

The Contemporary Art Society

(A charitable company limited by guarantee)

Trustees' Report and Financial Statements for the year ended 31 March 2020

Company number: 255486

Charity number: 208178



THE CONTEMPORARY ART SOCIETY

Trustees' Report and Financial Statements

For the year ended 31 March 2020

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Trustees' Report and Financial Statements

For the year ended 31 March 2020

The Trustees are pleased to present their annual report for the year ended 31 March 2020.

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
Tommaso Corvi-Mora
Simon Davenport
Sarah Elson (resigned 24 September 2019)
Antje Géczy (resigned 30 April 2019)
Emma Goltz
Béatrice Lupton
Keith Morris
Valeria Napoleone
Esther Layo Olayiwola (resigned 22 June 2020)
Francis Outred (appointed 2 January 2020)
Cathy Wills
Edwin Wulfsohn
John Shield
Anna Yang

Key management personnel	Caroline Douglas	Director
	Sophia Bardsley	Deputy Director
	Fabienne Nicholas	Head of Consultancy
	Dida Tait	Head of External Relations

Bankers Lloyds Bank plc
Southampton Row
LONDON, WC1B 5HR

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 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, Elizabeth Price 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 Great Works, the Jackson Tang Ceramics Award and Valerija Napoleone XX, as well as the Collections Fund which we have been running since 2013.
- **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.

Art Purchases and Distributions

2019/20 is the second year of the current four-year purchasing cycle for our member museums. It has been a dynamic and successful round that has seen 70 works of art with a total value of £1,057,670 enter 28 museum collections through the spectrum of acquisition activity of the Society. Through the Fine Art Acquisition Scheme we have placed 38 individual works by 18 artists with 16 museums. Investment in these purchases totalled £160,000. Through the Omega Fund for craft, 8 works by 4 artists in four museums, with a total investment of £14,000. Through the Special Projects we have made a number of highly significant acquisitions, thanks to the generosity of patrons and trustees: through the VNXXCAS scheme we purchased the ground-breaking 1978 film *Antepartum* that was shot in London by the renowned American artist and feminist activist Mary Kelly. This enters the collections of the Royal Pavilion and Museum Brighton. For the Hepworth Wakefield, in the second year of our partnership with the Henry Moore Foundation and Cathy Wills we purchased a trio of sculptures by established figures: Steven Claydon, Magali Reus and Michael Dean. A highlight of the year was the acquisition of 11 photographs from the series *Faces and Phases* by the celebrated South African artist Zanele Muholi through the Collections Fund at Frieze. These will be a feature of the

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reopening displays at Nottingham Castle Museum when it reopens following a multi-million pound refurbishment.

Throughout the year we have worked closely with museums to support them in acquiring work that enhances the diversity and representation in their collections. Increasingly we have seen this become a priority for museums as the discourse around decolonising becomes ever more urgent. We are delighted to have made the first museum acquisitions of work by Matthew Krishanu, Samson Kambalu and Jade Montserrat this year, as well as having enabled the first non-London based institutions to acquire work by Simon Ling, Sam Bakewell and Lisa Brice.

2019 saw a change in the membership of the Acquisitions Advisory Committee, with Helen Legg (Director Tate Liverpool), Patricia Bickers (Editor in Chief, Art Monthly) and artist Haroon Mirza joining the committee. Ben Cooke remains as our specialist in artist's moving image and our distinguished Craft Advisors – Alison Britton, Sarah Griffin and Tanya Harrod - have also agreed to remain on the committee.

Through our Special Projects VNXXCAS, the Jackson Tang Ceramics Award, the Collections Fund at Frieze and the Special Partnership with the Henry Moore Foundation and Cathy Wills we have made some stellar purchases in the year under review. A total of £140,000 has been invested in art purchase through these four schemes. A great deal of work has also been devoted to ongoing Special Projects such as Great Works, Equal Shares in partnership with Film and Video Umbrella and with Art Night. These three strands of work will result in acquisitions in 2020/21, with an investment of a further £142,000.

All of our art purchases had been completed before lockdown towards the end of March 20.

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.

