | 164,500 | 1,973,521 | 1,807,300 |
| Fund balances carried forward | 10 | 1,944,834 | 85,563 | 2,030,397 | 1,973,521 |

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 10 to the financial statements.

THE CONTEMPORARY ART SOCIETY

Company Number:255486

Balance Sheet

For the year ended 31 March 2023

| | Notes | 2023 £ | 2022 £ |
|---|-------|------------------|------------------|
| Fixed assets | | | |
| Tangible assets | 5 | 865,764 | 895,935 |
| Investments | 6 | 391,461 | 306,101 |
| | | <u>1,257,225</u> | <u>1,202,036</u> |
| Current assets | | | |
| Stock | 7 | 35,000 | 35,000 |
| Debtors | 8 | 360,020 | 182,739 |
| Cash at bank and in hand | | 551,216 | 828,184 |
| | | <u>946,236</u> | <u>1,045,923</u> |
| Creditors: amounts falling due within one year | 9 | <u>(173,064)</u> | <u>(274,438)</u> |
| Net current assets | | <u>773,172</u> | <u>771,485</u> |
| Net assets | | <u>2,030,397</u> | <u>1,973,521</u> |
| Represented by | | | |
| General income funds | | 707,162 | 635,286 |
| Future fund | | 391,461 | 306,101 |
| Designated Central Street fund | | <u>846,211</u> | <u>867,634</u> |
| Total Unrestricted funds | | <u>1,944,834</u> | <u>1,809,021</u> |
| Restricted income fund | | <u>85,563</u> | <u>164,500</u> |
| | 10 | <u>2,030,397</u> | <u>1,973,521</u> |

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

The financial statements on pages 19 to 33 were approved by the Trustees on 3 October 2023.



Marco Compagnoni
Chairman

THE CONTEMPORARY ART SOCIETY

Statement of Cashflows

For the year ended 31 March 2023

| | 2023 £ | 2023 £ | 2022 £ | 2022 £ |
|---|-----------|-----------|-----------|-----------|
| Cash flow from operating activities | | | | |
| Net (expenditure)/income | 56,876 | | 166,221 | |
| Adjustments for: | | | | |
| Depreciation Charges | 33,134 | | 32,194 | |
| Dividends, interest and rents from investments | (3,770) | | (981) | |
| Decrease/(Increase) in debtors | (166,481) | | 150,966 | |
| Increase/(Decrease) in creditors | (112,174) | | (22,997) | |
| Net cash provided by/(used in) operating activities | | (192,415) | | 325,403 |
| Cash flow from investing activities | | | | |
| Investment income – bank interest | 3,770 | | 981 | |
| Purchase of tangible fixed assets | (2,963) | | (5,493) | |
| (Gains)/ Losses on investments | 14,640 | | (13,605) | |
| Purchase of investments | (100,000) | | (40,000) | |
| Net cash (used in) investing activities | | (84,553) | | (58,117) |
| Change in cash and cash equivalents in the year | | (276,968) | | 267,286 |
| Cash and cash equivalents at the beginning of the year | | 828,184 | | 560,898 |
| Cash and cash equivalents at the end of the year | | 551,216 | | 828,184 |

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 2023

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) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

c) Accounting estimates

The Trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The Trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

d) 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. Membership subscriptions are treated as donations and are accounted for when received.

e) 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.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

1 Accounting policies (continued)

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.

| | 2023 | 2022 |
|--------------------------------------|------|------|
| Cost of fundraising events | 6% | 8% |
| Other fundraising costs | 5% | 5% |
| Commissions and collections advisory | 34% | 40% |
| Museum advice and training | 8% | 12% |
| Art purchases & distributions | 23% | 13% |
| Education | 21% | 18% |
| Governance | 3% | 4% |

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.

f) 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.

g) 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.

h) 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 |
| Other equipment | 20% per annum |

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

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

1 Accounting policies (continued)

i) *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.

j) *Operating leases*

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

k) *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.

l) *Judgements and estimates*

The items in the financial statements where these judgements and estimates have been made include:

- the estimates of the useful economic lives of tangible fixed assets used to determine the annual depreciation charge;
- the assumptions adopted by the trustees and management in determining the value of any designations required from the charity's general unrestricted funds; and
- the basis on which support costs have been allocated across expenditure headings; and

In addition to the above, the full impact following the recent emergence of the global coronavirus pandemic is still unknown. It is therefore not currently possible to evaluate all the potential implications for the charity's activities, suppliers, beneficiaries and the wider economy. Estimates used in the financial statements, particularly with respect to the value of listed investments are subject to a greater degree of uncertainty and volatility.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

2 Donations, Subscriptions & Grants

| 2023 | Unrestricted £ | Restricted £ | 2023 £ |
|---------------------|-------------------|-----------------|----------------|
| Individuals | 561,438 | 279,600 | 841,038 |
| Museums & Galleries | 141,150 | - | 141,150 |
| | <u>702,588</u> | <u>279,600</u> | <u>982,188</u> |
| 2022 | Unrestricted £ | Restricted £ | 2022 £ |
| Individuals | 200,488 | 302,588 | 503,076 |
| Museums & Galleries | 134,400 | - | 134,400 |
| | <u>334,888</u> | <u>302,588</u> | <u>637,476</u> |

Donations from trustees totalled £461,800 (2022: £297,655) in the year.