A number of acquisitions during the year illustrate vividly how the Society supports member museums with research that leads invariably to more ambitious collecting. In the year under review we have been instrumental in helping museums towards substantial acquisitions such as an important Chantal Joffe oil on canvas for Sunderland Museum, a large-scale tapestry by Goshka Macuga for Nottingham Castle Museum and a film commission by American artist Amie Siegel for the Scottish National Gallery of Modern Art. In each case we worked alongside museum colleagues to identify work and alongside our own investment, to develop

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further, successful funding applications. We currently have an unbroken record of success in supporting museums in seeking additional funding for acquisitions we have researched. We take the view that this reflects well on the perceived authority of our research.

Alongside the research-led acquisition process, we support the professional development of museum curators in the field of contemporary art through our continuous professional development 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 200 individual museum professionals over a wide range of events in London and around the UK, maintaining a high standard of academic and professional engagement. We also took 9 curators on a fully funded international trip to Vienna. Our annual conference took place in collaboration with the Courtauld Research Institute. The subject, that of decolonising museum, attracted attention from BBC Radio 4's Front Row programme. During the year under review we held events focussing on digital art in partnership with the Serpentine Gallery and Science Museum, and a study day at the De La Warr Pavilion on curating feminist technology. In partnership with Frieze, we presented a Curatorial Summit at Frieze Masters in October, on the subject of censorship and the resurgence of far-right politics.

Commissions and Collections Advisory

Highlights of the year under review have included the unveiling of Catherine Yass' commission celebrating 100 years of women in the law for the Supreme Court in London, unveiled by Baroness Hale at an evening event in February.

Working with the University of Bristol through their public art strategy, the team have managed the selection and appointment of celebrated Indian artist, Shilpa Gupta, who will be commissioned for a permanently installed work.

Education

We encourage an understanding and appreciation of contemporary art through the rich programming we offer for our various Patron levels. Highlights of the year included a week-long visit to Naples and Rome; a regional trip to Yorkshire where we visited Leeds Art Gallery, the Hepworth Wakefield and the Yorkshire Sculpture Park, a rare studio visit with Gilbert and George was a highlight of the programme for our Gold patrons. 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 now reaches over 6000 people.

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Advocacy

Raising the public profile of the Contemporary Art Society has potential benefits for all of our fundraising activity. Discussion of this at board level lead trustee Emma Goltz to offer to fund our engaging a PR firm to develop a national campaign. In December 2019 we interviewed three shortlisted firms, finally appointing Brunswick Arts in January 2020. Brunswick ran an initial workshop session with senior management, Emma Goltz, John Shield and Marco Compagnoni in early March - designed as the first of two sessions to identify the messages we wished to communicate most prominently about the Society. The second of these sessions was postponed due to the lockdown in mid-March.

Income Generation

Subscriptions and Donations: We saw a small decrease in individual Patron income this year but were pleased to retain our three Council members. We were successful in raising significant restricted donations for Special Projects, including the Collections Fund, VNXX CAS, the Jackson Tang Ceramics Award and our partnership with the Henry Moore Foundation.

Arts Council Award: 2019/20 was the second year of the current four-year funding round, with confirmed funding of £168,324 in each year through to March 2022.

Fees and commissions: Income from this source remained largely at 18/19 levels, though we are finding Corporate Patronage particularly difficult during this period of uncertainty.

Other grants: In an increasingly challenging environment, we have been unsuccessful in all our applications in the year under review.

Fundraising events: Having launched our new fundraising model, the Artist's Table, in 2015, in 2019-20 we held memorable and highly successful events with Do Ho Suh at Victoria Miro Gallery, in Edmund de Waal's studio, and also at the studio of Grayson Perry. This was the first time we have held three events in one year, and we therefore achieved the highest income from this area to-date.

Fundraising: Led by our Director and the Head of Development, we raise funds from individuals through our Patron schemes, and through restricted donations, through our fundraising events and through our applications to Grants and Foundations. 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

Our ambition is to continue to increase the funds we spend on acquiring work for museums. In 2019/20 we again increased this to £579,862, roughly 35% of our overall turnover. This is shown within note 4 to the financial statements. This is an increase from £563,103 in 2018/19. This has been achieved through our regular acquisition schemes, as well as the increased number of Special Projects.