All of the Arts Council Award is unrestricted £171,421 (2022: £171,421).

3 Charitable Activities

Fees and commissions totalled £510,444 of which £nil was restricted for contributions to acquisitions (2022: totalled £540,973 of which £nil was restricted for contributions to acquisitions)

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

4 Total resources expended

| 2023 | Staff Costs £ | Other direct costs £ | Allocated support costs £ | Total 2023 £ |
|--------------------------------------|-----------------------|----------------------------|---------------------------------|-------------------------|
| Fundraising expenditure: | | | | |
| Fundraising event costs | 42,039 | 23,427 | 14,656 | 80,122 |
| Other fundraising costs | 35,032 | - | 12,226 | 47,258 |
| | <u>77,071</u> | <u>23,427</u> | <u>26,882</u> | <u>127,380</u> |
| Charitable activities: | | | | |
| Art purchases | 161,148 | 502,051 | 56,238 | 719,437 |
| Commissions and collections advisory | 238,219 | 63,488 | 83,149 | 384,856 |
| Museum advice and training | 56,052 | 113,876 | 19,561 | 189,489 |
| Education | 147,135 | 73,296 | 51,347 | 271,778 |
| Total 2023 | <u>679,625</u> | <u>776,138</u> | <u>237,177</u> | <u>1,692,940</u> |

Support Costs

2023

Governance Costs

£

| | |
|------------------------|--------------|
| Governance staff costs | 21,019 |
| Other governance costs | 5,974 |
| Audit Fee | <u>4,358</u> |
| | 31,351 |

Other Support Costs

| | |
|------------------------------|----------------|
| Non salary staff costs | 33,196 |
| Property | 29,453 |
| IT costs | 21,200 |
| Insurance | 6,087 |
| Postage | 500 |
| Maintenance | 7,187 |
| Office running costs | 8,992 |
| Depreciation | 33,134 |
| Outsourced finance & payroll | 34,300 |
| Other | 26,332 |
| Bank charges | <u>5,445</u> |
| | 237,177 |

Included within the total expenditure is £266,588 restricted expenditure. Cost allocation includes an element of judgment, and the charity has had to consider the cost benefit of detailed calculations and record keeping.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

4 Total resources expended (continued)

| 2022 | Staff Costs £ | Other direct costs £ | Allocated support costs £ | Total 2022 £ |
|--------------------------------------|-----------------------|----------------------------|---------------------------------|-------------------------|
| Fundraising expenditure: | | | | |
| Fundraising event costs | 53,420 | 48,280 | 17,995 | 119,695 |
| Other fundraising costs | 33,388 | - | 11,250 | 44,638 |
| | <u>86,808</u> | <u>48,280</u> | <u>29,245</u> | <u>164,333</u> |
| Charitable activities: | | | | |
| Art purchases | 86,808 | 324,808 | 29,251 | 440,867 |
| Commissions and collections advisory | 267,102 | 115,945 | 90,003 | 473,050 |
| Museum advice and training | 80,131 | 13,644 | 27,001 | 120,776 |
| Education | 120,196 | 26,750 | 40,501 | 187,447 |
| Total 2022 | <u>641,045</u> | <u>529,427</u> | <u>216,001</u> | <u>1,386,473</u> |

Support Costs

| | 2022 £ |
|-------------------------|---------------|
| Governance Costs | |
| Governance staff costs | 26,710 |
| Other governance costs | 3,505 |
| Audit Fee | 6,100 |
| | <u>36,315</u> |

Other Support Costs

| | |
|------------------------------|----------------|
| Non salary staff costs | 5,481 |
| Property | 24,598 |
| IT costs | 54,983 |
| Insurance | 2,885 |
| Postage | 2,470 |
| Maintenance | 8,490 |
| Office running costs | 9,456 |
| Depreciation | 32,194 |
| Outsourced finance & payroll | 32,381 |
| Other | 12,789 |
| Bank charges | (6,041) |
| | <u>216,001</u> |

Included within the total expenditure is £384,480 restricted expenditure in relation to Art purchases and distributions and £13,500 in relation to Museum advice and training. Cost allocation includes an element of judgment, and the charity has had to consider the cost benefit of detailed calculations and record keeping.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