In the four-year acquisitions cycle, 2018-22, we have increased the sum allocated to each Museum Member in both the fine art and craft schemes.

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. Artist's Table model has however proven highly adaptable, and at present we envisage continuing to programme events through to Summer 2021.

Our ability to fundraise has been made harder by the Covid 19 situation which constrains the type of fundraising activities we can programme. We will continue to adapt our programme as the situation progresses.

Our team that delivers advice on art in public spaces has been operating in an increasingly challenging context, as the uncertainty around Brexit has impacted many areas of their market. The team is however more nimble than many of its competitors, and able to pivot quickly towards new types of work in a way that is highly responsive to a changing environment.

In the course of 2019/20 financial year the Board agreed to invest a total of £132,000 in the Future Fund. We have invested in a designated charity fund with Sarasin, initial results from which have been encouraging. The legacy campaign launched in June 2019 has attracted a modest number of pledges.

5. FINANCIAL REVIEW

Results

The results of the Society for the year ended 31 March 2020 are set out in the financial statements on pages 17 to 32.

Spend on art purchases and distributions increased from £563,103 in 2018/19 to £579,862 in 2019/20.

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Total income for the year was £1,621,225, compared to £1,404,093 in 2018/19. £1,302,342 was unrestricted and £318,883 was restricted. Total expenditure for the year was £1,518,293, compared to £1,352,373 in the previous financial year. £1,004,166 was unrestricted and £276,383 was restricted.

The overall surplus for the year is £102,932 (2019: £51,720), with a surplus of £60,432 (2019: £38,205) in unrestricted funds and a surplus of £42,500 (2019: £13,515 surplus) in restricted funds. The restricted fund surplus is due to restricted funding being received but not spent during the year. The significant unrestricted surplus represents a positive step forward 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 have been utilised and a designated fund has been established to represent the monies invested net of depreciation. At 31 March 2020 this fund has a balance of £910,481 (2019: £931,904).

At 31 March general unrestricted funds were £507,081 (2019: £525,226). This includes £35,000 of stock currently being distributed and a further £42,399 represented by fixed assets. This leaves £429,682 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, £82,500, is held in restricted funds.

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

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.

The COVID-19 situation has meant that the Arts Council has only reported at year end against the Creative Case for Diversity criteria. This year they have upgraded our rating against the Creative Case for Diversity, from the MET rating of previous years to the STRONG rating. This reflects a great deal of work undertaken across all areas of activity and places the CAS in a better position for future funding from the Arts Council.

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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. One trustee joined us during the year: Francis Outred joined in January 2020. Francis is one of the world's leading auctioneers, having spent the last 20 years working for Sotheby's and Christie's which he recently left. While at Christie's, Francis was a huge supporter of contemporary art, significantly expanding the remit of the Post-War and Contemporary Art department. Two Trustees left the Board during the year – Antje Geczy and longstanding Trustee Sarah Elson. Layo Olayiwola also left the Board at the beginning of the 20/21 financial 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 was chaired by Edwin Wulfsohn until September 2019 at which point Anna Yang became Chair. The Development Board meets every six weeks on average and is chaired by Emma Goltz. It is attended by Marco Compagnoni, trustees Beatrice Lupton and Nicola Blake, alongside patrons Bertrand Coste and Benedetta Riva.

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

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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 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 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
- 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

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Trustees' Report and Financial Statements

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-
- 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 2020 was 19 (2019:19). 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 29 September 2020 and signed on their behalf by


Marco Compagnoni
Chair

29 Sept 20

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Auditor's Report

For the year ended 31 March 2020

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

Opinion

We have audited the financial statements of The Contemporary Art Society (the 'charitable company') for the year ended 31 March 2020 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 Accounting 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 2020 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

We have nothing to report in respect of the following matters in relation to 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 basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

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Auditors' Report (continued)

For the year ended 31 March 2020

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 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
- 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 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.

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Auditors' Report (continued)

For the year ended 31 March 2020

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

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.

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

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.

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.

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Auditors' Report (continued)

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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)

9 December 2020

for and on behalf of Sayer Vincent LLP, Statutory Auditor

Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

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Statement of financial activities ('SOFA')

Incorporating the income and expenditure account

For the year ended 31 March 2020

	Notes	Unrestricted funds	Restricted funds	2020	2019
		£	£	£	£
Income from					
<i>Donations, Subscriptions & Grants</i>	2				
Donations & Subscriptions		380,556	256,612	637,168	530,873
Arts Council Award		168,324	-	168,324	168,324
<i>Charitable activities</i>	3				
Fees and commissions		410,872	19,771	430,643	434,486
Other grants		-	42,500	42,500	172,500
<i>Other trading activities</i>					
Rental of office space		-	-	-	13,667
Fundraising Events		341,211	-	341,211	82,897
<i>Investments</i>					
Bank interest		1,379	-	1,379	1,347
Total income		1,302,342	318,883	1,621,225	1,404,093
Expenditure					
<i>Expenditure on raising funds</i>	4				
Cost of fundraising events		169,947	-	169,947	105,044
Other fundraising costs		57,556	-	57,556	57,551
		227,503	-	227,503	162,595
<i>Expenditure on charitable activities</i>	4				
Art purchases & distributions		325,979	253,883	579,862	563,103
Commissions and collections advisory		412,948	-	412,948	326,126
Museum advice and training		75,473	22,500	97,973	97,943
Education		189,766	-	189,766	202,606
		1,004,166	276,383	1,280,549	1,189,778
Total Expenditure		1,231,669	276,383	1,508,052	1,352,373
Net income/(expenditure) before gains/losses		70,673	42,500	113,173	51,720
Gains/(losses) on investments		(10,241)	-	(10,241)	-
Net movement in funds after gains/losses		60,432	42,500	102,932	51,720
Fund balance brought forward		1,557,130	40,000	1,597,130	1,545,410
Fund balances carried forward	9	1,617,562	82,500	1,700,062	1,597,130

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 9 to the financial statements.

THE CONTEMPORARY ART SOCIETY

Company Number: 265488

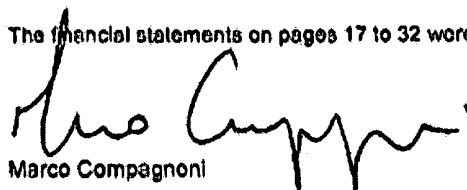
Balance Sheet

As at 31 March 2020

	Notes	2020 £	2019 £
Fixed assets			
Tangible assets	5	952,880	932,294
Investments		121,759	-
		<u>1,074,639</u>	<u>932,294</u>
Current assets			
Stock	6	35,000	35,000
Debtors	7	558,235	241,435
Cash at bank and in hand		415,505	552,089
		<u>1,008,740</u>	<u>828,504</u>
Creditors: amounts falling due within one year	8	<u>(381,317)</u>	<u>(163,668)</u>
Net current assets		<u>625,423</u>	<u>664,836</u>
Net assets		<u>1,700,062</u>	<u>1,597,130</u>
Represented by			
General income funds		507,081	525,228
Future fund		200,000	100,000
Designated Central Street fund		910,481	931,904
Restricted income fund		82,500	40,000
	9	<u>1,700,062</u>	<u>1,597,130</u>

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

The financial statements on pages 17 to 32 were approved by the Trustees on 29 September 2020.


Marco Compagnoni
Chairman

THE CONTEMPORARY ART SOCIETY

Statement of Cashflows

For the year ended 31 March 2020

	2020 £	2020 £	2019 £	2019 £
Cash flow from operating activities				
Net (expenditure)/income	102,932		51,720	
Adjustments for:				
Depreciation Charges	30,217		(1,347)	
Dividends, interest and rents from investments	(1,379)		22,443	
Decrease/(Increase) in debtors	(314,800)		(16,130)	
Increase/(Decrease) in creditors	217,649		8,616	
Net cash provided by/(used in) operating activities		34,619		65,303
Cash flow from investing activities				
Investment income – bank interest	1,379		1,347	
Purchase of tangible fixed assets	(50,803)		-	
Gains/ (Losses) on investments	10,241		-	
Purchase of investments	(132,000)		-	
Net cash (used in) investing activities		(171,183)		1,347
Change in cash and cash equivalents in the year		(136,564)		66,649
Cash and cash equivalents at the beginning of the year		552,069		485,420
Cash and cash equivalents at the end of the year		415,505		552,069

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 2020

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 2020

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.