4 Total resources expended (continued)

| a) Staff costs | 2023 £ | 2022 £ |
|-------------------------------------|----------------|----------------|
| Wages and salaries | 617,687 | 591,635 |
| Social security costs | 64,650 | 58,555 |
| Pension | 18,307 | 17,265 |
| Total staff costs | <u>700,644</u> | <u>667,755</u> |
| Temporary staff | - | - |
| Sub-contractor costs | 13,107 | 10,148 |
| Total staff and contractor costs | <u>713,751</u> | <u>677,903</u> |
| The average number of employees was | <u>16</u> | <u>16.1</u> |

No employees received remuneration of £80,000-£89,999 during the year (2022: 1), one employee received remuneration of 70,000-£79,999 (2022: 1) and one employee received remuneration of £60,000-£69,999 during the year (2022: 0).

Pension contributions of £7,613 (2022: £7,307) were made in respect of higher paid employees.

The total employee benefits including pension contributions for the key management personnel were £292,120 (2022: £297,794).

b) Trustees

The Trustees do not receive emoluments (2022: none) and did not claim any reimbursement of expenses (2022: £nil).

c) Auditors' remuneration

| | 2023 £ | 2022 £ |
|---|--------------|--------------|
| Auditors' remuneration – audit services | <u>7,050</u> | <u>6,100</u> |

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

5 Tangible fixed assets

| | Leasehold Property £ | Computer Equipment £ | Office equipment £ | Total £ |
|---------------------------------|----------------------------|----------------------------|--------------------------|------------------|
| Cost | | | | |
| 1 April 2022 | 1,070,978 | 39,083 | 78,608 | 1,188,669 |
| Additions | - | - | 2,963 | 2,963 |
| 31 March 2023 | 1,070,978 | 39,083 | 81,571 | 1,191,632 |
| Accumulated Depreciation | | | | |
| 1 April 2022 | 203,343 | 39,083 | 50,308 | 292,734 |
| Charge for the year | 21,423 | - | 11,711 | 33,134 |
| 31 March 2023 | 224,766 | 39,083 | 62,019 | 325,868 |
| Net book value | | | | |
| 31 March 2023 | 846,212 | - | 19,552 | 865,764 |
| 31 March 2022 | 867,635 | - | 28,300 | 895,935 |
| Depreciation rates | 2% | 20% | 20% | |

6 Investments

| Listed Investments | 2023 £ | 2022 £ |
|---|----------------|----------------|
| Fair Value at the start of the year | 306,101 | 252,496 |
| Additions at cost | 100,000 | 40,000 |
| Disposal proceeds | - | - |
| Net gain / (loss) on change in fair value | (14,640) | 13,605 |
| Cash held by investment broker pending reinvestment | - | - |
| Fair Value at the end of the Year | 391,461 | 306,101 |
| <i>Investments comprise of:</i> | | |
| UK Common Investment Funds | 391,461 | 306,101 |
| Total Investments | 391,461 | 306,101 |

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

7 Stock

Stock comprises one collection 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 £35,000 (2022 £35,000) at the year end.

8 Debtors: Amounts falling due within one year

| | 2023 £ | 2022 £ |
|----------------|----------------|----------------|
| Trade debtors | 125,422 | 150,552 |
| Prepayments | 19,420 | 13,809 |
| Accrued income | 203,046 | 17,970 |
| VAT | 12,132 | 408 |
| | <u>360,020</u> | <u>182,739</u> |

9 Creditors: amounts falling due within one year

| | 2023 £ | 2022 £ |
|---------------------------------|----------------|----------------|
| Creditors | 88,543 | 153,391 |
| Accruals | 64,400 | 89,434 |
| Deferred income | 3,084 | 10,666 |
| VAT | - | - |
| Social security and other taxes | 16,928 | 16,309 |
| Other Creditors | 109 | 4,638 |
| | <u>173,064</u> | <u>274,438</u> |

Movement in deferred income

| | 2023 £ | 2022 £ |
|------------------|--------------|---------------|
| Brought forward | 10,666 | 29,081 |
| Released in year | (10,666) | (29,081) |
| Deferred in year | 3,084 | 10,666 |
| | <u>3,084</u> | <u>10,666</u> |

Deferred income comprises of a work in progress £2,900 and a recharge invoiced upfront of £184. In the previous year it comprised of a work in progress of £8,000 and patron fees and donations £2,666.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