Cost of fundraising events	10%
Other fundraising costs	6%
Commissions and collections advisory	41%
Museum advice and training	7%
Art purchases & distributions	16%
Education	17%
Governance	3%

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 2020

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 2020

2 Donations, Subscriptions & Grants

2020	Unrestricted £	Restricted £	2020 £
Individuals	250,656	256,612	507,268
Museums & Galleries	129,900	-	129,900
	<u>380,556</u>	<u>256,612</u>	<u>637,168</u>
2019	Unrestricted £	Restricted £	2019 £
Individuals	267,233	137,040	404,273
Museums & Galleries	126,600	-	126,600
	<u>393,833</u>	<u>137,040</u>	<u>530,873</u>

Donations from trustees totalled £233,510 (2019: £135,320) in the year.

All of the Arts Council Award is unrestricted £168,324 (2019: £168,324).

3 Charitable Activities

Fees and commissions totalled £430,643 of which £19,771 was restricted for contributions to acquisitions (2019: totalled £434,486 of which £3,600 was restricted for contributions to acquisitions)

Other Grants	2020 £	2019 £
Sfumato Foundation – Great Works	-	105,000
The Sackler Trust	-	30,000
Creative Scotland/ other	12,500	37,500
Henry Moore Foundation	30,000	-
	<u>42,500</u>	<u>172,500</u>

All grant income in 2020 and 2019 was restricted.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

4 Total resources expended

2020	Staff Costs £	Other direct costs £	Allocated support costs £	Total 2020 £
Fundraising expenditure:				
Fundraising event costs	66,321	82,777	20,850	169,948
Other fundraising costs	43,789	-	13,766	57,555
	<u>110,110</u>	<u>82,777</u>	<u>34,616</u>	<u>227,503</u>
Charitable activities:				
Art purchases	113,480	430,705	35,676	579,861
Commissions and collections advisory	283,928	39,759	89,261	412,948
Museum advice and training	48,638	34,044	15,291	97,973
Education	113,707	40,312	35,748	189,767
Total 2020	<u>669,863</u>	<u>627,597</u>	<u>210,592</u>	<u>1,508,052</u>

Support Costs

2020

Governance Costs

£

Governance staff costs

18,929

Other governance costs

4,881

Audit Fee

5,700

29,510

Other Support Costs

Non salary staff costs

10,014

Property

19,204

IT costs

28,111

Insurance

5,052

Postage

7,088

Maintenance

18,596

Office running costs

6,129

Depreciation

30,216

Outsourced finance & payroll

29,388

Other

14,811

Bank charges

12,471

210,592

Included within the total expenditure is £253,883 restricted expenditure in relation to Art purchases and distributions and £22,500 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 2020

4 Total resources expended (continued)

2019	Staff Costs £	Other direct costs £	Allocated support costs £	Total 2019 £
Fundraising expenditure:				
Fundraising event costs	64,315	21,022	19,707	105,044
Other fundraising costs	44,053	-	13,499	57,551
	108,368	21,022	33,205	162,595
Charitable activities:				
Art purchases	114,542	413,463	35,098	563,103
Commissions and collections advisory	242,992	8,676	74,457	326,126
Museum advice and training	46,930	36,633	14,380	97,943
Education	116,931	49,845	35,830	202,606
Total 2019	629,763	529,639	192,970	1,352,373

Support Costs

2019

Governance Costs

£

Governance staff costs

18,450

Other governance costs

350

Audit Fee

5,480

24,280

Other Support Costs

Non salary staff costs

8,674

Property

15,904

IT costs

33,065

Insurance

4,552

Postage

4,058

Maintenance

11,619

Office running costs

10,720

Depreciation

22,443

Outsourced finance & payroll

31,290

Other

16,475

Bank charges

9,891

192,970

Included within the total expenditure is £242,087 restricted expenditure in relation to Art purchases and distributions and £42,500 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 2020

4 Total resources expended (continued)

a) Staff costs	2020 £	2019 £
Wages and salaries	618,465	583,950
Social security costs	51,546	47,710
Pension	18,782	16,553
Total staff costs	688,793	648,213
Temporary staff	-	-
Sub-contractor costs	375	24,375
Total staff and contractor costs	689,168	672,589
The average number of employees was	18.3	16.6

One employee received remuneration of £80,000-£89,999 during the year (2019: Nil), no employees received remuneration of £70,000-£79,999 (2019: One) and three employees received remuneration of £60,000-£69,999 during the year (2019: Nil).

Pension contributions of £7,248 (2019: £2,114) were made in respect of higher paid employees.

The total employee benefits including pension contributions for the key management personnel were £277,441 (2019: £270,473).

b) Trustees

The Trustees do not receive emoluments (2019: none) and did not claim any reimbursement of expenses (2019: £nil).

c) Auditors' remuneration

	2020 £	2019 £
Auditors' remuneration – audit services	5,700	5,550

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

5 Tangible fixed assets

	Leasehold Property £	Computer Equipment £	Office equipment £	Total £
Cost				
1 April 2019	1,070,978	40,368	24,775	1,136,121
Additions	-	-	50,803	50,803
Disposals	-	-	(4,775)	(4,775)
31 March 2020	1,070,978	40,368	70,803	1,182,149
Accumulated Depreciation				
1 April 2019	139,074	39,978	24,775	203,827
Charge for the year	21,423	390	8,404	30,217
Disposals	-	-	(4,775)	(4,775)
31 March 2020	160,497	40,368	28,404	229,269
Net book value				
31 March 2020	910,481	-	42,399	952,880
31 March 2019	931,904	390	-	932,294
Depreciation rates	2%	20%	20%	

6 Stock

Stock comprises one 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 (2019 £34,150) at the year end.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

7 Debtors: Amounts falling due within one year

	2020 £	2019 £
Trade debtors	247,936	74,899
Prepayments	17,385	19,985
Accrued income	290,914	146,551
	<u>556,235</u>	<u>241,435</u>

8 Creditors: amounts falling due within one year

	2020 £	2019 £
Creditors	156,485	32,544
Accruals	53,772	61,190
Deferred income	141,481	40,716
VAT	9,492	5,991
Social security and other taxes	15,130	11,481
Other Creditors	4,957	11,747
	<u>381,317</u>	<u>163,668</u>

Movement in deferred income

	2020 £	2019 £
Brought forward	40,716	47,000
Released in year	(40,716)	(47,000)
Deferred in year	141,481	40,716
	<u>141,481</u>	<u>40,716</u>

Deferred income comprises of event fundraising £5,381 and membership £136,100. In the previous year it comprised of event fundraising £23,216, membership £4,500, corporate patrons £10,000 and collections committee £3,000.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

9 Statement of Funds 2020 (current year)

	At 1 April 2019 £	Income £	Expenditure £	Transfer/ Realised Gain £	At 31 March 2020 £
Unrestricted funds					
General Funds	525,226	1,302,342	(1,241,910)	(78,577)	507,081
Designated Fund - Central Street: see note (a)	931,904	-	-	(21,423)	910,481
Future Fund	100,000	-	-	100,000	200,000
	<u>1,557,130</u>	<u>1,302,342</u>	<u>(1,241,910)</u>	<u>-</u>	<u>1,617,562</u>
Restricted funds: see note (b)					
The Sackler Trust	22,500	-	(22,500)	-	-
Creative Scotland/ other	12,500	12,500	(25,000)	-	-
Sfumato - Great Works	5,000	-	-	-	5,000
Cathy Wills	-	15,000	(15,000)	-	-
Collections Committee	-	54,000	(54,000)	-	-
Jackson Tang	-	15,000	(15,000)	-	-
Emma Goltz	-	25,000	(25,000)	-	-
Keith Morris	-	20,000	-	-	20,000
Marco Compagnoni	-	25,000	-	-	25,000
Search Foundation	-	15,000	(15,000)	-	-
York Foundation	-	25,000	-	-	25,000
HMF	-	30,000	(30,000)	-	-
Mbili	-	7,500	-	-	7,500
VNXX	-	20,000	(20,000)	-	-
Restricted donation for purchase of Artwork	-	35,112	(35,112)	-	-
Fees and commissions	-	19,771	(19,771)	-	-
	<u>40,000</u>	<u>318,883</u>	<u>(276,383)</u>	<u>-</u>	<u>82,500</u>
Total funds	<u>1,597,130</u>	<u>1,621,225</u>	<u>(1,518,293)</u>	<u>-</u>	<u>1,700,062</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.