10 Statement of Funds 2023 (current year)

| | At 1 April 2022 | Income | Expenditure | Transfer/ Investment Gain/Losses | At 31 March 2023 |
|--|--------------------|------------------|--------------------|--|------------------------|
| | £ | £ | £ | £ | £ |
| Unrestricted funds | | | | | |
| General Funds | 635,286 | 1,484,856 | (1,334,403) | (78,577) | 707,162 |
| Designated Fund - Central Street: see note (a) | 867,634 | - | - | (21,423) | 846,211 |
| Future Fund | 306,101 | - | - | 85,360 | 391,461 |
| | <u>1,809,021</u> | <u>1,484,856</u> | <u>(1,334,403)</u> | <u>(14,640)</u> | <u>1,944,834</u> |
| Restricted funds: see note (b) | | | | | |
| Digital Archive | 102,000 | - | (66,437) | - | 35,563 |
| Choose Art | - | 70,400 | (60,400) | - | 10,000 |
| Other | 62,500 | 209,200 | (231,700) | - | 40,000 |
| | <u>164,500</u> | <u>279,600</u> | <u>(358,537)</u> | <u>-</u> | <u>85,563</u> |
| Total funds | <u>1,973,521</u> | <u>1,764,456</u> | <u>(1,692,940)</u> | <u>(14,640)</u> | <u>2,030,397</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.

The Future Fund has been set up to support the future of our museum acquisitions programmes.

Note (b)

Digital Archive – to catalogue all the gifts made by the Society through its history and develop an online resource

Choose Art – a second crowdfunding campaign launched in March 21 to support museum acquisitions

Other – towards a one year traineeship in the curatorial team

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

| 2022 (prior year) | At 1 April 2021 | Income | Expenditure | Transfer/ Investment Gain/Losses | At 31 March 2022 |
|--|--------------------|------------------|--------------------|--|------------------------|
| | £ | £ | £ | £ | £ |
| Unrestricted funds | | | | | |
| General Funds | 537,247 | 1,236,501 | (1,119,885) | (18,577) | 635,286 |
| Designated Fund - Central Street: see note (a) | 889,057 | - | - | (21,423) | 867,634 |
| Future Fund | 252,496 | - | - | 53,605 | 306,101 |
| | <u>1,678,800</u> | <u>1,236,501</u> | <u>(1,119,885)</u> | <u>13,605</u> | <u>1,809,021</u> |
| Restricted funds: see note (b) | | | | | |
| Digital Archive | 70,000 | 62,000 | (30,000) | - | 102,000 |
| Choose Art | 51,000 | 140,600 | (191,600) | - | - |
| Other | 7,500 | 99,988 | (44,988) | - | 62,500 |
| | <u>128,500</u> | <u>302,588</u> | <u>(266,588)</u> | <u>-</u> | <u>164,500</u> |
| Total funds | <u>1,807,300</u> | <u>1,539,089</u> | <u>(1,386,473)</u> | <u>13,605</u> | <u>1,973,521</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.

The Future Fund has been set up to support the future of our museum acquisitions programmes.

Note (b)

Great Works – to buy a major work for a Museum Member

Digital Archive – to catalogue all the gifts made by the Society through its history

Mbili Foundation – towards a commissioning partnership with Film and Video Umbrella

Jackson Tang – towards the Jackson Tang Ceramics Award

VNXX – towards the VN XX CAS fund, to purchase a work by a female artist

Rapid Response Fund – a crowdfunding campaign launched as a response to the pandemic

Choose Art – a second crowdfunding campaign launched in March 21

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2023

11 Analysis of Net Assets between Funds

Fund balances at 31 March 23 are represented by:

| | Total | General funds | Designated funds | Restricted funds |
|-------------------------|------------------|------------------|---------------------|---------------------|
| | £ | £ | £ | £ |
| Tangible Fixed Assets | 865,764 | 19,553 | 846,211 | - |
| Investments | 391,461 | - | 391,461 | - |
| Current assets | 946,236 | 860,673 | - | 85,563 |
| Current liabilities | (173,064) | (173,064) | - | - |
| Total net assets | 2,030,397 | 707,162 | 1,237,672 | 85,563 |
| | | | | |
| Prior Year | Total | General funds | Designated funds | Restricted funds |
| | £ | £ | £ | £ |
| Tangible Fixed Assets | 895,935 | 28,301 | 867,634 | - |
| Investments | 306,101 | - | 306,101 | - |
| Current assets | 1,045,923 | 881,423 | - | 164,500 |
| Current liabilities | (274,438) | (274,438) | - | - |
| Total net assets | 1,973,521 | 635,286 | 1,173,735 | 164,500 |

12 Commitments under Operating Lease

As of 31 March 2023, CAS had total commitments under non-cancellable operating leases as set out below:

| | 2023 | 2022 |
|-------------------------|--------------|--------------|
| | £ | £ |
| Other | | |
| Due in less than 1 year | 1,280 | 1,280 |
| Due in 2 to 5 years | 320 | 1,600 |
| Total | 1,600 | 2,880 |