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

Note (b)

Fees and Commissions – Donations towards specific art purchases for Museum Members.

Search Foundation - Art Night - Donations towards the partnership with Art Night to commission and purchase a work by Prem Sahib

Collections Committee – acquisition fund to buy at Frieze London

Creative Scotland – two year project funding to support our work in Scotland

Cathy Wills – towards the Sculpture in Yorkshire Special Project

Omega Fund – donations towards craft acquisitions including Jackson Tang

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

Sfumato Foundation – Great Works – to purchase a major work for a Member Museum

The Sackler Trust – towards the Sackler Professional Development Programme

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

2019 (prior year)

	At 1 April 2018	Income	Expenditure	Transfer/ Realised Gain	At 31 March 2019
	£	£	£	£	£
Unrestricted funds					
General Funds	565,598	1,090,953	(1,052,748)	(78,577)	525,226
Designated Fund - Central Street: see note (a)	953,327	-	-	(21,423)	931,904
Future Fund	-	-	-	100,000	100,000
	<u>1,518,925</u>	<u>1,090,953</u>	<u>(1,052,748)</u>	<u>-</u>	<u>1,557,130</u>
Restricted funds: see note (b)					
The Sackler Trust	22,500	30,000	(30,000)	-	22,500
Omega fund	1,485	19,000	(20,485)	-	-
Collections Committee	2,500	47,500	(50,000)	-	-
Creative Scotland/ other	-	37,500	(25,000)	-	12,500
Cathy Wills	-	15,000	(15,000)	-	-
The Search Foundation – Art Night	-	15,000	(15,000)	-	-
Art Fund collecting Performance Grant	-	1,012	(1,012)	-	-
Sfumato - Great Works	-	105,000	(100,000)	-	5,000
VNXX CAS	-	32,028	(32,028)	-	-
Mbili Foundation	-	7,500	(7,500)	-	-
Fees and commission	-	3,600	(3,600)	-	-
	<u>26,485</u>	<u>313,140</u>	<u>(299,625)</u>	<u>-</u>	<u>40,000</u>
Total funds	<u>1,545,410</u>	<u>1,404,093</u>	<u>(1,352,373)</u>	<u>-</u>	<u>1,597,130</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

9 Statement of Funds (continued)

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)

The Sackler Trust – towards the Sackler Professional Development Programme

Omega Fund – towards the acquisitions scheme for craft

Collections Committee – acquisition fund to buy at Frieze London

Creative Scotland – towards our work with museums in Scotland

Cathy Wills – contribution towards the Special Partnership with the Henry Moore Foundation

Search Foundation – to purchase a work for a Museum Member in partnership with Art Night

Sfumato Foundation – Great Works – to purchase a major work for a Member Museum

VNXX CAS – to purchase work by a female artist for a Museum Member's collection

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

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2020

10 Analysis of Net Assets between Funds

Fund balances at 31 March 20 are represented by:

	Total	General funds	Designated funds	Restricted funds
	£	£	£	£
Tangible Fixed Assets	952,880	42,399	910,481	-
Investments	121,759	-	121,759	-
Current assets	1,006,740	845,999	78,241	82,500
Current liabilities	(381,317)	(381,317)	-	-
Total net assets	1,700,062	507,081	1,110,481	82,500

Prior Year	Total	General funds	Designated funds	Restricted funds
	£	£	£	£
Tangible Fixed Assets	932,294	390	931,904	-
Current assets	828,504	688,504	100,000	40,000
Current liabilities	(163,668)	(163,668)	-	-
Total net assets	1,597,130	525,226	1,031,904	40,000

11 Commitments under Operating Lease

As at 31 March 2020, CAS had total commitments under non-cancellable operating leases as set out below:

	2020	2019
	£	£
Other		
Due in less than 1 year	179	1,076
Due in 2 to 5 years	-	179
Total	179	1,255